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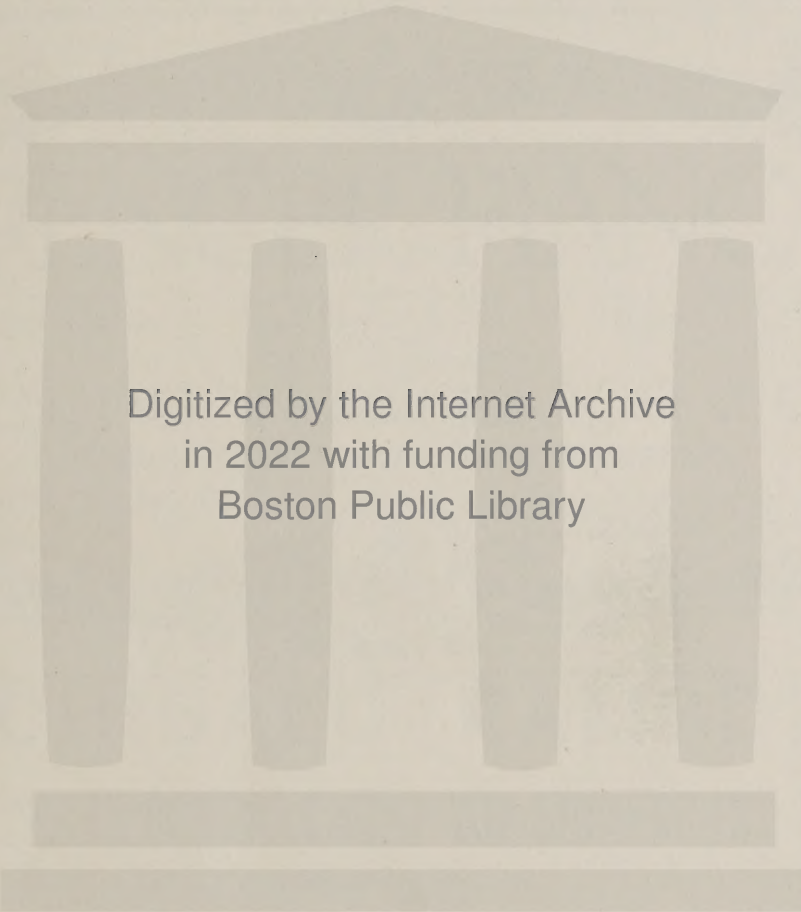
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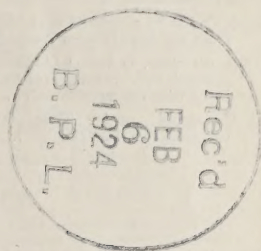
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The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1923

HENRY LITTLETON

BORN JANUARY 7, 1823

Musicians do well to observe the centenaries of composers and performers, even though the former, thanks to their works, run little risk of being forgotten. And although great singers and players, like actors, leave no more than a name, this apparently faint memorial usually proves to be of unexpected vitality. Meanwhile, the publisher, without whose enterprise and help composer and performer would come badly off, remains unsung. Yet it is certain that the art of music owes not less (and probably more) than literature to the men who place its productions within easy reach of the public. For example, it is difficult to overestimate the debt of Russian music to Belaieff; of German music to Johann Breitkopf (1719), Gottfried Härtel (1763), and Bernard Schott (17—); and of English music to Vincent Novello (1781). But in the building up of the great houses founded by these pioneers a notable part has been played by men whose names are not perpetuated in the titles. Thus the very word 'Novello' has become almost a musical term, yet the present generation is hardly aware that for over half a century there has been no Novello in the business, and that the greatest developments of the house were mainly due to Henry Littleton, who became its sole proprietor in 1866.

The musical life of this country, especially on its popular and choral sides, owes so much to Henry Littleton that the hundredth anniversary of his birth ought not to be allowed to pass without notice, least of all in the columns of the journal that during his ownership increased its size sixfold, and its scope and usefulness in proportion.

It is evident that Henry Littleton would have made his mark in almost any sphere. How quickly and deeply he made it in the publishing world, and by what slight incident his career was determined, was told in these pages at the time of his death thirty-four years ago. It will bear brief re-telling, however, for there are no better stories than the lives of those who have shown their fellows that man may be (as Carlyle says) the architect of circumstance, not its mere creature. Among the romances of industry must be included the story of how the career of one of the greatest of music-publishers began through the chance meeting of two boys in a London street.

In 1837 Henry Littleton, a lad of fourteen, was walking about the City looking for work. He seems to have had no particular leanings; almost anything in the way of employment would satisfy him. He had drawn the City blank, when, in St. Paul's

Churchyard, he met (apparently for the first and last time) a boy with whom he struck up a conversation. Did the boy know of a job going? Yes; his own employers, Messrs. George & Manby, music sellers, in Fleet Street hard by, were in want of a lad. In a few minutes Henry Littleton had applied for and secured the vacant post. Here he remained awhile, going thence to another house in the same line of business, Messrs. Monro & May, in Holborn. But these were mere preliminaries. Four years after his lucky meeting with George & Manby's boy, he answered Alfred Novello's advertisement for a collector, and so began the connection which was to prove so phenomenally successful.

Alfred Novello (at that time in Dean Street) was far from being firmly established, and there were spells when business was so poor that young Littleton's post hung by a thread. But he somehow divined when the 'sack' was impending, and managed to be out of sight at critical moments. However, the danger passed as his employer discovered his energy and ability, and the following letter, written three years later, shows him well-established as Novello's trusted lieutenant:

Liverpool, August 10, 1844.

DEAR SIR,—It gives me great pleasure to hear from Mr. Clarke [Charles Cowden Clarke] of your continued attention to your duties in Dean Street, not only from the comfort and confidence it gives me personally during my absence, but also as it assures me that the good opinion I had formed of you has not been misplaced, and is good promise of your future welfare.

The 12th of Aug. (the day on which you will receive this) is my birthday, and I have therefore chosen it as a pleasant opportunity to send you the enclosed five pounds of which I request your acceptance, as a mark of my approbation. I hope that you will by perseverance in the same conduct make yourself a useful member of society, and earn for yourself the satisfaction of meriting my future confidence.

I remain,

with sincere good wishes for your advancement,

Yours faithfully,

J. ALFRED NOVELLO.

To

Mr. Henry Littleton.

The speed with which the recipient of this birthday 'fiver' proceeded to make himself 'a useful member of society' may be shown in a few lines.

Seventeen years later—1857—Alfred Novello retired to Italy, leaving him to manage the rapidly-growing business, and in 1861 he took him into partnership, the name of the firm being changed to Novello & Co. At the end of a further five years, the former collector bought the business and became sole proprietor. From this point its operations, conducted with an enterprise at times amounting to daring, were so successful that in 1887, when Henry Littleton himself retired, the business that fifty years before was a small though promising venture, had become one of the largest of its kind in the world.

The above bare outline is sufficient indication of Henry Littleton's force of character. Let us add two facts of widely different type—one great and one small—as examples both of his almost reckless courage and determination, and of his choleric impatience with petty time-wasting annoyances.

When he arranged to buy the business it was agreed that the purchase price—a very large sum—should be paid within ten years. As he had no private means, the liability was one that would have daunted most men. Yet he managed to be so much better than his bond that the whole sum was paid in *five* years!

Here is the other incident—one so small as to be insignificant, and mentioned here only because of the vivid glimpse it gives of his personality. It will be seen from the portrait reproduced on page 19 that almost until middle age he was clean-shaven. The ample beard of his later years was due to a trifling circumstance. While on a holiday in Scotland he went to a village barber to be shaved. The barber was out. He went again the following day, with no better result. When a third visit also proved fruitless, he exclaimed, 'Very well; I'll be shaved no more!'—and kept his word.

This quickness in making a decision, and firmness in holding to it, was apparent in his conduct of business, and was apt to be misinterpreted by people who met him too rarely to be aware of his real kindness of heart. On this point we cannot do better than quote from the obituary notice that appeared in the *Musical Times* of June, 1888, written by Joseph Bennett:

He was not a man of business in the hard, unsympathetic sense of the term. Few in his position ever allowed sentiment to influence them in an equal degree, or were so capable of making sacrifices for an idea. For proof I need only refer to the kindness he showed to young composers, in several cases going so far as to bear the expense of their education at home and abroad. Throughout all his manifold dealings he was never consciously unjust, and certainly on more than one occasion, perhaps on many, he has been known to set a higher value upon manuscripts than the author himself, and to pay up to his own estimate. A now prominent cathedral organist tells how, when comparatively an obscure man, he showed the Berners Street chief a work and named a certain price, only to have it doubled on the spot by the other party to the contract. Then there is the case of a cathedral organist, now dead, who, at the close of an important transaction with Mr. Littleton, found himself in a position so much better than was expected that he remarked, 'When I get home, they will think I have robbed some one.' Instances of this kind evince not only a sense of justice, but also a feeling of generosity, the buyer giving the advantage of his own knowledge of the market to the seller, and operating against himself. The man who can act thus may not truthfully be called 'hard.' Indeed, the typical commercial mind would, with the utmost promptitude and most perfect conviction, set him down as 'soft.' Henry Littleton was neither the one nor the other, but simply carried into the larger transactions of his later years the absolute uprightness which made him invaluable to his employer when he exercised a delegated authority.

Of the numerous and comprehensive activities of the house under Henry Littleton's direction it is impossible to speak in detail. They may be read in *A Short History of Cheap Music*, published in 1887. Here we can do no more than make bare mention of a few, e.g., the formation of the Barnby Choir (1867); the acquiring of the business of Ewer & Co., with all the existing Mendelssohn copyrights, and the large and valuable circulating library (1867); the launching of the Oratorio Concerts (1869), at which were performed Beethoven's *Mass* in D, the *St. Matthew Passion*, and the *Choral Symphony*; the publication of a cheap octavo edition of the *St. Matthew Passion* (1870); the undertaking of the general direction of the Royal Choral Society when Barnby succeeded Gounod as conductor (1873) [in the season 1872-73 the *St. Matthew Passion* was given four times in Holy Week]; the issue of cheap editions of S. S. Wesley's works (1868); the commencement of the famous series of Music Primers (1877); the issue of English versions of Jahn's *Mozart* and Spitta's *Bach*; and the setting up of new manufacturing premises in Southwark Street (1877). This factory, by the by, he placed under the direction of his second son, the present Chairman of the Company, who was then in his twenty-third year.

The biggest enterprises of the house in concert direction were undertaken in 1873 and 1874. In the former year, Novello & Co. were invited by the Commissioners of the International Exhibition to arrange a series of concerts to take place in the Exhibition buildings. The concerts began on Easter Monday, April 14, and were given daily until the Exhibition closed on October 31—over two hundred concerts! Admission was free to visitors, a small charge being made for reserved seats only, and the analytical programme cost threepence.

An even more astonishing series of concerts was given by the firm during the following year at the Albert Hall. London is justifiably proud of her Queen's Hall Promenade Concerts. Their inception and carrying out called for courage and skill, but what is to be said of the nightly concerts that began at the Albert Hall on November 7, 1874—nearly fifty years ago? Five conductors shared duty: Barnby, Randegger, Dannreuther, W. H. Thomas, and J. F. Barnett. Two choirs were specially organized, one for large choral works and one for part-songs. The concerts anticipated the 'Proms.' in several respects, notably in the adoption of a scheme of 'nights.' Thus Monday was 'Ballad' night, Tuesday 'English,' Wednesday 'Classical,' Thursday 'Oratorio,' Friday 'Wagner,' and Saturday 'Popular.' The whole scheme was carried out with a lavishness that may fairly be described as staggering. However, the undertaking was ahead of the times, the Albert Hall was of course even less easy of access than to-day, and the cost was so enormous that the scheme had to be modified after seven weeks, the concerts thereafter being given twice weekly during the ensuing

five months. But even in its reduced form the enterprise was remarkable. (One of the last of the series saw the first performance here of Verdi's *Requiem* under the composer's direction.) The whole scheme was undoubtedly one of the most daring in the history of concert-giving. Many an acclaimed success of to-day is of small importance to the art by the side of so magnificent a failure—if the term can be applied to an undertaking that must have had enormous influence in many ways.

We have touched on these ventures not for the glorification of the house of Novello, but solely in order that readers may form an idea of the personality of Henry Littleton, to whose vigour and vision they were due. The present generation knows nothing of him, but some of his contemporaries were aware of how much English musical activities owed to him. One little bit of evidence only need be brought forward. In 1882 the Duke of Edinburgh wrote to Sir George Grove, apropos of the foundation of the Royal College of Music:

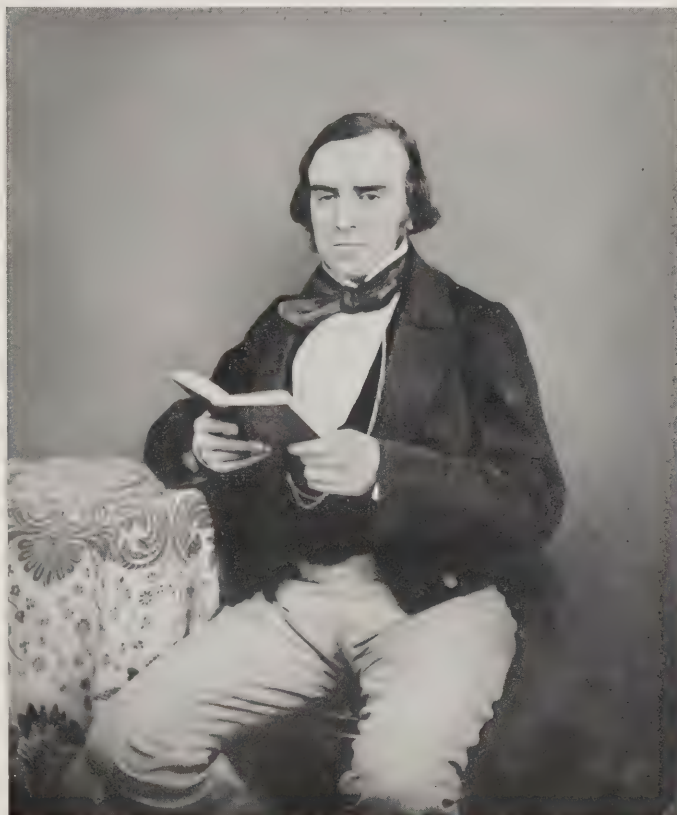
I shall be glad if you will see Mr. Littleton, head of the firm of Novello & Co., and mention to him the Royal College of Music, the establishment of which the Prince of Wales and I have so much at heart. No house has done such service to music in England as that eminent firm by their editions of Handel, and their numerous publications of new works by native composers.

It need hardly be said that the 'mention' was not in vain.

There is still in some quarters a disposition to regard the publisher as the natural enemy of the composer. In the opinion of a few disgruntled folk, a publisher can be commercially successful only at the expense of the composer—a view that ignores the root principle of all sound business,

namely, that the essence of a just bargain is its power to benefit all the participants. In the case of music-publishing the participants are three—composer, publisher, and public. A publisher who tried to build up a business on a basis unfair to one or both of the two latter would soon find himself putting up the shutters. The life of Henry Littleton is a good deal more than a stimulating record of richly rewarded enterprise and hard work; it is also a fifty years' proof of two things: First, that the musician, both creative and practising, has no better friend than the publisher; second, that when the publisher is a Henry Littleton, his value to the art is in exact ratio to his commercial success.

If, as is generally agreed to be the case, the musical life of the community is vigorous in proportion to the number of people engaged in performances of the best examples of the art, then, in a very real and practical sense, the history of music is the history of *cheap* music. For example, it is easy to see the connection between the issue of inexpensive and handy editions of choral works of all kinds fifty years ago and the Competitive Festival movement of to-day. In this, as in practically every



HENRY LITTLETON

IN
1856

other department of our musical life, the country owes a deep debt of gratitude to the remarkable man whose career is sketched above. The measure of this indebtedness could not be realised in his lifetime, because the results were yet to come. They are apparent now, and the hundredth anniversary of his birth should see the debt acknowledged.

The coloured plate is reproduced from a painting by Robinson, dated 1887. The above portrait is from a daguerreotype by R. H. Dyball, Perseverance Place, Old Kent Road, 'near the Ice-Wells Gate.'

THE TRUTH ABOUT GOUNOD

BY FREDERICK CORDER

A recent article in the *Musical Times* reviving the ancient *canard* about the composition of his *Faust*, seems to indicate that in the surging tide of modern music Charles Gounod is becoming as forgotten as Spohr. The writer of the article in question, for instance, does not seem to be aware that 'Dio possente' was extracted from the Prelude to Act I in order to fatten up the part of Valentine and make it worthy of Santley. 'Quando a te' is Gounod at his most characteristic, if not at his best: and these two songs, and the unjustly depreciated ballet music, have surpassed in popularity and 'golden returns' during half a century all Gounod's other works put together.

The simple fact is that Gounod was purely a lyric composer, and exceedingly narrow in his musical outlook. More limited than Spohr in Germany, or Grieg in Norway, or Bellini in Italy, though he had received an adequate musical education, his mind refused to occupy itself with instrumental passages or the development of themes. All his life long his poor, hysterical, ill-balanced brain would work only by fits and starts, the most connected and sustained piece of composition he ever succeeded in putting forth being undoubtedly the Garden-Scene in *Faust*. For the rest, his music consists of a fitful succession of vocal gems with the most perfunctory—yet never inartistic—padding in between. The marked superiority of *Faust* to his other operas arises from two obvious causes: the large number of its lyric gems and the great excellence of the libretto. To say that *Faust* was his only operatic success is to overstate the case. Its predecessor, *Le Médecin malgré lui*, is nearly as brilliant; but how can an opera keep the stage when it has a dumb soprano? *Mireille* again has a totally uninteresting libretto, but the chorus of mulberry gatherers, the pastoral duet in five-time, and the soprano air, 'Mon cœur ne peut changer,' are as fine as anything Gounod ever wrote. Each of the other operas, which naturally got weaker and weaker as the composer's mind failed, contains one or two perfectly lovely numbers. 'She alone charmeth' and 'Far greater in his lowly state' in *La Reine de Saba* and 'Nuit resplendissante' in *Cinq Mars* are such flashes of genius; while some of the ballads written for the English public—*Nazareth*, *There is a Green Hill*, *O that we two*, and *Ring out, wild bells* are probably immortal. The excellent musicianship of the man is evidenced by the two versions—solo and duet—of *O that we two*, it being impossible to tell which was the original; and still more by that wonderful but unjustly depreciated *Ave Maria* based on Bach's harmonic ground and amplified by a violin obbligato. It was this consummate feat that first opened the present writer's mind to the fact—so strenuously denied by most musicians and all critics—that melody is made and not born.

To any person in the least musical who recalls the lyrics above-mentioned it must be apparent that they are not only from the same pen, but written by a stylist who signed every bar with his name. There is not a single piece by Gounod that could possibly have emanated from the pen of Saint-Saëns or Massenet even, to name the best of his many followers. This is so patently true that I have always suspected the story about the authorship of *Faust* to have emanated from some practical *farceur*, like the late E—— S——, for instance, in an endeavour to see whether anything was too preposterous for the public to believe. And nothing is. The mystery of mental invention is too wonderful for the ordinary human mind to admit, and most people prefer to believe that Bacon wrote Shakespeare, or Shakespeare wrote Bacon; that Dickens's books were written by his illustrators, because they claimed the authorship; or, as the late W. S. Gilbert pretends to assert, 'that the *Iliad* was not written by Homer, but by another man of the same name.' Any of these beliefs is more congenial to the ordinary mind than the plain acceptance of the mystery that one man has creative power while another has not. Honest souls write books telling you where Dickens took his characters from and picturing the houses where they lived, or they write articles showing where the great musicians 'got their ideas from,' or how, when, and where they were 'inspired'—anything rather than admit that we do not know and never can know how and why a half-crazy poet or musician can turn out pearls and diamonds while the rest of us can make only more or less good cut-glass.

ARTHUR BLISS

BY EDWIN EVANS

Many musicians have been a little mystified—some of them, apparently, even a little irritated—by the unprecedented rapidity with which a composer, utterly unknown at the beginning of 1919, was transformed into a celebrity before the end of 1921. Some of the comment upon this extraordinary episode in recent music has not been informed by as much good nature as one would wish, and the explanation has been sought either in some personal pushfulness on the part of Arthur Bliss himself, or in that mysterious entity known as 'influence.' How much simpler it would have been to take note of the reception accorded to every work that he has produced since *Madam Noy*! Then it would have been transparent that neither pushfulness nor influence, nor the snobbish desire of amateurs and others to be in the fashion, has been the agency at work. It is the musical public itself that has given Bliss this prominence, and by no more mysterious process than that of demonstrating, visibly and audibly, that it enjoyed listening to his music. When *Rout* was first performed it was, in deference to a clamorous demand, given three times, being repeated in its place in the programme and again

at the end. The two *Nursery Rhymes*, 'The Ragwort' and 'The Dandelion,' have to be repeated nearly every time they are sung. It is therefore not surprising that singers like to sing them. In short, when an audience gives unmistakable signs of its pleasure, the rest is easy to understand without seeking for other clues. But this pleasure that audiences appear to take in Bliss's music—is it the real thing? Is it the same delight that holds them spell-bound at chamber concerts where Bliss is not performed, and makes them look so rapt that one wonders if they have attained nirvana? Probably not. They do not look as if they have even the desire for nirvana. Their enjoyment has no pretension of transcending ordinary human joy. It is exhilaration, not differing very considerably from that which may be derived from any scene of visible animation. The connection between the music of *Rout* and its subject is a close one. Looking down upon such a carnival we would be exhilarated, and desire to take part in it. When we hear *Rout* we have to contain an impulse to pick up anything handy and join in. It arouses an almost primitive instinct, and primitive instincts have much to do with philosophy.

Some years ago philosophers—chiefly German—devoted much thought to the origins and functions of music, and they split for a time into two opposing camps, one of which pictured the first musician as making music to attract a mate, whilst the other described him as working off a surplus of energy that remained unexhausted by his round of toil, and refused to be bottled up for the next day. This surplus energy furnished the impulse to play, termed *Spieltrieb* in the professional dialect of the moment. Eventually it came to be common ground that music embodied both of these factors, and even the most solemn philosophers did not put less value upon the contribution of the *Spieltrieb* than on that of uxorious and other emotions, for they knew that we owe to the former the strongest element in music, its rhythmic dynamism. In theory it was an hereditary partnership, though in practice most of the German composers came to prefer *Sehnsucht* to *Spieltrieb*. But energy is more quickly communicative than sentiment, and the music in which energy predominates will always enjoy a certain advantage in this respect. It is to that initial advantage, in all probability, that Bliss owes the rapidity of his success. The greater part of his music expresses the energy of a buoyant personality, bursting with life. It is, like his own manner of speaking, all impatience to get to the point. This is not to say that he cannot express the gentler emotions. He has expressed them, for instance, in the second Rhapsody, and in the second of the *Conversations*, the scene of which is placed 'In the Wood.' So far, however, these are exceptional, whatever may be the case as he develops. But if Bliss owes much to the *Spieltrieb* in one direction, in another it tends to revenge itself upon him, for it is respon-

sible for the view, which has been taken in some quarters, that he is playing at music. In a philosophical sense this may be perfectly true, but it is not put forward philosophically. The fact is that the infectious quality of this vital energy, precisely because it makes for popularity, is exposed to the charge of frivolity. It is difficult to some serious natures to recognise that an earnestness as great as their own can underlie the most exhilarating restlessness. Music presents special difficulties of this kind in the tradition of the last hundred years, which has made conventional earnestness into a kind of fetish. Even to-day there is still a tendency to regard music that is outwardly solemn as necessarily containing more thought than music that exhilarates. In the conventional sense a work like the *Mêlée Fantastique* may not appear to be as serious as a German symphony. Intrinsically, as well as in intention, it is full of earnestness. How otherwise could the composer have inscribed it to the memory of the friend he had just lost in Lovat Fraser, whose personality was another of those which express in bustling animation a side of themselves that in others demands a more weighty utterance? It is necessary to lay stress upon this if only to counteract an impression, less prevalent than it was a year or so ago, that Bliss has merely caught the ear of the public with a series of successive 'stunts,' but is not to be regarded as a composer of serious aim. He is perhaps even more in earnest than most composers, but his earnestness expresses itself differently, and in a manner which was not encouraged during our immediate musical past.

So far as these 'stunts' themselves are concerned—since that is the term nearly always applied to them—they proceed from Bliss's preoccupation with tone-colour. Of all English composers to-day he is the one most intimately concerned with sound. To say this is to venture upon dangerous ground, for the limitations of musical terminology tend to cause ambiguity. I may be permitted to recall that in my article on Holst I laid stress upon the fact that, as a young man, he sat down to write music, and not, like other young men, to reform the world. Elsewhere I have referred to his preoccupation with sound. But obviously the object of his concern was a very different set of sound-reactions than we imply when we speak of the study which recent composers, with Stravinsky at their head, have devoted to the reactions of timbre. It is to these that Bliss belongs, almost by instinct. Compared with others who have manifested similar pre-occupations, he is the one in whom they take a more concentrated form. Goossens, for example, is no less keen in his appreciation of tone-colour, but much more intent upon sequential considerations. Lord Berners, another composer with a sharp sense of colour-values, has a kind of mundane self-consciousness that makes him recoil from anything resembling a platitude, and have recourse to a clever deformation rather than incur even the suspicion of being common-

place. But Bliss cares little for any of these connotations of sound. If the course of a composition made apposite a momentary platitude in sound he would no more think of removing it on that account than he would of removing everyday words from his conversational vocabulary. The reason is that it is not the logic of sound or its associations that weigh with him, but its quality. And it is this which produces an effect of spontaneity in his music, even when it is studded with so called 'stunts.' His use of these is unsophisticated. He is in this respect the very antithesis of Stravinsky, despite all superficial resemblance. The apparently conventional clarinet *arpeggio* in the Prelude to the second tableau of *The Rite of Spring* remains practically unique in Stravinsky's music. In that of Bliss such incidents occur constantly, but they do not attract attention because they occur naturally. They are part of Bliss's mode of expression, which stands much nearer to the vernacular than one imagines at a first hearing of his music. His musical speech does not consist of an unbroken string of pungent words, but he has a useful stock of these available when required.

Mention of Stravinsky leads to the question of resemblances. Here again we are on dangerous ground. Has not Mr. Hamilton Harty declared much modern English music to be imitative? But Dr. Vaughan Williams has since then pointed out that all the great composers have been thieves. This question of indebtedness is constantly being brought into the foreground, where it does not belong. All musicians without exception have profited by the experience of their predecessors and the innovations of their contemporaries. It is, of course, better that they should learn from many traditions than from only one. Above all it is better that they should learn from many masters than from one. Thus, when we are told that some composer of to-day has absorbed the teaching of Strauss, Debussy, Ravel, Schönberg, and Stravinsky, we may be sure that he is an all-round master of his craft, and then proceed to examine his own contributions to it. But if he has studied only one of these we shall be less disposed to take his all-round mastery for granted. So far as the degree of indebtedness is concerned, a very good standard is supplied by that of Mozart to the Italians of his period. If any of our composers owe more than this to one particular Continental tradition it is time to examine whether he may be called imitative.

In Bliss's music the dominant influences, among many, are those of Ravel and Stravinsky. To the former may be traced the pointedness of *Madam Noy* and some of the *Conversations*, to the latter the use of certain sonorities of which a good example is offered by the opening of *Rout*. But in speaking of the Stravinsky influence, we must bear in mind that Stravinsky himself does not admit the introduction of foreign fragments to be imitative. He does not hesitate to borrow a thematic motif which happens to suit his

purpose, and declares it to be a matter of no importance whatever. It is not the words that constitute authorship, but their arrangement. Two jugglers may use the same oranges or billiard balls, but it is the juggling that matters. One of the finest moments in *The Fire-bird* employs a theme identical with that of the slow movement of Rimsky-Korsakov's *Sinfonietta*. Yet it is undoubtedly an original composition. In China, the country with the longest record of art-criticism, an artist who painted a subject from the same point of view as one of his predecessors was not regarded as imitative. The same dragon in the same position has been painted by shoals of them. But if he employed the same method of brushwork as a predecessor he was exposed to the charge or plagiarism, even when he painted a different subject. A second glance at *Rout* is enough to establish that Bliss's brushwork is emphatically his own, in spite of *Petroushka*. It is all a matter of perspective. Ten years ago a composer who wrote three consecutive major thirds inevitably risked being told that he had come under the influence of Debussy. To-day we have forgotten this particular form of triviality, and to-morrow we shall forget others. Bliss has written one or two works which might, with some excuse, be regarded as imitative. They are buried in his cupboard, whence it would be difficult to obtain them.

Arthur Bliss was born in London on August 2, 1891. He studied at Rugby and Cambridge, and took his B.A. and Mus. Bac. in 1913. The following spring he attended the Royal College of Music for a term, during which he had a few lessons in composition from Stanford. Then war broke out. He obtained a commission, served in France, was wounded, gassed, and mentioned in dispatches. Two of his pre-war works, a String Quartet in A major and a Pianoforte Quartet in A minor, were performed while he was on active service, one of them being awarded a prize at the War Emergency Concerts. They were also published, but on his return to musical life he destroyed the plates and the unsold copies, being convinced that neither work corresponded in any sense with his musical aims. During 1919 some incidental music which he had arranged from Elizabethan sources for *As you like it* was performed at Stratford-on-Avon. In the autumn of that year he gave a series of Sunday concerts at the Lyric Theatre, Hammersmith, where he also conducted Pergolesi's Intermezzo *La Serva Padrona*. From that time onwards he has been a prominent and active figure in English musical life. It was also in 1919 that he paid a musical visit to Paris, for which, being uncertain of Ravel's whereabouts at the time, I provided him with an introduction to Maurice Delage, who placed him in touch with the various currents of French musical life. There is something very stimulating in the contact with French musicians which compensates for whatever disadvantages there may be in venturing among such particularists as most of them are. This disadvantage Bliss threw

off on his return by means of a Pianoforte Quintet which was so truly Parisian in character that it may be regarded as the effect of an inoculation resulting in immunity after the immediate effects had passed. It was performed at Æolian Hall in April, 1920, at a concert which I have good cause to remember, as the programme included Stravinsky's *Ragtime*, and a zealous sub-editor made a 'cut' in my account of it which caused my remarks upon this work to apply to Bliss's Quintet. About the same time as the Quintet he had also composed the first of his two Rhapsodies, a study for two pianofortes and wood-wind, but it has not been performed.

It was in the course of 1920 that his more characteristic works came before the public. The first of these, *Madam Noy*, a 'witchery' song, is dated 1918, and was first sung in June, 1920, by Anne Thursfield, to whom it is dedicated. The poem is by 'E. H. W. M.,' and the setting is for soprano with flute, clarinet, bassoon, harp, viola, and bass. It makes a piquant background to the gruesome story, with its wealth of opportunities for musical illustration. Compared with what had gone before, it established the direction which Bliss was to take. If any doubt remained, it was removed by the opposition which this spicy little work immediately aroused in conservative quarters. It is easier to detect original work by the enmity than by the admiration it arouses.

The second Chamber Rhapsody, the score of which is dated 1919, was the next work to reach the public, which it did in October, 1920, in two performances within a few days; it had thus a better chance of carrying conviction. It is an idyllic work for soprano, tenor, flute, cor anglais, and bass, the two voices vocalising on 'Ah' throughout, and being placed as instruments in the ensemble:

Ex. 1. *Più lento e tranquillo.* RHAPSODY No. 2.

SOPRANO.

TENOR.

ORCHESTRA.

Cor. Ingl.

Fl.

In many ways this Rhapsody is more definitely personal than the preceding composition. It is one of Bliss's most poetical works, and, owing to the poetry being in gentler vein, the improved sense of definition and of responsibility to the instruments employed attracted less notice than the more salient characteristics of his other works, in which the colouring was in brighter hues. Here, at least, one could absolve the composer completely from any attempt to amuse the ear with jugglery. The work was accepted for publication by the Carnegie Trust, and when the score in due course made its appearance there were many who were surprised to find how straightforward was a work which, like its predecessor, had aroused sharply-divided comment. This time, however, even conservative opinion showed signs of veering round.

Then, as if with malice aforethought, Bliss defied it with *Rout*, the first performance of which was given at the Baroness d'Erlanger's house in December, 1920. The original version is for soprano, flute, clarinet, harp, string quartet, bass, glockenspiel, and side-drum, but it has since been arranged for full orchestra, in which form it was subsequently given as an interlude during the 1921 season of the Russian Ballet. The title is used in its significance of revelry, and the music conveys an impression such as one might gather at an open window at carnival time. The singer is given a series of meaningless syllables chosen for their phonetic effect. Although essentially a mosaic, the scheme of the composition does not exclude lengthy spells of consistent melody, but most of the material is given in snatches. The mode of disintegration is not without precedent, but still sufficiently novel to enhance the exciting effect produced by the tone-colours. Its infectious gaiety has made *Rout* very popular, and it is probably the composition which has contributed most to the portrait which the musical world has made for itself of the composer.

(To be concluded.)

The Title-page and Contents of Volume 63 (January to December, 1922) of the *Musical Times* is now ready. Subscribers can obtain it post-free on application to the publishers.

A QUESTION FOR CRITICS

BY ALFRED KALISCH

I wish to say at the outset that when I use the word 'critic' I do not mean only the chosen band of happy brothers—at least I hope we are happy—whose business it is to attend musical performances and record their impressions; I include everybody who is sufficiently interested in music to form his own judgment, and competent to express his own opinion.

Ever since I began being a critic (in the former sense) I have been much exercised in my mind about a certain aspect of the work which I believe causes heart-searchings to all occupied in the same profession. It should also interest all critics in the other sense, in so far as they do more than merely express their feelings at the moment without consideration of any general questions involved. I would add by way of consolation, that in spite of glaring examples to the contrary it is quite possible to ponder such questions and discuss them without becoming 'highbrow' or a bore to one's fellow men. The question is this:

What ought one to prefer—a performance by an acknowledged great artist whose conception of a certain piece does not agree with one's own, or the playing or singing of a merely competent performer in a style with which one happens to agree? On paper the answer appears deliciously simple: we cannot consider as a great artist anybody whose ideas differ so violently from our own. But this view, if carried to its logical conclusion, will land us in many absurdities. I will quote a case within my own recollection.

At the time when the controversy between the followers of Joachim and the adherents of Ysaÿe was at its height, I remember a great Joachimite saying that he would never cross the street to hear Ysaÿe play Beethoven. I asked him whether he would prefer to hear Mr. —, a violinist who sedulously copied all the faults of Joachim and none of his virtues, and rarely, if ever, played in tune, and the unhesitating reply was 'Yes,' which of course was ludicrous. This is admittedly an extreme case, but the fallacy underlying it is one that is apt to vitiate musical judgment all along the line. Few people would be so narrow-minded as to deny that there must be several ways of interpreting a masterpiece. For example, no two readings of the same music could differ more widely than Richter's and Nikisch's respective ways of conducting the second Act of *Tristan*; but anybody who, owing to excessive devotion to the one, would deny the beauty and power of the other, or would (because of his own theories) prefer an ordinary time-beater's rendering to that of either master, would confess himself singularly wanting in the power of forming well-balanced opinions—in fact, of critical competence in either sense of the word.

An exceptionally strong personality will cause strong enmities as well as strong friendships. In

many cases the vehement assertion of disapproval and a determination not to hear an artist whom one dislikes, amounts to a confession of fear lest a preconceived opinion may be upset by great individual achievement. If this sensation be analysed into its ultimate essence, it will reveal a form of intellectual indolence, an anxiety lest one be forced to reconsider the reasons for these preconceived ideas. This attitude has had enough consequences when applied to mere performances, but when the matter in question is the quality of new music, it is still more harmful.

The attitude—sometimes subconscious—of some music-lovers recalls the famous story in *Punch* of a young man who, being told that some of his poems reminded the reader of Byron, said he hoped that the worst of them were not as bad as that. When asked whether he had ever read any Byron, he replied that 'he had not, and hoped he never would.' We are all ready to laugh at this young man, but can we all lay our hand on our heart and say that we are not subject to the same weakness?

The question for each individual to ask himself is whether his judgments are, or are not, influenced by ready-made ideas? Here, again, we are confronted by another difficulty. If one says to himself he will not allow his opinions to be influenced by any such considerations, there is the danger—which is always great—that he would lose his hold over the permanent principles of good and bad, and be landed in a sort of flabby eclecticism. This happens, and will go on happening, to many good people who pride themselves on their broad outlook.

One might, indeed, almost say that the general question resolves itself into the difficulty of distinguishing between these two.

If, again, we adopt another division of art-lovers—that is, into conservatives and progressives—we shall find that neither is free from the weakness which besets us all. Those who condemn all innovators as mere effect-mongers whose work is vitiated by insincerity, and protest that the art ended with Wagner and Brahms, are just as blameworthy as those who would have us believe that music began in 1918, and who speak of Beethoven and Wagner as if they belonged to an inferior order of humanity, with cerebral equipments which would hardly be creditable to an anthropoid ape. This is not an exaggeration. It has actually been said, and the remark is perhaps as good an illustration as can be found of the danger of the one-sided view, and it is, on the whole, a greater danger than that of excess in the virtue of toleration.

It may be said in conclusion that toleration is a better guiding principle, except for those fortunate few whose minds are so keenly analytical and who can so truly and objectively analyse themselves as to discern greatness and strength wherever they meet it—even in things which they instinctively dislike.

INNOVATION AND CLICHÉ IN MUSIC

By M.-D. CALVOCORESSI

At one end of the range of resources which composers use we find the clichés—or, as Mr. Sydney Grew defines them in *Music and Letters* (July, 1920), musical terms, forms, ideas, or modes of thought which have 'dried up into platitude.' At the other end we find innovations of all kinds in matter and treatment. The possible presence of either in a given work is a point of interest to the critic who believes in the virtues of analysis. But analysis will remain barren unless heralded by an investigation of the notions which the terms 'innovation' and 'cliché' represent. As regards the former, there is little difficulty; but the latter, like many of the terms used in musical criticism, represents something indefinite and variable. It may be difficult to determine its content and implications so as to satisfy everybody; but it should be possible at least to make clear in which sense it is used.

The cliché may occur in many forms and under various circumstances. It should be considered in its twofold aspect, spiritual and material.

The tale of the former is soon told. There exist writers of music whose minds are for ever running in grooves. Their works may contain no particularly conspicuous instance of any given cliché, yet as a whole they are but so many vast clichés. The case of the composer who thinks, and not merely writes, in clichés, is hopeless. Incidentally, we may note that such composers are not always found out so soon as we would expect them to be.

Materially, clichés occur in idiom or in disposition. They are either materials out of which the structure is made or lines on which it is erected. That is, they consist of ready-made modes of expression or of progress to which a composer resorts, not under the impulse of creative imagination, but mechanically—be it through habit, through poverty of mind, or as a matter of principle.

The problem for us is, then, to discriminate between what constitutes a cliché through being done mechanically, and what does not. It is not altogether a matter of outer aspect. In its simplest form the cliché may be a mere mannerism of diction or of style; and there is not much to add to what Mr. Grew has written of this kind of cliché. Between it and the thousand current terms of musical idiom which nobody would dream of describing as clichés, there is no essential difference. When a composer passes, say, from the chord of the tonic to its relative and thence to the dominant, or from one position of a chord to another, and so on, or gives us thirds or sixths in succession, we do not drag in the word cliché. We take the use of such simple resources as a matter of course. If we single out for notice things such as progressions in common chords with added seconds, or episodes in the whole-tone scale, and so forth, and describe

them as clichés, it is either because we consider them as devoid of significance at the particular spot where they occur—and perhaps quite rightly: but it will be a point of critical judgment, not of mere definition—or because we are misled into ascribing undue prominence to them simply on account of their comparatively short pedigree. In other words, such formations obtrude simply because shortly after having burst into being they become current, alongside with or instead of other terms in the usual vocabulary. Between them and these other terms the difference corresponds exactly with that which exists, in language, between 'live' metaphor and 'dead' metaphor. As surely as a live metaphor which constitutes a useful addition to the vocabulary will in time become dead—that is, be incorporated into everyday speech—so surely will a great proportion of what are now neologisms be incorporated into the current idiom of music. It is true that a little experience enables most of us to detect which of these neologisms are now being used more or less extensively as conscious mannerism, for the sake of their supposed glamour rather than as means towards a more positive end. But unless we remember that each case is to be judged on its own merits, our judgments in turn will assume the character of so many clichés, and we shall run the risk of being less fair to a composer who admits into his vocabulary the recent additions than to a composer who does not. After all, there can be—indeed, there often is—as much of the mechanical and of wilful affectation in the stand taken by the academists (*i.e.*, the composers whose trend of thought and modes of expression consist entirely of the older sort of clichés) as in that of the dabbler in neologisms which may or may not rise above the level of mere catch-words. Between the attitude of a Saint-Saëns averring that 'whoever is incapable of enjoying a sequence of chords merely because they are beautifully written does not deserve to be called a musician,' and that of the unsophisticated 'modernist' who invites us to enjoy a sequence of seconds merely because they are seconds, I can see no difference in kind: I even doubt whether there is a difference in degree. In both cases we have the exact musical equivalent of what Coleridge has described, in the *Biographia Literaria*, as:

... language mechanised, as it were, into a barrel-organ supplying both instrument and tune . . . a press-room of larger and smaller stereotype pieces, which it requires but an ordinary portion of ingenuity to vary indefinitely, and yet still produce something which, if not sense, will be so like it as to do as well.

Besides the academically-minded formalist, the dabbler in neologisms, and the popular opera-writer, whose sole aim is effect, and who is as little concerned with avoiding clichés as his worshippers are with detecting them, there is yet another kind of cliché-monger, probably the most dangerous through his influence on the plain (*i.e.*, uncultured) man's musical taste: the emotionalist composer who thinks that provided he wear his heart on his

sleeve, the veriest commonplaces may pass muster. And next to him should be placed those composers who believe that their cosmogonic or otherwise would-be philosophical intentions may give a fresh lease of life to tricks whose staleness, from the mere musical point of view, is unquestionable.

It is not with all these, however, that we are at present concerned, but with the composer who, though his mind does not run in grooves, is yet incapable of actually creating a fit expression of what he conceives. The test of genuineness cannot be thorough unless both intention and achievement be taken into account.

Obviously, it is not the fact of resorting, however freely, to commonplaces, which connotes the cliché-monger, but the incapacity to think and to write otherwise than in commonplaces. Most of the simpler commonplaces, when all is said and done, are neither particularly good nor particularly bad in themselves: they will offend chiefly by accumulation and recurrence. In his article, 'Rule and Law in Music' (*Music and Letters*, October, 1922), Prof. Watt writes:

The laws of part-writing taught in our schools to-day hold for the classical period from Bach to Brahms a style that for purposes of creation may well be said to be dead. It is a style for the exercise of pupils. Not that they would recreate its spontaneous beauty! And even if they did so, no one would think them really creative.

The overstatement is, I suspect, intentional, and there is no lack of perfectly live music written to-day in the alleged 'dead' style—for instance, by Fauré and by Kœchlin. It will have become obvious by now that a time-honoured resource is not necessarily a cliché. Nor is a cliché necessarily anything time-honoured. Nothing becomes a cliché (in appearance, at least) more quickly than the latest innovation. We have already seen one reason for this, and duly taken into account that innovations offer an attractive bait to the plagiarist, conscious or unconscious. But there is a third and deeper reason, of which Emile Hennequin's general description (in his book, *La Critique Scientifique*) will suffice for our present purpose:

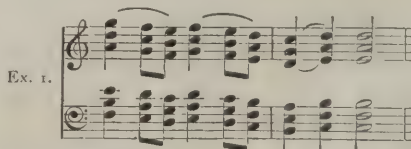
It should be realised that the very act of imitation, the act by which a writer enlists under one banner in preference to any other, originated in a deep-rooted principle, and is a consequence of this writer's intellectual disposition, of his aptitudes and tendencies. Between the imitative artist and his master there exists a general similitude of intellectual organization. The idiosyncrasies are more powerful in the master, since they led him to actual, thorough creativeness; and probably lesser in the imitative artist, since they did not assert themselves altogether spontaneously: yet the analogies are unquestionable. General psychological facts are the foundations of movements such as romanticism, realism, colorism, and so forth.

It is not difficult to realise that whenever an artist asserts a capacity for thorough creativeness, there may be around him a number of artists of lesser creative power whom his discoveries and

contributions to the common fund of musical resources will provide with the very means they needed for self-expression. How are we to discriminate between this second degree of originality and the mere dabbling in clichés which necessarily will take place concurrently? This is a matter for the critical sense which anybody pronouncing a judgment on musical works asks us to assume that he possesses. Not infrequently a guidance of some sort will be provided by some discrepancy in matter, or between matter and manner: as when we encounter melodic platitudes in elaborately modern harmonic garb, or a 13-4, 17-8, or 31-32 time-signature to things which might have been said as well and better in less ostentatious 3-4 or 3-8, if they were worth saying at all. But such indications are not always available, nor are they uniformly clear enough to serve the critic's purpose.

If we agree that the hall-mark of the cliché is to be found in its mechanical origin—as distinct from the imaginative origin of created expression—we are able to see, for instance, that even such things as Scriabin's famous scale and resulting chords, despite their outward aspect of innovations, may be mere clichés. The recipe for creating new scales, or substitutes for scales, is in itself purely mechanical. Another man may crop up any day who, by using semitones where Scriabin uses whole-tones, and *vice versa*, will present us with an equally brand-new system—a system whose artistic value will depend upon the artistic value of his music, apart from any question of system, exactly as the value of Scriabin's system depends upon the value of Scriabin's music.

A case in point is provided by Rebikov's fairly well-known *Feuillet d'Album*, in which a simple little tune is harmonized in piled-up consecutive fourths, beginning thus:



and going on until:



is reached.

I adduce this instance, not because I wish to single it out as particularly offensive or particularly puerile, but because there can be no doubt that on the face of it the procedure is no less mechanical than if an accompaniment in thirds and sixths, or thirds or sixths alone, had been provided. It could be carried further simply by striking two perfect fourths, and taking in the black keys of the pianoforte as well as the white.

Having noticed as much, it remains to ask

ourselves whether anything is gained by the composer's avoidance of the older stereotype; whether he has achieved his object, which in all likelihood is similar to Cyril Scott's in *Old Songs in new Guise*, viz., to give fresh colour, point, and piquancy to a tune of not unfamiliar order. Needless to point out that Cyril Scott's endeavour, although equally deliberate, is far less mechanically carried out.

It is by resorting not to one comparison of this kind, but to dozens, that we may hope to thresh out similar minor aspects of the problem of originality in music. And the more characteristically bad certain of the instances used in the process of comparison will appear to be at first, the more we shall benefit by carefully carrying out the process point by point. Indeed, it is by the comparative study of 'good' music and 'bad' that the student will best be shown why music is 'good' or 'bad.'

But to disengage the *bona fide* use of innovations from their use as clichés is no easy task. If evidence were needed to show how grossly people may err in this respect, the history of the attitude of French criticism towards French music during the last sixty years or so would provide more than enough. In the 'seventies, and until the end of the century, practically every composer of imagination was described as a follower of Wagner. Later, most composers who rose above the level of the commonplace were accused of imitating Debussy. Critics, haunted by the effects of recent developments in music, ran amuck. Some of them, in their desire to show that Ravel had found a mine of clichés in Debussy's music, generously credited him with a fondness for the whole-tone scale, and for consecutive ninths, which investigation of his printed works has hitherto failed to reveal. Then came the Schönberg bogey. And as early as 1913 or thereabouts, Ravel again, of all people, was accused of doing things in imitation of Schönberg.

As I wrote in the November *Musical Times*, the main reason for errors of that kind is that, unavoidably, neologisms and innovations of all kinds begin by looming far too large in our minds; and it is only when the terms in which a work is couched have ceased to strike us as surprising, or unfamiliar, that we may become capable of passing sentence on that work. A neologism may be a cliché or not, exactly as any other term, current or rare; it is the critic's business to find out whether it is.

NIETZSCHE AND BIZET

By JOHN W. KLEIN

The English version of the correspondence between Nietzsche and Wagner has already been the subject of a considerable amount of discussion. It may therefore be of interest to devote a little attention to the passionate admiration which the great philosopher felt for Bizet, who supplanted Wagner in his esteem.

The final breach with Wagner occurred in the year 1878, three years after the death of Bizet. Nietzsche had as yet not even heard of the French composer, though he devoted a considerable amount of his time to the study of modern music, and, indeed, regarded himself with characteristic self-confidence as the sole authority on the subject worth considering. It was in November, 1881, that he strolled into a small theatre at Genoa and saw *Carmen* for the first time. He was enchanted, and wrote to his friend, Peter Gast:

A happy find! An opera, *Carmen*, by Bizet. A true French talent and one not led astray by Wagner—nevertheless, a disciple of Hector Berlioz. His music is strong, ingenious, here and there staggering. I am not far from thinking this is the best opera at present existing; so long as we live it will form an item in every European repertoire.

The delighted philosopher concluded his letter with the words, 'Bizet? Who is he?' He was not even aware that the creator of *Carmen* had sunk unnoticed into an early grave more than six years before.

Five days later he saw Bizet's masterpiece a second time, and wrote another enthusiastic letter to his friend:

It was a great blow for me to hear that Bizet is dead. I saw his masterpiece again yesterday. It is the very soul of passion and beauty. It is, indeed, well worth a whole journey to Spain. I was very ill lately, but I am well again, thanks to *Carmen*.

At this time Nietzsche no longer corresponded with Wagner, and, indeed, the embittered master of Bayreuth is even said to have destroyed some of the literary effusions of his once beloved pupil and disciple. (Several were destroyed by Frau Cosima in 1909.) Nevertheless, Nietzsche did not venture to proclaim his views until after the death of Wagner.

The year 1881 witnessed the complete triumph of Bizet's masterpiece. It would be extremely interesting to know whether Wagner was ever present at a performance of *Carmen*. Probably not, as it was his wont to ignore the works of all progressive and original spirits in foreign countries. So far as we are aware, he paid no more heed to Bizet than he had done to Moussorgsky or Verdi, and he even announced with sublime fatuity that Saint-Saëns was the greatest French composer of his age. It is strange that Liszt—who on one occasion had practically proclaimed Bizet to be the most brilliant pianist in Europe—did not draw Wagner's attention to the young Frenchman. Nevertheless, in 1881, the number of performances of *Carmen* greatly exceeded that of all the works of Wagner and Weber; and the former, who during the last years of his life had been making considerable bids for popularity, cannot have viewed his French rival's success with equanimity.

There are several interesting references to the matter in Nietzsche's letters to Spitteler and Gast. Spitteler (who was still smarting from certain pungent remarks of the philosopher) accused Nietzsche of having written *The Case of Wagner*

not out of enthusiasm for his cause, but simply to gratify his animosity against the dead Wagner. Nietzsche replied sarcastically :

It is quite natural that I should connect my conversion with *Carmen*. I know you will not doubt it a moment—yet another malignity of mine! As a matter of fact, I know the success of *Carmen* awakened Wagner's wrath and envy.

How could he know this? Three months after the publication of *The Case of Wagner*—shortly before the terrible catastrophe—Nietzsche wrote to Gast :

Gersdorff has just paid me a visit. There is a strange thing which he tells me about which I am highly delighted. He assures me he saw Wagner in a paroxysm of rage against Bizet when Minnie Hauk was at Naples and sang *Carmen*. Since Wagner has himself taken sides in the matter, my malice in a certain important passage of the essay will be all the more keenly felt.

The last sentence is somewhat incriminating, though it is at the same time evident that Nietzsche knew nothing of the incident when he actually wrote the essay. The story is probably true, as it is in complete accordance with Wagner's nature. He, however, obviously abstained from referring to the matter in his letters.

After Wagner's death, Nietzsche's admiration for Bizet rapidly increased. He regularly attended performances of *Carmen*, and wrote on one occasion to Peter Gast :

I have once more been very happy. When this music is played some very deep stratum is stirred within me, and while listening to it I feel resolved to hold out to the last, and to unburden my heart of its supremest malice, rather than perish beneath the weight of my own thoughts.

Subsequently—in *Jenseits von Gut und Böse*—he deplores the fact that none of the modern German composers are 'good Europeans.' Beethoven alone could lay claim to such a title. In his opinion, Schumann—and especially Wagner—were hopelessly and exclusively German, even occasionally misusing their art to foster national hatreds. Bizet was, however, in every sense of the word a good European. He had discovered a new beauty and a new seduction, having succeeded in combining the otherwise conflicting elements of north and south into one harmonious whole.

Nietzsche developed these ideas in his brochure, *The Case of Wagner*, which he published two years later. In the Preface to this work he writes :

It is not malice alone which makes me praise Bizet at the expense of Wagner. To turn my back on Wagner was for me a piece of fate—to get to like anything else whatever afterwards was a triumph.

He started his famous essay in this way :

Yesterday—would you believe it?—I heard Bizet's masterpiece for the twentieth time. How such a work completes one! Through it one almost becomes a 'masterpiece' oneself. Bizet's music, indeed, seems to me perfect. It comes forward lightly, gracefully, stylishly. It is lovable, it does not sweat. 'All that is good is easy, everything divine runs with light feet.' This is the first principle of my æsthetics.

The most significant words of the essay, so far as *Carmen* is concerned, are as follows :

This music is gay, but not in a French or German way. Its gaiety is African: fate hangs over it. I envy Bizet for having had the courage of this sensitiveness, which hitherto in the cultured music of Europe had found no means of expression—of this southern, tawny, sunburnt sensitiveness.

Many of us may consider this an exaggeration, but it is well to repeat it to those who see in *Carmen* nothing else but a traditional French 'opéra-comique.' Dr. Adrian Boulton is not wrong in asserting that *Carmen* was the least understood of all operas, thanks mostly to the senseless antics of famous singers in the name-part.

Nietzsche proceeds :

Have more painful, more tragic accents ever been heard on the stage before? And how are they obtained? Without grimaces! Without counterfeiting of any kind! Free from the lie of the grand style! I, indeed, know no case in which the tragic irony which constitutes the kernel of love is expressed with such severity or in so terrible a formula as in the last cry of Don José with which the work ends. Perhaps you are now beginning to perceive how very much this music improves me! 'Il faut méditerraniser la musique.'

After reading so extraordinary an eulogy, we may perhaps be permitted to ask whether Nietzsche was really in earnest. Though he had written the following Latin quotation, *Ridendo dicere severum*, on the title-page of his essay, he subsequently wrote to his friend, Dr. Fuchs :

You mustn't take what I have said about Bizet too seriously; in my present state of mind I don't care a brass farthing for him. But as an ironical antithesis against Wagner, the glorification of *Carmen* was certainly most effective. After all, it would have been an incomparable lack of taste on my part to have begun my essay by praising Beethoven.

Whatever we may think of this letter, most of us will probably agree with the last sentence. Nevertheless, no less an authority than Mr. Bernard Shaw has been guilty of this 'incomparable lack of taste,' when he savagely exclaims :

What can we say to a man who, after pitting his philosophy against Wagner with refreshing ingenuity and force, proceeds to hold up as the masterpiece of modern musical drama—blazing with all the merits which the Wagnerian music-dramas lack—guess what? *Don Giovanni*, perhaps, or *Orfeo* or *Fidelio*? Not at all. Bizet's *Carmen*—no less.

Nietzsche would probably have retorted, 'A man who places Bunyan above Shakespeare is not worthy of a moment's serious consideration.' However revolutionary and startling his opinions on other questions, Mr. Shaw is on the whole—as regards music—perhaps a trifle too conventional. Moreover, I consider him to have taken rather an unfair advantage of Nietzsche, since the latter, in *The Case of Wagner*, was professedly dealing with the works of contemporary composers alone. As for *Fidelio*, it is, from a purely operatic point of view, more or less of a failure; and, personally, I am unable to understand those people who persist in ranking it among Beethoven's most inspired creations.

On the other hand, in spite of his incriminating letters to Dr. Fuchs, Nietzsche often assured his friends that he was thoroughly in earnest, and repeatedly remarked that he wrote the essay with the greatest pleasure and ease during 'those happy days at Turin.' He announced his intention of publishing a French translation, and was convinced that his work was in intimate harmony with French tastes, and that the appreciation of Bizet would be read with considerable interest. He forwarded a copy of the brochure to the famous Danish Shakespearean critic, Georges Brandes. The latter replied:

A few days before receiving your pamphlet I witnessed a performance of *Carmen*. What splendid music it is! I hope you will not be angry with me for saying that *Tristan and Isolde* also made an indelible impression on me.

(Nietzsche himself considered this work Wagner's *non plus ultra*.)

Nietzsche subsequently heard the *Patrie* Overture, and found in it a welcome occasion for a fresh outburst of enthusiasm for his old idol. 'You ought to hear how the little man grows heroic,' he writes. A few days later he had sent his strange letter to Dr. Fuchs! In the presence of such contradictory statements we should, however, bear in mind that the terrible cloud of madness was already hovering over him. He began to sign his letters 'The Man on the Cross,' and to speak spitefully of his dearest friends. He sought in music oblivion, and nothing else. The influence of his illness is, however, not in the least perceptible in *The Case of Wagner*, which was, nevertheless, his 'chant du cygne.' Ungern-Sternberg, who visited him about this time, declares: 'He possessed a cool head and a critical mind, combined with the greatest possible sobriety.'

In this connection it is interesting to ask what it was in the first place induced Nietzsche to praise Bizet at the expense of Wagner. Surely not malice alone, as Spittler imagines. Neither can it have been merely a morbid craving to startle people or to offend Frau Cosima Wagner, who had regarded him as her husband's pre-destined champion in the non-musical world.

No; there must surely have been something else, or the man who was always in a state of nervous agitation would not on several occasions, according to his own testimony, have listened five hours 'with gentle reverence' to Bizet's music. Indeed, this triumph over his impatience was always a matter of wonder to him, and yet he scarcely ever missed a performance of *Carmen*. More than once we read 'Bizet's orchestration is practically the only one I can endure now.' Probably the break with Wagner was more owing to Nietzsche's state of health than most people realise. His illness was the inevitable result of the morbidly feverish intensity of his mental activity, of thirty years of an almost superhuman over-use of his brain. Now Wagner's music is certainly—if judged from this particular point of

view—essentially morbid, and a man who feels that his mind is slowly giving way will turn with instinctive loathing from the products of a brain such as Wagner's. In *The Case of Wagner* the significant words occur, 'How terribly Wagnerian orchestration affects me. A disagreeable sweat breaks out all over me.' On the other hand, his love for *Carmen* was a violent, almost unreasoning passion. Some people have compared it to the craving of the sufferer for a narcotic, though Nietzsche himself would have been horrified at any such suggestion, since he considered Wagner's music 'narcotic art *par excellence*.' There is, moreover, no doubt that Bizet's music, 'toute lumière, toute vie,' as Romain Rolland says—exercised a most invigorating influence on the philosopher's debilitated nervous system, even as it had done on that of Hugo Wolf.

We must not, however, be led to infer that Nietzsche's musical criticism during these years is consequently of little or no value. *The Case of Wagner* was written only a few months before the catastrophe, but even Mr. Bernard Shaw recognises 'its refreshing ingenuity and force.' Nevertheless, a distinguished critic has recently declared that Nietzsche was incapable of understanding Wagner, and that he was—as regards music—the feeblest mind which ever hitched itself to the chariot of the master of Bayreuth. This critic laid particular stress on the fact that Nietzsche wrote fourth-rate music—as if the absence of a creative gift necessarily implied that of a critical one. Wagner himself always had a very high opinion of Nietzsche's gifts as a music critic, though we should of course beware of overrating such a testimonial.

Though many of us may be unable to agree with all the opinions expressed in *The Case of Wagner*, it is difficult to overrate its importance as one of the most brilliant pieces of musical criticism ever written. The chapters dealing with *Carmen* may seem excessively laudatory, but they are, nevertheless, essentially true. After all, Nietzsche is not entirely responsible for the flights of imagination of some of his followers. As we all know, his championship of Bizet encouraged certain French critics—who had previously stigmatized the composer of *Carmen* as a *poseur* aping Wagner and relying on a few eccentricities to win him admirers—to make extravagant claims on their countryman's behalf, and to set him above Wagner. Such comparisons were of course in the main futile, as on the one hand we are dealing with the work of a man who accomplished the task he set out to perform, and, on the other, with that of one who was still engaged in groping his way when he was struck down by the hand of fate.

"Whalley Abbey consisted of a choir of three boys and a nave of ten."—*Ecclesiastical paper*.

"If we know anything of choir boys, there is a 'k' missing."—*Punch*.

HAS MUSIC DESCRIPTIVE POWER?

BY ERIC BLOM

Miss Margaret Morris once performed a kind of nonchalant hooligan dance with bowler hat and cigarette to Dvorák's *Humoresque*, an interpretation which invested this mild and amiable little piece with anything but the atmosphere the composer must have meant it to convey. But it was startling to see how the music seemed to fit the dancer's conception; it displayed an almost alarming readiness to throw all appearances to the wind, and lose its immaculate character by snuggling to the insinuating movements of the subtle ruffian portrayed on the stage. The question obtruded itself whether the *Humoresque* really is the innocent little tune, fit to delight the heart of every gentle maiden who is not afraid of its six flats, or whether it is a stupendous piece of musical hypocrisy, hiding behind a mask of genteel respectability an abyss of infamy. On reflection, however, it became clear that it is simply a thing of small moral strength, which could be easily induced by an artist of imagination to lend itself to a dozen different renderings, each as convincing as the one seen at the quaint theatre at Chelsea.

But let us not use this harmless little weakling as a scapegoat for its fellows, for most music is tarred with the same brush, and succumbs in a similar way to the imposition of extra-musical ideas which it is fondly supposed to illustrate perfectly. It does nothing of the kind; not until we actually hear the music in connection with the extra-musical subject do we conclude, *a posteriori*, that they are both indissolubly linked up with each other. Had the music been introduced to us without its title or text—or whatever literary or pictorial element it is that fixes a certain atmosphere in our mind in connection with it—we might have come to our own very different conclusions as to its meaning. Even onomatopoeic musical imitation, from Rameau's clucking hens and Haydn's lowing cattle and croaking frogs to the more realistic bleating of Strauss's sheep, is only unmistakable to us so long as our imagination is guided by an illuminating title, an explanatory programme, or, in the case of vocal music, by the words to which it is set. Without these props, we should flounder into a hundred conjectures that might be extremely wide of the mark, however plausible the real explanation may seem when it is unfolded. Thus the *Humoresque*, which we usually accept as an expression of a certain capricious wistfulness, may, to the uninitiated, sound sad and yearning, vulgarly skittish, or even, as Miss Margaret Morris has shown, insidiously evil.

Without external aid, music has really no descriptive power at all. If it is to express a distinct aspect or character, the suggestion as to its particular meaning must be established by factors that lie entirely outside its proper sphere. If such a suggestion is vouchsafed by the composer in a scenic or literary form, we shall generally feel that the music conveys, more or less happily, of course, what he claims to express, even in cases where the allusion is limited to a mere title which may have been added by an afterthought—as we cannot help feeling is the case, to mention only one or two typical instances, with many pianoforte pieces by Schumann, Grieg, and Debussy. On the other hand, the music of men like Chopin and Scriabin, while quite as strongly suggestive, lends itself, in the

absence of any indication, to a great variety of readings according to the hearer's temperament. It is powerless to impress upon the listener's mind the exact shade of the composer's mood. Some people speak of César Franck's *Symphony* as being all religious aspiration and asceticism, while others feel it to be, on the contrary, a stuffy, luxurious, hothouse growth. But such is the power of programmatic suggestion, that all are agreed to see in his *Chasseur maudit* a perfect musical picture of the story on which it is based. Again, Scriabin's orchestral works, listened to without any illuminating analysis, strike some hearers as metaphysical and detached from all human passions, others as unpleasantly erotic.

Bacon said that 'generally music feedeth the disposition of spirit which it findeth.' If that be so, then we know why absolute music is so satisfying even in moods which would preclude our enjoyment of music of a 'descriptive' character—music which relies on an attitude of mind that has first to be created by a prescribed feeling with which we may for the moment be out of harmony. The *Unfinished Symphony* may move us to a hopelessness of despair or may bring consolation, in each case finding our sympathy, at moments when a Weber Overture, delightful at other times, would jar or at least leave us unresponsive. Mozart can move us to tears by the gayest of his tunes, if we are so disposed, or fill us with an exulting happiness by his most tragic movement, at times when the *Pastoral* or the *Pathetic Symphony* would set our nerves on edge by forcing us into the particular mood with which their programmes have for ever associated them. The immense popularity of the Wagnerian drama in the English concert-room seems to be entirely due to its comparatively rare appearance on our stage. No people who are on intimate terms with Wagner in his proper surroundings could go on appreciating his music as a stimulant of ideas that may not be entirely those imagined by the composer. Thus the British public has in Wagner something much more of an absolute musician than he ever meant to be—a compensation for our operatic poverty that must not be underestimated.

There is abundant proof that music which has become welded to a definite situation seems appropriate to it simply because we have made the acquaintance of both simultaneously. Had we met with the musical idea without being at the same time introduced to its consort, it might have made a vastly different impression on us and we might perhaps have fallen in love with it by lending it a charm of our own imagining. How many people know that the Turkish March in Beethoven's music to the *Ruins of Athens* was a spinster for two years, and acquired its Eastern nationality only on the day on which it was wedded to Kotzebue's play? Does not Desnoiresterres tell us, in his book on Gluck and Piccinni, how Boïeldieu made of a duet in *Armide* on the truculent words, 'Esprit de haine et de rage,' one of the gayest and most comical themes in *Ma Tante Aurore*? Does not Handel use the same themes over and over again for different works? And what of Beethoven, who set a poem by Goethe four times, thinking no doubt at each attempt that it fitted the words better than the last? These four songs are a typical illustration of the 'futility of endeavouring to fix a definite feeling in music, for each, looked at without the words,

is just a feeble tune that may mean anything under the sun, yet each expresses the poem tolerably enough once we know that it was intended to do so. A good example of how a most inappropriate musical idea may serve, if the literary foil be strongly suggestive, is the Sancho Panza theme in *Don Quixote*, which is generally quite readily accepted as a perfect character study; yet if we had heard it, to begin with, without its programme, we should probably all have agreed that it is a portrait of a Viennese cabman to the life, and we should certainly have exclaimed, on hearing what its purport is in reality, that it is no more in its place in the satire of Cervantes than the Widow Twankey is in *Aladdin*.

No; music unaided is perfectly incapable of fixing a definite picture for us without the assistance of conceptions that lie outside its scope. There is no need to deplore this defect, for music's very lack of delineating faculties makes it the most evocative of all the arts. It can light up in our minds strange dream-pictures which none of the other art-forms, with their concrete outlines, can make so tangible to us. The composer can choose one of two ways of doing this. The first, which this article has endeavoured to prove to be the more defective because the less purely musical, is to direct the vision, by means of extra-musical suggestion, into a channel analogous to that along which his own thought has flown; but since he cannot compel us to grasp the actual lines and colours of his own image, he may be sure that he will always create something of more lasting value by following the second mode of procedure, which is to leave us to work out entirely for ourselves our understanding of the psychic impulse that prompted him to write a piece he chose to leave nameless. Absolute music will to the end of time be preferred by the imaginative listener, because it voices his own emotions and those of the world at large rather than those, interesting perhaps, but comparatively negligible and transitory, of the composer. There is an ever-growing tendency to-day to look upon the two most objective classics, Bach and Mozart, as the greatest. Purcell, Scarlatti, and Couperin, who never worry us with their own affairs, are coming into their own again, while Tchaikovsky and Strauss, whose absolute music is insignificant, are already waning. Beethoven is greatest in the Quartets and in those Symphonies which have remained unconnected with any sort of programme. Wagner himself is losing ground because he claims too much of our attention for his gods and heroes, and living composers like Elgar, Ravel, Sibelius, Bartók, and many others already leave no doubt in our minds that they have created their most enduring works where they are concerned with nothing but music pure and simple.

BOOKS ON ORCHESTRATION: AN HISTORICAL SKETCH

BY ADAM CARSE

The recent issue of Rimsky-Korsakov's *Principles of Orchestration* in English suggests that a short survey of the growth of text-books on this particular subject may not be without interest to musicians.

The general impression that all books on orchestration look back to Berlioz's well-known work as their progenitor is not altogether correct, although the publication of that book in 1848 certainly acts as

the most important landmark in a vista which may possibly be conceived to stretch back into the 16th century.

The books which, up till the beginning of the 19th century, served practically the same purpose as modern books on orchestration, concerned themselves more with describing how to play musical instruments than with how to write for them. In a sense they are instruction books, usually covering the whole range of musical instruments and voices, and in some cases embracing such comprehensive matter as the technique of composition, harmony, acoustics, form, and a variety of kindred subjects. Their present value is purely historical and antiquarian; some of them are absolutely indispensable to the student of the history of musical instruments. The terms 'orchestration' and 'instrumentation' do not occur in these books till early in the 19th century, nor indeed were their authors probably conscious that they were dealing with the early stages of what has since become a specialised branch of a composer's equipment.

It is possibly not stretching the subject too far to go back to Virdung's *Musica getutscht*, published at Basle in 1511, for a definite beginning. That Virdung's work supplied a certain want may be judged from the fact that already in 1532 one Luscinius put the whole into Latin, and that Martin Agricola about the same time served it up in verse, both reproducing Virdung's original illustrations. A facsimile reproduction of this valuable book was issued in 1882 by Breitkopf & Härtel.

A more comprehensive successor to Virdung's book was Prætorius's *Syntagma Musicum* (1615-20), of which one part, published in 1618, deals entirely with orchestral and other instruments. Prætorius, whose real name was Schultz, describes a large variety of viols and violins, oboes, flutes, and bassoons in their early forms, cornetti, trumpets, and hunting-horns, many completely obsolete instruments, also bagpipes, lutes, harps, and sundry keyboard instruments, and in 1618 issued his *Theatrum Instrumentorum*, giving wood-cut illustrations of many of the instruments described in the text. Of the original editions of these rare books very few copies survive, but a German reprint is available. We reproduce the title-page overleaf.

Next in the field came the Frenchman, Mersennus, part of whose *Harmonie Universelle* (1636-37) covers more or less the same ground as Prætorius's work, and who also provides interesting pictures of instruments. Most of the pictures of the 16th and 17th century musical instruments in general histories of music are derived from one or other of these three books.

The 18th century successors of these early books deal more specifically with orchestral instruments, and give clearer details of the compass, capabilities, and fingering of the instruments which by then had united to form the nucleus of the modern orchestra.

Das neu eröffnete Orchestre, by the North-German musician, Mattheson, is dated 1713. In this enlightening book it will be found that many of the older instruments were dropping out of use. The violin—'the most difficult'—the viola, violoncello, and violone (double-bass) are described in company with only a few survivors of the viol family. The strings, compass, and uses of each are clearly, although briefly, dealt with. The cornetto (Zincke) is said to be just going out of use, and the horn (Waldhorn) just coming into use. A trumpet in D,

The horn is by this time *sehr en vogue kommen*, and is usually in F, a fifth below the *schreyende Clarinen* (screaming trumpets). Alto, tenor, and bass (F) trombones are described, and we read that 'shakes, as on the trumpet and horn, are made with the chin.' Majer's illustration of a timpani stick is quite a good picture of an indian club, and he tells us how to prevent the drum-head from getting too dry by treating it with brandy!

After Mattheson and Majer there is a distinct slump in books of this character, but many writers partially fill up the gap with works dealing with their own particular instruments; also the early Dictionaries of Music such as those by Walther, Gerber, and Koch give information about instruments which at all events save the historian from being left high and dry. Incidentally, Walther must have been something of a humorist, for on looking up the word *Pauke* (drum) the reader is referred to *Timbale*; on turning up *Timbale* he is informed that it is *eine Pauke*.

Towards the end of the 18th century and during the first forty years of the 19th century quite a large crop of books appeared, some of which specifically professed to teach instrumentation. These, the immediate precursors of Berlioz's famous work, are rather difficult to get hold of nowadays. Not being old enough to possess much historical interest, and too out of date to be of any practical use, they have not generally been carefully preserved, nor have they achieved the distinction of being reprinted. A mere list will suffice to show that there was considerable activity among author-musicians during the period of Beethoven and Mendelssohn:

- 1772. Franceur. *Diapason général de tous les instruments à vent*.
- 1800. Vanderbroeck. *Traité général . . . instruments à vent* (Paris).
- 1828. Sundelin. *Die instrumentierung für das Orchester* (Berlin).
- 1829. Frölich. *Systematisches unterricht . . . Orchesterinstrumente* (Würzburg).
- 1837. Kastner. *Traité général d'instrumentation* (Paris).
- 1837. Marx. *Compositionslehre* (vols. iii. and iv.).
- 1838. Gassner. *Partiturkenntniss* (Karlsruhe).
- 1851. Gassner. *Traité de la partition* (French translation).

Berlioz's *Modern Instrumentation and Orchestration* (1848) is too well known to require much comment. The language of the English translation (1858) sometimes fails to make matters quite clear, but allowing for the great mechanical improvements in instruments since Berlioz's time, even the present-day student may profit by the sound advice and infectious enthusiasm of this remarkable author's work.

Following Berlioz, quite a number of worthy musicians have kept the subject of orchestration up-to-date in books modelled more or less on the same lines. Lobe (vol. ii. of *Lehrbuch der Musikalischen Composition*, 1850), Buszler, Hoffmann, Jadassohn, Kling, and Riemann (the last two also in English) are amongst those who have supplied a demand for such books with varying success. But still more important is the work of the Belgian, Gevaert, whose *Traité d'Instrumentation* (1863), revised as *Nouveau Traité d'Instrumentation* in 1885, is still recognised abroad as a standard work.

Near the end of last century English musicians began to take an important part in providing text-books on a subject which had previously been left entirely to foreign hands. The following, in order of

publication, are still current, and in some respects are more serviceable to the English student than works by foreign authors, who are not familiar with the conditions which prevail and the orchestral instruments which are in use in this country:

- 1895. Corder. *The Orchestra, and how to write for it* (Curwen).
- 1897. Prout. *The Orchestra* (two vols., Augener).
- 1914. Forsyth. *Orchestration* (Macmillan).

Several smaller books in English give—not always quite correctly—little more than the compass of orchestral instruments.

Other recent books of importance are those by Widor (1904, English translation, Joseph Williams, Ltd.), a modernised version of Berlioz by Richard Strauss (Peters), the Italian *L'Orchestrazione* by Ricci (Milan, 1920), and now the English translation of Rimsky-Korsakov's work mentioned at the beginning of this article.

Helpful as they are to the student, books on orchestration all suffer—in common with dictionaries and cyclopædias—in that they begin to get out of date from the moment they are written, in that they can never be quite complete, and from the fact that *no one learns how to orchestrate by reading books*.

Ad Libitum

BY 'FESTE'

A letter in last month's *Musical Times* called attention once more to the practice of misquoting and garbling of criticisms and reviews. I take up the subject because a very bad case has occurred during the past few weeks—a case so flagrant that some such organization as the Critic's Circle ought to make a move and obtain legal advice on the matter. Strictly speaking, the only really honest way to use critical notices is to print them in full, with their mixture of praise and blame. But as this is usually impossible owing to want of space, we need not complain if the bouquets only are preserved and the other missiles left. We can hardly expect publishers and concert agents to cry 'stinking fish,' or even to announce that the fish is good in parts. The omission of adverse opinions may be forgiven; it cannot even be described as *suppressio veri*, for opinions are not facts. The misapplication of a critic's expressions is quite another thing. It is rank dishonesty, and double-barrelled, too, in that it hits both critic and public. It represents the critic as having said 'white' when he said 'black,' or, at least, 'grey,' and it cheats his readers by inducing them to part with their money on the strength of critical pronouncements that, honestly quoted, would have merely made them button their pockets the tighter.

Before dealing with the case that has moved me to this protest, I may be allowed to say, first, that I have no personal feeling in the matter. I have never set eyes on the composer concerned, and I have not attended a performance of his work, or even seen a note of it. I simply present the facts and let them speak for themselves—which they do in no uncertain manner. In fact, they shout.

On November 20, Mr. Adrian Beecham's opera, *The Merchant of Venice*, was produced at the Duke of York's Theatre. On November 22, *The Times* theatrical advertisement columns contained a long string of apparent eulogies from the daily press of the preceding day. Reading the extracts, one received the impression that the work

was a masterpiece of the first order. Now let us take these laudatory quotations, and see how much they are really worth.

The Times: Remarkable. . . . Genuine inventive ability.

I turn to the long notice in *The Times* and find that the quoted expressions occur in a context that does anything but glow:

The whole thing is remarkable in its ambition as the product of a very young and inexperienced writer, and naturally every allowance has to be made in judging it. What one chiefly looks for is not technical surety. It has none of that, nor has it any special degree of musico-dramatic talent—the writing is too immature. One looks rather for evidences of a genuine inventive ability, and in this respect we certainly do find a few traces.

So that, after all, the 'genuine inventive ability' was, not something with which the opera was chock-full, as the simple reader of the advertisement was led to believe. It was merely a quality for which the critic looked—and looked almost in vain, for he found no more than 'a few traces.'

Daily Telegraph: . . . Uncommon distinction.

An opera to which these words could be applied would be the very thing England has been waiting to receive from one of her composers. But the truth must be told: the *Daily Telegraph* critic applied the expression not to the opera but to one of the performers! Thus:

Mr. Gregory Stroud makes a Bassanio of uncommon distinction.

Daily Mirror: . . . Beautiful . . . Delightful.

Here again we find a misapplication of the critic's terms. What he really said was that 'the scenery, designed by Mr. George Harris, was in beautiful taste,' and that Miss Ena Riess was 'a delightful Portia.'

Daily Express: . . . What about Sir Charles Stanford?

At first sight one is puzzled by this, and says, 'Well, what about him?' Then one chews it over, and comes to the conclusion that it is an application of the old yarn of the Scotsman who in his enthusiasm for the dramatic effort of a now forgotten fellow countryman (John Home, and his *Douglas*, I think) cried, 'Whaur's your Wully Shakespeare the noo?' The reader figures the *Express* critic throwing his hat in the air, and asking for the whereabouts of Stanford in the same way. Myself, I know nothing of critics, but I have been led to regard them as a cold and fish-like tribe, unlikely to indulge in such flights. So I turn to the *Express* to see what's about Sir Charles, and find this:

Young Mr. Adrian Beecham has not been well served by his pastors and masters. His musical setting of *The Merchant of Venice*, produced at the Duke of York's Theatre last night, is completely immature, and he himself will probably live to regret its public performance. Doubtless it is remarkable that a boy of eighteen should write an opera at all; doubtless the musical talents of Adrian Beecham are considerable enough to be worth cultivating. At present, however, they are in a state too much akin to the precocious talents paraded by fond mothers and aunts on Sunday afternoons for the delight of admiring friends and relatives. Obviously he has a certain natural sense of the stage, and there is no reason why, with another three or four years of study, he should not write an

excellent opera. But the time is not yet. The performance, apart from Gregory Stroud, who sang well as Bassanio, was hardly more than adequate, and the claim (put forward incidentally by a man who appeared before the curtain in one of the intervals to make an appeal for a deserving charity) that this was the first instance of a British composer setting a Shakespeare play to music is quite unjustified. What about Sir Charles Stanford?

Well! well!

Morning Advertiser: . . . Must be admired . . . the music was decidedly original and very melodious.

At this stage of our researches the reader will not be surprised to find that the *Tiser* critic wrote:

When it is remembered that he [Mr. Beecham] is still very young, his pluck in tackling so well-known a work must be admired. . . . *Some of the music was decidedly original and very melodious.* [My italics.]

If we admire Mr. Beecham's pluck we are astonished past all whooping at that of his advertisement compiler. In fact, pluck is hardly the word.

Sportsman: Achieves the marvellous.

What the *Sportsman* actually said:

Whether Mr. Adrian Beecham will be of the immortals, whether he will tower over his contemporaries, or even rank with the best of them, we are not competent to express even a hesitating opinion. The fact remains that to write an opera of any kind at fifteen years is to achieve the marvellous . . .

I should like to have been within earshot when this hesitating sportsman found himself committed to the statement that the opera 'achieves the marvellous.' What a lot of difference that tacked-on 's' makes!

The *Daily Mail* notice was very badly mauled. This is what the critic wrote

Young Adrian, the eighteen-years-old son of brilliant Sir Thomas Beecham, has spent in writing operas the years in which most schoolboys enjoy bird's-nesting and collecting stamps. A fruit of this exceptional hobby was *The Merchant of Venice*, staged with no little pomp at the Duke of York's Theatre. . . . Only very serious people would reproach one so young for mating his callow and untaught notions with Shakespeare's poetry. Young Adrian, no doubt, in years to come will smile too at such indiscretion. At the same time the grown-up listener does wish that the enthusiastic lad had been less bold and had chosen some text more of the *Maritana* and *Bohemian Girl* type—operas with the style of which his music has something in common. For, truth to tell, the youth's fluent pen wreaks havoc with the music of the verse. One would not for a moment suggest that this composer would have been better employed in bird's-nesting. Some great musicians have been very late in giving an inkling of genius, and if there is none in this infantile *Merchant of Venice*, that argues nothing against the future.

Now it is certain that if you or I wrote an opera and woke up on the morning after the night before to find a notice of this kind waiting with the early cup of tea, we should say that here was a verdict from which no commendatory tit-bits could be picked. But such a notice presents no difficulty to a practised press agent. As Hamlet says, 'tis as easy as lying'; in fact, the process is really a modern

development of that oldest of arts. You simply take your axe, pick out the most attractive adjectives, and disregard such a detail as the context. The result is brief, bright, and to the point. Here is the *Daily Mail* report, after its surgical operation :

. . . Exceptional . . . Fluent pen . . . Enthusiastic.

The above examples do not exhaust the list ; I have dealt only with the more flagrant specimens. The conclusion of the whole matter is that a perusal of all the available criticism of the opera shows the critics to be practically unanimous in their verdict, namely, that the work is immature and unsatisfactory in various ways, but that as the work of a mere boy it shows some promise. On the other hand the quotations give a cumulative verdict to which not one of the critics would have signed his name.

Writing on this subject in the *Musical Times* of May last, Mr. Ernest Newman said :

Some day, I think, the courts will have to be asked to decide as to whether these traditional practices of artists and agents are permissible. Within the last few months an American author, Mr. W. F. McCaleb, brought an action—and, I believe, won it—against the exhibitors of an 'historical' film for misquoting on the screen from an historical treatise of his. He

' . . . alleged in his pleading that the purported quotation is erroneous, and that it expresses a view diametrically opposed to the opinion in fact expressed by him in his book, and that it is injurious to him in his reputation and standing as an author and historian.'

Commenting on the case, the *Author* (the journal of the [British] Incorporated Society of Authors) says that

' . . . it would seem, on the principle of the British cases,* that Mr. McCaleb is right, and that he ought to succeed in his action if he can prove that the quotation attributes to him an opinion which, in fact, he never expressed.'

There I leave the matter, with an expression of sympathy for Lady Beecham, whose devoted efforts on behalf of her son's work deserved a better fate than to be made ridiculous by the methods of some unscrupulous press agent.

P.S.—I have just seen Mr. Percy Scholes's notice in the *Observer*. Here it is :

With the greatest wish in the world to be kind to a promising boy composer I regret that I cannot say that I see any good reason whatever for the public production of the youthful Adrian Beecham's opera.

This looks wangler-proof, doesn't it? Yet I am sure that the artist whose efforts we have been considering should have been equal to the occasion. P.A.S. may be thankful that his pronouncement appeared too late to be used with those of his colleagues on the daily press. Had it been a few days earlier he might have been staggered to see, among the other scalps, this :

Observer : . . . Greatest in the world . . . promising boy composer . . . good.

* Cases decided by English courts in the author's favour on the ground of 'misrepresentation of facts as to what the author had written, thereby falsely imputing to him the authorship of work inferior to his own standard of work in the same class.' Some of the perversions I have seen of a critic's words for advertisement purposes would certainly come under this category.—E. N.

POETRY AND MODERN CHORALISM

BY ARNOLD FETTERS

Few types of British music have changed so much for the better as has choral music during recent years. This is particularly evident in the larger forms which have developed from oratorio and cantata. There is no comparison between the interest of works such as Coleridge-Taylor's *Hiawatha*, Elgar's *Dream of Gerontius*, Bantock's *Omar Khayyám*, *Atalanta in Calydon*, and *Vanity of Vanities*, and Delius's *Sea-Drift*, and the choral works of the last century, or even of the preceding twenty years. Such compositions have brought into being a totally new idea of choral music, and a completely new technique of choralism. Symphonic development can account for much so far as the increased interest of the instrumental accompaniments goes ; but this consideration can scarcely apply to the choral matter, even though Bantock has attempted to write choral symphonies dispensing with instrumental parts. Voices, by their nature, cannot provide the variety of contrast in timbre and combination which instruments can. Putting aside the technical interest of modern polyphony, which can appeal only to comparatively few, and is almost caviare to the mass of concert-goers, what then accounts for the impression created among the general public by these modern choral works?

Where is the main difference between any of the works mentioned and, say, a large choral work by Macfarren, Barnett, or Gaul? The increased originality of the music, some will reply immediately. Does musical originality, however, ever take the general public by storm? Is its acceptance not a matter of very gradual growth of familiarity, as in the case of Wagner? Is it not more likely that the regular and familiar masses of sound built up on the already popularised models of Handel and Mendelssohn would please a general audience more than the strange scenic effects of the moderns mentioned were the musical matter the only consideration?

We must seek further for the real cause. Modern choral music has more than musical characteristics to divide it from earlier types. Leaving aside the great Bach, since he was inspired by his religious sense—one with that which gave us the great Psalms and poems of the Bible—modern choralism is different from its predecessors because it is more expressive in a dramatic, poetic, or atmospheric manner. This brings us to the main contention of this paper.

The drama, poetry, or atmosphere of the works exemplified is something created in the first place by the matter of the poems or texts set. Here we find the most marked contrast between the moderns and their forerunners. Handel, Haydn, and many of the classics seem to have been totally oblivious of literary quality. They would take the most uninspired texts and set them ; and only their musical genius transcended the shortcomings of their librettists. Indeed, we are often painfully aware of these, in spite of the composers' talents. Among the last generation of British choral composers the lack of literary discrimination is even more plain. The use of reach-me-down 'words for music' seems to have spread from the ballad into larger forms—two notable exceptions, however, having been Barnett's *Ancient Mariner* and Sullivan's *Golden Legend*. Musical culture does not seem to have necessitated a development of general taste.

The new school of choralism has developed its general interest because it has developed its literary and poetical taste. Of course, this traces back, indirectly, to Wagner, with his attempts to synchronise the values of verbal and musical sound. Nevertheless the Bayreuth master limited himself and the future possibilities of his idea by his almost exclusive attention to alliteration. The moderns who have taken advantage of his pioneer work in opening out new dramatic expression have not made the same mistake. They have sought out poems or texts in themselves dramatic in theme yet also musical in wording. With verbal beauty and sonority they seek also beauty of mood and idea. This course has a direct musical result. The composer is obliged to transcend the poem in some way, by amplification or by subtilising its theme. In other words, no modern composer is content with sound-colour; that would be simply to paint the lily. To justify the intrusion of music he has to produce something in which music is essential, or, to continue the metaphor, he is obliged to produce a new floral culture of art. Summarised, the fine poem, imbued with verbal music, creates an incentive to originality in setting.

Thus far the composer. The effect on the public of the new taste is clear also. It must be admitted that the basis of British culture is literary. Folk-music is a recent addition to educational subjects, notwithstanding its age; but Chaucer, Spenser, Shakespeare, and Milton are old features of the classroom. Poetry allows of our arriving at ideas by a more direct route than music. Speech is shared by all; music is an accomplishment of but comparatively few. A great poem of large form will therefore be more likely to have admirers before it is set than would be the case in countries where music rivalled literature in the cultural tradition. This granted, it is plain that the general affection for a great poem will predispose the public to be sympathetic to its setting, and therefore such setting will have many more admirers than could a purely musical work.

This offers the modern choral composer a great advantage over his symphonic colleague. In attempting to expound a literary idea in music alone, the composer must place his music under a yoke. It must fulfil a literary purpose before it fulfils a musical one. Sounds must undertake the work of words. In the choral work the words are already a component part of the general effect. The thousands who love and have memorised poems such as *Omar Khayyám*, and others published in popular editions, have a key to the intended effect of the music. No dramatic situation can escape notice for lack of knowledge of the subject. The choral and orchestral setting of a great poem acts on the public sense very much as do imaginative book-illustrations. Concisely, therefore, the choral poem appeals to the generally cultured part of the public in a way exactly converse to the appeal of the music-hall ditty to the uncultured part. With the one a large amount of public attraction is caused by the poem to those who have little musical discrimination; with the other a melody attracts those with little taste in words. The great difference is that the former leads to the acquirement of taste in music, while the latter has nothing tasteful to offer in words. Enough has been said to show why modern choral works appeal more widely than do symphonic examples. And, by the same token, enough has been said to show the

importance of the part played by poetic taste in modern choral composition.

A final consideration, less noticed than those dealt with already, is the reaction of modern musical settings on poetry itself. Not only has the old versifier for music already alluded to virtually disappeared; poets definitely writing for musical setting have appeared. This is where the matter interests poets, because it brings fresh influences to bear on their art. It increases their scope. The concert-hall as well as the printed page is open to them. It offers new chances in sonority and rhythm which would rarely be suggested by the older verbal and metric ideas. It restores to some degree the wider function of the ancient bard.

So far the reaction has been most plain in song-lyrics. I have dealt with this fully elsewhere, and it is outside the scope of this article. In choral poetry there are nevertheless striking examples. Helen F. Bantock, in works like *The Time Spirit* and *The Sea Wanderers*, already sought musical values some years ago. Walter de la Mare and Leigh Henry, the latter a musician himself, have developed an even more entirely musical mode of poetic expression, in *Silence*, set by Goossens, and *Celtic Poems*, set by Treharne, respectively. There is no longer need for composers to forsake words for vowel sounds, as Debussy did in *Sirènes*. All the oral colour needed is already in these poets' work, with infinite suggestion for mood, atmosphere, and tone-colour.

Who would say that the institution of the Greek dramatic chorus did not aid poetic development in Greece of old? Even so, after its great aid in modern choralism's development, may not modern poetry find new avenues of progress in modern choral music?

DR. VAUGHAN WILLIAMS'S MASS

BIRMINGHAM, December 7.

Dr. Ralph Vaughan Williams's Mass in G minor for solo quartet and double choir *a cappella* was sung here last night by the City of Birmingham Choir under Mr. Joseph Lewis.

We are impressed by the long accumulated volume of impulses and of meditations which can bring such a man as Vaughan Williams, at this time of day, to add his accents to the sublime text. We may be sure that it comes not, on the one hand, from a Regerish itch for note-spinning, or, on the other, from a romantic, egoistic impatience with foregoing methods and styles in the musical treatment of the text, or for the sake of a crude breaking-down of known limits of expression. As one of the composer's lesser impulses, we divine in this Mass an intimation to his generation of what he holds to be a true unaccompanied vocal style. This writing can be taken as a rebuke to the awful floundering in an instrumental sort of modulation, that choral heresy of our times, as also to a straining after quasi-instrumental colouring; the human voice, particularly in chorus, never can shriek like piccolos or boom like trombones. Dr. Vaughan Williams has not even required his chorus to hum or buzz!

It may have been the prime impulse. There is a newish demand for unaccompanied music of some extension. I will do my best to meet the case (we conceive the composer saying), and since it is to be my best I will take the best of possible texts for

music. This setting of the Mass shall not be an impossible striving to say everything that the text means to me, any more than the architect of a church (a sane architect, anyhow) seeks to make his building the complete expression of his religion—for then it would have to have a world-wide nave and a spire touching heaven. His church is in proportion to the site and the parish, and my Mass likewise must contain itself if it is to be fit for service, and not fret itself in a purely personal ecstasy at the confines of the impossible.

Since all the beautiful interest of the work is far too much of a tale to be told at this moment, one must make his point of the comfort found in the secure narrowness of this frame. The spire, not losing itself in the clouds, allowed its fine and serviceable proportions to be perceived! The texture is intensely personal, however the personal expressiveness is subjugated. Have there since Hucbald been so many consecutive fifths in a Mass? Because it is so reactionary towards the 19th century there was some haste here to make it out to be 'Tudor,' or even 'Palestinian,' but while Dr. Vaughan Williams has not lived his life in obliviousness of the 16th century, his music of course is his own. While it offers no occasion for violent brilliance, the best choirs will find it a field for endless refinements, and the more carefully they have toiled the more will the listeners think the music natural, helpful, and self-forgetfully devout. The warmest flush of emotional colour is held back with art until the *Agnus Dei*, and there the composer has allowed himself a lyric utterance which tells admirably, and the Mass ends with this cry still in the air. Last night's performance had the advantage of an alert and powerful choir which, however, had not much regard for shading; the quartet might have been better. But concert conditions do not encourage the *recueillement* desired for the hearing of such music. C.

Occasional Notes

In collecting material for our article on Henry Littleton we came across some letters that seem to us worth reprinting for several reasons. They are a reminder that Charles Lamb's slight connection with music was mainly through his friendship with Vincent Novello and Charles Cowden Clarke, Novello's son-in-law. Lamb's letters contain many interesting references to both men. Cowden Clarke took an active part in the music-publishing business, and was also a busy lecturer on dramatic and literary subjects, especially the plays of Shakespeare. As was shown in the letter from Alfred Novello on page 17, it was Cowden Clarke who gave young Littleton the praise which drew commendation and a five-pound note from his master. The first of the two letters we reprint shows Henry Littleton acting as Cowden Clarke's lecture agent. The reference to the beneficial effects of gout on Vincent Novello would probably have caused an extra twinge to the sufferer. Presumably the 'arrangements' were the big batch for the organ announced in the *Musical Times* of October, 1850. The allusion to breaking the Sabbath has to do with Littleton's habit of week-ending at Brighton, where his wife was staying at that time.

Nice, Casa Salvi,

Sept. 6th, 1850.

DEAR SIR,—You have much obliged me by the kind, and very satisfactory manner in which you have managed my concerns with the several institutions. In my desk, towards the right hand, you will find a copy of my Prospectus, which I had intended for Mr. Harvey, to reprint for me. Have the goodness to let some one copy the Syllabus of 'Foote and the Farce-writers,' and send it to Mr. Simpson of the Islington Institution.

If the *Newport* People answer you; you may give them the choice of Tuesday the 8th, Thursday the 10th, Tuesday the 15th, or Thursday the 17th Oct. My terms will be the same they gave me before: (I forget what they were :) and they may choose their own subjects. Send them a Prospectus. Hull I consider settled. I shall therefore only write in confirmation when I return.

You will be pleased to hear that we found Mr. and Mrs. Novello quite well upon our arrival. He had a slight attack of gout, but it was perhaps even healthful for him. He has finished a large quantity of arrangements for us to bring back; and he is preparing the 'Chandos Anthems.' I hope, for your sake, that the weather continues fine, so that you may break the Sabbath every week, and thereby mend your own health,—and which I hope continues to progress favourably. Here the weather is superb, and so warm, that we cannot endure any more covering at night than the sheet: and my dress in the day is a muslin shirt, with linen jacket and trousers—the whole dress not weighing more than, perhaps, 30 ounces.

I bathe every morning at $\frac{1}{2}$ past 6 in the Mediterranean: and the temperature even at that early hour of the day is most delicious. Our house is within two stones' throw of the beach.

With renewed thanks for your kind and punctual attention to my interests, believe me to be, DEAR SIR,

Your faithful

and much obliged friend,

C. COWDEN CLARKE.

Mr. Henry Littleton.

The interest of the second letter is largely concerned with food and food prices. We like especially the qualifying 'smallish,' 'tis true' applied to the sevenpenny-halfpenny fowls:

Nice, Tuesday,

Sept. 24th, 1850.

DEAR SIR,—It is our intention to leave here on Thursday next, the 26th, and to pass thro' Turin to Geneva, Neuchâtel, Strasbourg, and so by the Rhine to Cologne, from whence we may reach London, by Rail & Steam, across the Channel in 24 hours. If we have no disappointments by delays in Switzerland, we have calculated to be home on Sat. evening, Oct. 5th. You will oblige me if you will send a message to this effect to Moss, with our kind remembrances, telling her also that we shall be glad to have our English roast Beef again, and a Risotto for our Sunday's dinner. . . .

We have had but two showers of rain for an hour or two, since we have been here, and they were accompanied with thunder. But the rain, when it does come, is quite in earnest. The weather has been most lovely all the while, my dress still being linen, without drawers, or waistcoat of any kind. We have about 5 or 6 lbs. of magnificent grapes for 3d., and a couple of dozen fine ripe and fresh figs, half the size of your fist, for three-halfpence. Our dinner drink is Burgundy, and for that we pay 5 pence a bottle. A couple of fowls (smallish 'tis true) for 15 pence.

Hoping that we may find you quite well upon our return, with kind regards from all the family here, and thanking you very much for your attentions to myself,

I am, my DEAR SIR,

Yours very faithfully and obliged,

C. C. CLARKE.

The third letter is from Macready. We reprint it in facsimile, as an autograph of the famous tragedian may be of interest to some of our readers. The letter marks a little landmark in the history of cheap music in this country. The works Macready ordered were the early numbers of the series originally entitled *Novello's Collection of the Favourite Songs, Duets, Trios, Quartets, and Choruses, composed by Handel, Haydn, and Mozart, with an Accompaniment for the Organ or Piano-forte by Vincent Novello*. Before the

starting of this series, a solo of the kind was as a rule to be obtained only by buying the complete and very expensive work in which it appeared. The separate numbers in Vincent Novello's series cost a mere shilling. The first to be issued gave 'Thus saith the Lord' and 'But who may abide,' from *The Messiah*. The series is still running, and the latest, No. 465, lies before us. Like No. 1, it draws on Handel: 'You see, my friends' and 'Amaz'd to find the foe so near' from *Belshazzar*.

B. Clara Macready. R.H.

Dec. 19.

Dear Sir,

With thank you to order
your new Edition of Handel's
and Haydn's works to be sent
regularly to Mrs. Macready as
by agreement and also any back
numbers. Yr. faithful Servant
W. C. Hawley

According to a report sent to the *Weekly Dispatch* of December 17 by a Chesterfield correspondent, Pachmann caused an uncomfortable scene at his recital in that town. At the end of his first solo he rose impetuously, pointed to a man sitting among the usual crowd of worshippers on the platform, and cried, 'He is not in sympathy with Chopin, and I should be glad if he would leave.' The audience, we are told, tittered and shuffled uneasily, and the unhappy man (who, so far as the evidence goes, had done nothing amiss) had to remove to another part of the hall before Pachmann would go on with his programme.

Isn't it time we had some plain speaking about Pachmann? When he was in his prime his antics were just bearable because we had his unique playing as a set-off. To-day, the antics tend to increase, while time takes its inevitable toll of his playing. Frankly, we may buy the vestiges of his mastery at too high a price. His early eccentricity long ago degenerated into mild buffoonery; now that it has taken a further step into downright bad manners, we may well ask ourselves whether we are doing the right thing in sitting at his feet to the neglect of many a young pianist who can play Chopin at least as well, and a good many other composers far better. Pachmann has been giving 'farewell' recitals for some years past. If he is

going to add to his already too extensive variety entertainment the insulting of folk who have paid to hear him play, it is high time he said 'good-bye' in earnest.

During the past three years the students of the Royal College of Music, acting on the suggestion of the Principal, have formed chamber music parties among themselves, for the performance of works (chiefly British) at the College concerts. Mr. W. W. Cobbett has given prizes to the value of fifty guineas annually for distribution among these teams. The scheme has the double advantage of rousing emulation in ensemble work and of increasing the students' knowledge of native chamber music. In 1923 the prizes will be given mainly to composers of works in Phantasy (one movement) form. We understand that Mr. Cobbett is establishing a similar scheme at the Royal Academy of Music. In presenting his prizes at the R.C.M. recently the generous donor gave an address of so much interest to chamber music players in general that we have obtained his permission to print it in full. It follows the 'Amateurs' Exchange,' on page 54.

Speaking at the dinner given to Mr. J. T. Grein the other day, Mr. Zangwill said some unkind things about recent innovations in staging. Scoffing with

particular severity at those who thought that the drama should be reformed by drapery and lighting, he said that he would not object to these things so much if it were not that those who practised them perpetually talk of Higher Art when they mean Lower Cost. He probably did not know, or if he knew, he had forgotten, that the British National Opera Company, which is among the principal supporters of such staging, openly avowed that one of its reasons for adopting Mr. Oliver Bernard's staging of the *Ring* and of certain other operas was that it was economical.

Overheard at the Albert Hall on Sunday, December 3.—Old Lady: 'This Kreutzer [*sic*] may be a great violinist, but it seems to me that the orchestra gets on just as well when he is not playing as when he is.'

In answer to several correspondents we wish to make it clear that in all towns where there is no local representative of the *Musical Times*, concert-givers and others who wish their activities to be recorded in these pages should send to the Editor a programme with a report extracted from a local newspaper. This matter should be despatched as soon as possible after the date of the concert. We will always do our best to include a brief report in the columns of provincial news.

Albert Jonas, a Spanish pianologue at New York, has just produced a *Master School of Pianoforte Playing and Virtuosity*, written in French, German, Spanish, and English, comprising sixteen hundred pages and two hundred engraved pages of exercises and studies. *Musical America* tells us that the work is designed as 'a short cut' to technical mastery. If this is the Señor's idea of a 'short cut,' we tremble to think what he will do some day when he sets out to grapple with the subject in a really comprehensive manner.

Messrs. Novello have pleasure in announcing that they have arranged for Dr. H. H. Hulbert to give a series of four lectures on Eurhythm at 160, Wardour Street, W., on the four Wednesdays in February (7, 14, 21, 28), at 8 p.m. Admission will be by cards of invitation, to be obtained from Messrs. Novello.

We invested in a copy of Messrs. Collins's *The Best of the Year* in order to see how music fared. (The publication is an endeavour to give the best short stories, poems, speeches, and letters published during 1922, together with expert opinion as to the most important events in various fields.) As we feared would be the case, the art came off rather badly. We see no reason why music could not have been dealt with in much the same way as were the books in a comprehensive article by Mr. St. John Adcock. There should have been a condensed chronicle of the musical season, with a mention of the most important compositions heard for the first time or published during the year, and a few music-type quotations. But what do we find? Mr. Ernest Newman was asked to write on 'the musical best of the year, so far as his experience went.' Nobody will complain at the result, judged as an article. We think, however, that the general public who read this Annual will get an unfortunate impression that the outstanding event in English musical life in 1922 was the series of recitals given by Elena

Gerhardt. Those recitals were no doubt as good as Mr. Newman says they were, but there were as many other happenings at least as important, and it is a pity the Editor of *The Best of the Year* failed to realise that he was putting a writer in a false position in asking him to limit himself to one event only.

Music has one other slight footing in the magazine. The Editor includes as his model letter the shrill epistle Mr. Bernard Shaw wrote to the *Daily News* on the occasion of the Leeds Choral Union's concert at Queen's Hall in June last, when (for reasons that were fully set forth here and in other journals) the audience was very small. There is wise old advice to the effect that the writer of an indignant letter should put it aside for a day or two and then re-read it in cold blood. Many a letter has remained unposted as a result. Re-reading Mr. Shaw's outburst six months after it was written we can only say it strikes us as being even less worthy of him than we thought. '... I apologise to posterity for living in a country where, &c., &c.' Posterity will look after itself, so why apologise? And why persist in living in such a country? After all, the world is wide, and no man is indispensable.

Music in the Foreign Press

By M.-D. CALVOCORESSI

CÉSAR FRANCK

The French musical periodicals containing special articles on the occasion of the centenary of Franck's birth are not yet to hand, except *Le Ménestrel* (December 1), in which Jean Chantavoine writes:

Franck's part in the evolution of French music consisted in bringing this music back to the representation of the inner life. Berlioz had expressed himself under colour of suggesting the passions of Faust, of Romeo, of Dido, of the imaginary poet of the *Symphonic Fantastique*; Gounod is a musician of the lyric stage; Saint-Saëns is chiefly a magician in the handling of musical idiom. But Franck at his best is an exponent of musical thought self-contained, whose inner power creates its own form of expression. This direct presence in his music of a soul enclosed within it explains the extent and nature of his influence. The movement created by his personality and his works is similar to that which the 'Five' created in Russia.

ANECDOTES ABOUT FRANCK

In the same issue, Gabriel Pierné gives his recollections of César Franck at his organ class and at the loft of St. Clotilde:

Before starting his improvisations, Franck used to select a theme from a little book in which he had noted examples of his own invention or by various masters. Then, after a short time devoted to reflection, he would begin. And what he extemporized was wonderfully logical, correct, and firm. But he was so absorbed in his music that he did not follow the service and could never stop. The *curé* had caused a small bell to be placed in the loft, but Franck would fail to notice the signal to stop which it conveyed. Then a more powerful electric bell was established. This Franck could not avoid hearing. But when it rang, he would exclaim, 'I shall never be able correctly to revert to my key,' and go on modulating until the main key was safely re-established. Meanwhile the *curé* would cast anxious glances towards the loft, while the pace of the service grew slower and slower. At times a choirboy would be sent to stop the organist, but Franck remained unperturbed.

Comœdia credits the *curé* of this church with having said one day to a visitor :

Our organ is not in very satisfactory condition. But our organist is old, and for the time being we are leaving things just as they are. There will be a thorough renovation of the instrument before the next organist steps in.

HEINRICH SCHÜTZ

The two hundred and fiftieth anniversary of this master's death (November 6, 1672) is commemorated in special numbers of the *Neue Musikzeitung* and the *Zeitschrift für Musik*.

The former contains articles by Dr. E. H. Müller, Dr. Joachim Moser, and Hermann Keller. The last-named writer expresses the hope that Schütz's works will soon be made available in editions suitable for the practical purposes of performance.

In the latter there are a general article by Dr. Alfred Heuss, a study of Schütz's life and character by Prof. Arno Werner, an essay on his *Passions*, by Prof. B. Fr. Richter, one on the interpretation of his music, by Dr. Max Schneider, and one on the probability that Schütz has influenced Handel, by Dr. Rudolf Steglich.

CONDUCTING AND TELEPATHY

In the *Courrier Musical* (November 1) Gabriel Bernard suggests that possibly the gift of telepathic influence might be one of the assets of those conductors whose achievements strike us as most remarkable.

Whoever has played in an orchestra knows quite well that it is not necessary to *look* at the conductor in order to *feel* his indications, and especially the indescribable, subtle ones that ensure vitality and originality in interpretation. Why not, then, start experiments, possibly on lines such as these: given an orchestra consisting of musicians accustomed to playing together under a certain conductor a certain work which they are capable of playing by heart, let this work be played by them in the dark. The conductor will deliberately alter certain of his expressive intentions, and the question will be whether the instrumentalists will feel in the dark these alterations new to them, and how far their playing will be affected thereby. Experiments of this kind might throw light upon the workings of the mysterious force called telepathy.

MILHAUD ON STRAVINSKY

According to Darius Milhaud (*Musikblätter des Anbruch*, November), Stravinsky's *Renard* and *Mavra* are works in which the very things are achieved towards which a number of young French composers, himself included, are striving.

In *Renard* the music is wonderfully glowing. Nothing is lost; the times are of arithmetical accuracy, proceeding and interlinking exactly as cog-wheels in a piece of machinery. The vocal element gives life and colour to the whole. *Renard* justifies the attempts made of late by many young composers; they fight for a smaller orchestra, consisting of solo instruments. They will be glad to find that with this work Stravinsky, whose activities they watch with great eagerness, joins forces with them. In *Mavra* the orchestra is practically a military band—the gorgeous band of wind instruments which Jean Cocteau was calling for in *Le Coq et l'Arlequin*. *Mavra* corresponds exactly with the tendencies of all the young French school since Satie's *Parades*: there the fondest wishes of that school are admirably fulfilled. *Mavra* will flourish wherever recognition is granted to the live school, the school which works, but upon which people look askance, with eyes dimmed by the contemplation of vain images or by too much reading of Rimsky-Korsakov's *Handbook of Instrumentation*.

KODÁLY

In the same issue, Benedikt Szabolcsi emphasises the importance and interest of design and arabesque in Kodály's chamber music works and songs. The phrases of the Sonata for solo violoncello (Op. 8) show the modulatory suppleness of lines, the boundless expansion of tune, and the bright, novel vitality of tone (originating, perhaps, in the depths of folk-music) which, in Kodály's slow movements, often come as an absolute revelation. This glorification *à la Bach* of the solo instrument is the ultimate step in linear achievement. Notice also how the themes of his instrumental pieces, and even his pianoforte pieces, illustrate Monteverde's principle of 'waning sequence' (*Verschleiernder Sequenz*) in linear and dynamic progression. Even where the inexhaustible possibilities of instrumental co-operation seem to determine the form (*Duo* for violin and violoncello, Op. 7), the rights of colour remain supreme.

CZECHO-SLOVAKIAN COMPOSERS

In the same issue, Dr. Jan Löwenbach gives interesting particulars on many composers whose names will be new to most readers. Rudolf Karel (born 1880), whose best work is said to be the tone-poem *The Demon*; Jaroslav Jeremiáš (1889-1919), author of an oratorio, *Jan Hus*; Jaroslav Novotný (1886-1918); Otakar Ostrčil (born 1879); Ladislav Vycpálek (born 1882); K. B. Jirák (born 1891); Emil Axman (born 1887); Boleslav Vomáčka (born 1887), a pupil of Novak, who is described as attempting to react against the excessive complications to which modernism leads, and Ota Zitek (born 1892). Emil Némeczek (born 1900) is said to be extraordinarily promising, and praise is bestowed upon his opera *The Queen's Mistake*.

HANS PFITZNER

The December 1 issue of the *Neue Musik Zeitung* is devoted to Hans Pfitzner.

New Music

ORGAN MUSIC

The art of making a great deal out of very little is well exemplified in Sigfrid Karg-Elert's *Homage to Handel*, a set of fifty-four Studies in Variation Form on a Ground Bass of Handel (Novello). The theme is that used by Handel in the *Passacaglia* of the seventh Harpsichord Suite in G minor. A threat of fifty-four variations is enough to repel the stoutest, so I hasten to add that they are all very little ones, as indeed they are bound to be, the theme itself being a mere affair of eight notes—a falling fifth repeated three times. Handel, more than most of the old composers, was given to writing great numbers of variations on very short themes, so there is fitness in the form of this tribute. The composer calls them 'studies,' and carries the idea of fitness even farther by making use of figures taken from the same source as the ground bass (three of these being combined with fine effect in the last Variation), and he also quotes the 'Hallelujah' from the 'Hallelujah Chorus.' The total effect of so many short pieces is less scrappy than would be expected, thanks to the way in which many of them lead into one another. The harmonic scheme generally is diatonic, and on the whole the composer has been

(Continued on page 46.)

FOUR-PART SONG

Old English Rhyme

Music by ADAM CARSE

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato

SOPRANO
John Ball shot them all; John Scott made the shot, But John Ball shot them all.

ALTO
John Ball shot them all; John Scott made the shot, But John Ball shot them all.

TENOR
John Ball shot them all; John Scott made the shot, But John Ball shot them all.

BASS
John Ball shot them all; John Scott made the shot, But John Ball shot them all.

Allegro moderato ♩ = 120.
(For practice only)

John Brammer made the rammer, John Wyming made the priming, And John Scott made the shot, But

John Brammer made the rammer, John Wyming made the priming, And John Scott made the shot, But

John Brammer made the rammer, John Wyming made the priming, And John Scott made the shot, But

John Brammer made the rammer, John Wyming made the priming, And John Scott made the shot, But

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John Ball shot them all. John Block made the stock, And John Brammer made the ram-mer,

John Ball shot them all. John Block made the stock, And John Brammer made the ram-mer,

John Ball shot them all. John Block made the stock, And John Brammer made the ram-mer,

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John Wyning made the priming, And John Scott made the shot, But John Ball shot them all. John Wyning made the priming, And John Scott made the shot, But John Ball shot them all.

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John Crowder made the pow-der, John Block made the stock, And John Brammer made the rammer, John Crowder made the pow-der, John Block made the stock, And John Brammer made the rammer,

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John Wyming made the pri-ming, And John Scott made the shot, But John Ball shot them all.

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John Wyming made the pri-ming, And John Scott made the shot, But John Ball shot them all.

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John Wyming made the pri-ming, And John Scott made the shot, But John Ball shot them all.

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John Puz-zle made the muz-zle, John Crowd-er made the pow-der, John Block made the stock, And

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John Puz-zle made the muz-zle, John Crowd-er made the pow-der, John Block made the stock, And

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John Puz-zle made the muz-zle, John Crowd-er made the pow-der, John Block made the stock, And

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John Brammer made the rammer, John Wy-ming made the pri-ming, And John Scott made the shot, But

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John Brammer made the rammer, John Wy-ming made the pri-ming, And John Scott made the shot, But

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John Brammer made the rammer, John Wy-ming made the pri-ming, And John Scott made the shot, But

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John Wy-ming made the pri-ming, And John Scott, made the shot, But John Ball shot them all.
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 John Wy-ming made the pri-ming, And John Scott, made the shot, But John Ball shot them all.
 John Wy-ming made the pri-ming, And John Scott made the shot, But John Ball shot them all.

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John Patch made the match, John Clint made the flint, John Puz-zle made the muzzle,

John Patch made the match, John Clint made the flint, John Puz-zle made the muzzle,

John Patch made the match, John Clint made the flint, John Puz-zle made the muzzle,

John Patch made the match, John Clint made the flint, John Puz-zle made the muzzle,

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John Crowd-er made the pow-der, John Block made the stock, And John Brammer made the rammer,

John Crowd-er made the pow-der, John Block made the stock, And John Brammer made the rammer,

John Crowd er made the pow-der, John Block made the stock, And John Brammer made the rammer,

John Crowd er made the pow-der, John Block made the stock, And John Brammer made the rammer,

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John Wyning made the priming, And John Scott made the shot, But John Ball shot them all. . .

John Wyning made the priming, And John Scott made the shot, But John Ball shot them all. . .

John Wyning made the priming, And John Scott made the shot, But John Ball shot them all. . .

John Wyning made the priming, And John Scott made the shot, But John Ball shot them all. . .

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(Continued from page 40.)

content to confine himself to the simple harmonic formula implied in the little sequential bass, enriched by chromatic auxiliary notes. Within these limitations he has produced an astonishing amount of variety and interest—even beauty and feeling in some of the Variations. Karg-Elert's enterprise in registration is, as usual, an important factor. In a Preface he explains his requirements in detail, though he leads off by saying that the registration indications are not to be regarded as binding. Probably few English organs are able to answer his demands in regard to such stops as 1-ft., 1½-ft., 2⅓-ft., ⅔-ft., and others. In addition to the customary organ effects, he asks for some imitations that will often be available, e.g., wood-wind quartet, trumpet ensemble, brass band, flute and string quartet, ditto quartet, and so on. He admits that on small organs the schemes must be modified, and adds that it may be necessary to omit some Variations. No doubt most players will decide that this is one of those cases where a part is better than the whole, and will make up a suite of such Variations as appeal to them. The main thing to aim at will be continuity. Variations so short must run on, or the result will be intolerably disjointed. As a matter of fact, most of the numbers depend very little on registration, despite the elaborate schemes indicated. Indeed, the first twenty may be played off on a pedal pianoforte with delightful effect, and, save for about a dozen or so that call for a high-pitched pedal-stop, or which depend for their effect on the interweaving of contrasted manuals, all are well suited to that useful form of the domestic instrument. It should be added that apart from its use as a recital piece for the exploitation of unusual effects of tone-colour, the work has a very real value on the technical side. The Variations may well be used as short intensive studies for practically every branch of organ technique—various kinds of touch, cross-rhythms, old ornaments, rapid scale and passage work, pedal solo, double and triple pedalling, pedalling a melody, &c. The great majority are only moderately difficult. Their use as studies in registration is of course obvious, but inasmuch as a good many organists have to play instruments with limited possibilities in that direction the point need not be stressed. There are, of course, a few characteristic Karg-Elert directions, e.g., *Imperiale e pomposo*, *Grottesco*, *Trionfante e gigantesca*, and the fearsome No. 53, which consists entirely of quadruple shakes *fff*, is very properly marked *Demoniaco*. It will generally—and wisely—be omitted.

A parcel of organ music and arrangements from Stainer & Bell contains some items well off the beaten track. For example, Rupert O. Erlebach breaks new ground with his *Folk-Song Suite*. It consists of four short pieces—a *Réverie* on *Lord Bateman*, a *March* on *The Cuckoo*, a *Study* on *The Cruel Father*, and a *Toccata* on *The Sign of the Bonny Blue Bell*. The music is slight in texture, and has a pronounced flavour of Vaughan Williams. The *Réverie* appeals at once by its wistful expression, the *March* is a rugged treatment of a fine tune first announced by the pedal reeds, and the *Study* is in five-four time with the tune accompanied by a figure in quintuplets. The *Toccata* is as unconventional as the rest of the Suite, but less satisfactory as a whole. It would have been better had the simple style of the opening been maintained throughout; the few extravagant chords towards the end are out of the picture. A point worth notice is the curiously

ecclesiastical effect of this work. The themes of the first and third movements might easily pass for plainsong hymn melodies, and the Suite altogether is a reminder of the strong kinship between folk-song and plainsong. The title-page holds out a promise of a second Suite on similar lines. The quality of this one makes us look forward to its successor.

There is some fine stuff in Dr. William H. Harris's *Fantasy* on *Campion's* tune *Babylon's Streams*, but first acquaintance leaves us with the impression that it is too consistently rhapsodical, and that some of the material of these rhapsodical flights is conventional in style. The music is generally at its best when the tune is present. There is a pronounced dramatic feeling, especially on pages 8 and 9, where the harmony is bold and striking. It is good to see our fine old hymn tunes being more and more turned to account in this way.

Sir Charles Stanford's *Fantasia* on Parry's tune 'Intercessor' is on simpler lines. It is mainly quiet and flowing, and most of it is so easy that it may be read at sight by an average player. The best part of it is the middle section, where the tune appears in the bass.

Norman Cocker's *Interlude* and *Pæan* (issued under one cover) are a couple of pleasant, well-written pieces, specially suitable for voluntary purposes. The first makes effective use of antiphony between two manuals. In the *Pæan* all the parts are kept rather too busy with counterpoint in semiquaver motion, which has the double drawback of increasing the difficulty and decreasing the effect, but even so, the piece fluently played makes a good postlude. A *Tuba Tune* by the same composer has a good swinging melody of Handelian cast played as a tuba solo in various parts of the keyboard. We feel the want of a good, well-contrasted second subject, the only relief being provided by a rather stereotyped sequential passage and an even more conventional *cadenza*. Mr. Cocker writes well for his instrument, but his thematic material as a whole lacks freshness. He falls too easily into the snare set by the sequence. This *Tuba Tune* undoubtedly 'comes off,' though some of us will have doubts about playing the big chords on a powerful reed. Mr. Cocker's best pieces are after all the simplest—a couple of short pieces published together—*Angelus* and *Trio*, both easy and attractive.

Purcell J. Mansfield's *Concert-Overture* in F (Augener) is another example of a work suffering from too complacent use of threadbare sequences. The main themes, too, are frankly commonplace. Mr. Mansfield can do better than this. As a fact he does it in another piece just issued by the same publisher—a *Scherzo-Caprice*. True, it is not very original, despite the strings of consecutive fifths (or perhaps because of them), but there is a continuity that is lacking in the *Overture*, and its general air of animation and its spirited rhythm should make it popular. Both pieces leave the hearer with a feeling that the composer is a trifle too determined to be bright at all costs, and one of the costs is superficiality.

A large batch of arrangements, too important for brief notice, must be held over for discussion next month.

H. G.

NEW CHURCH MUSIC

There is much that will commend itself to musicians in the setting of the Office for the Holy Communion in E flat by G. O'Connor-Morris (Novello). The

vocal writing is fresh and interesting, and the treatment as a whole is distinctive. While not over-elaborate it is essentially music for a good choir. The organ part is well written and admirably varied in style, and in the hands of a competent organist should prove highly effective. There is very little repetition of words, practically the only example in the Creed being in the last four bars, when 'Amen' is repeated three times: both here and at the end of the Gloria there would probably be a gain in dignity with the music spread over a single 'Amen.'

The chorus work in the Creed and Gloria is in the main straightforward in style, while the quieter sections are simply and expressively treated, frequently with some interesting harmonic touches. Particularly effective is the middle section of the Gloria with its broad, simple phrases, and its interesting harmonic scheme. The short but beautiful Sanctus opens with trebles and altos, both divided. At 'Heaven and earth' tenors and basses sing alone in unaccompanied four-part harmony, trebles (divided), altos, and organ entering a little later to form a fine climax. Over a quiet close the organ plays the 'Dresden Amen.' Adapted from this movement is an alternative setting for four voices. In the Benedictus 'Hosanna in the Highest' is first sung by tenors and basses divided (unaccompanied), and then briefly treated contrapuntally. The Agnus Dei is set for soprano and tenor soli with chorus entering (unaccompanied) for 'Have mercy.' In 'Grant us Thy peace' the composer has thrown the chief accent on 'Thy.' We would prefer singing the first three notes of this phrase to 'Grant'; this would also do away with the repetition of 'Thy peace.' Taken altogether this is a setting which may be cordially recommended to the notice of choir-masters.

Under the title, *Sacred Motets or Anthems*, by William Byrd and his contemporaries (Novello, 4s.), Sir Frederick Bridge has collected together in one volume a number of works which will be warmly welcomed by lovers of English Church music. From a Preface we learn that the whole of these compositions are selected from Sir William Leighton's Collection (published in 1614), entitled *Teares or Lamentations of a Sorrowful Soul*. Most of them were performed at Sir Frederick's lectures at the University of London, and, with one or two exceptions they have probably not been reprinted hitherto. Many of the contributors are well known as great Madrigal composers, but are not known by their sacred music. The names of Wilbye, Warde, Weelkes, Pilkington, Ford, Coperario, and Ferabosco, are cases in point. Dr. Bull is chiefly known as a writer for the clavier, but a short example of only two pages shows him as a sacred writer of rare excellence. Byrd is responsible for four contributions. The works are for four and five voices, and vary in length from two to six pages. Some are quite easy, but all, of course, require a well-balanced choir capable of singing unaccompanied. Marks of expression and suggestions for pace have been added by the editor, to whom a debt of gratitude is due for his share in making these works accessible to church choirs.

Some new carols are to hand (Novello). They are rather late for Christmas, but carol-singing does not cease with Christmas Day, and a carol is quickly learnt. First come two characteristic examples from the practised pen of Sir Frederick Bridge—*Cradle Song* and *Carol, carol, tenderly, sweetly*—the words

in both cases by Lady Lindsay. They are tuneful, attractive, and quite easy.

A. M. Goodhart has provided an excellent setting for some words by Mark Ambient—*His Birthday keep with a joyous lay*. Each verse is sung by trebles or tenors in unison followed by chorus in harmony. With its alternating moods of pathos and jollity it should make an effective little work.

Rejoice, the Christ has come, music by Stanley Marchant, words by A. Muriel Fraser, is happy, melodious, and straightforward.

Martin Shaw's *Fanfare for Christmas Day* (Curwen) is a short, vigorous setting for S.A.T.B. of *Gloria in excelsis Deo*. Sung at a good pace, it would have a rousing effect. G. G.

Works of Henry Purcell: vol. 22. Catches, Rounds, Two-Part and Three-Part Songs. Edited by W. Barclay Squire and J. A. Fuller-Maitland.

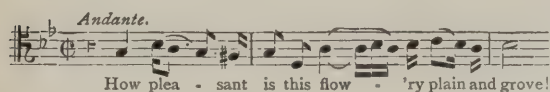
[Published for the Purcell Society by
Messrs. Novello.]

Another of these volumes of noble form and aspect of the Purcell Society's edition; and who could be ungracious enough not to rejoice in the nobility of this national monument, expensive and disinterested? Cheapness is usually all very well, but here is the proper occasion for a certain lavishness. The subscriber for his guinea gets more than his money's-worth. This monument celebrates the most charming of our musicians, and also is witness to the admirable *pietas* of its builders. We wish the list of subscribers indicated more general *pietas* among the musical of England.

Part 1 of the new volume, edited by Mr. Barclay Squire, contains fifty-seven catches and rounds; Part 2, by Mr. Fuller-Maitland, forty-seven two-part songs; and a couple of three-part songs and an appendix of two doubtful pieces follow. The volume is a library volume, but to glance through it is to long for what it contains to come into the open, to shake its feathers, and again sing. These gleanings are part of the essential Purcell. What a singer, so little self-conscious, or at least not oppressed by consciousness! Happy music, even when the song is sad! We look at these catches and rounds, and wonder what stupidity has come over the music that is ancillary to social and careless pleasure, that such form, lightness, and finish should be unknown at the entertainments of our 20th century Gaiety and other circuses. The catches, of course, were mostly designed for occasions of conviviality, occasions at which to-day cigar-smoking has ousted vocal exercise. But the practice of catch-singing is not extinct, and to enlarge the chance for these of Purcell Mr. Fuller-Maitland has spared the modern blush by modifying here the texts of the unblushing Restoration.

The duets (the bulk of the volume) embrace many moods, from light amorousness to 'A Dialogue between Charon and Orpheus.' Clearly the mere sight of a set of verses unsealed for Purcell, very much as for Schubert, the well of song. Purcell is still a young man with a bright future, because his art is full of unexpectedness. There is a happy freedom of fancy which in the next century was to be mostly lost to music. Purcell wrote 'Whim' on the portal of his work-room, and a more formal generation reflected sadly that if he had lived longer he might

have grown up to be a Handel. There is really no need to want anyone to grow out of such grace, charm, and sense of fun. The fun is delicious—open the volume for instance at 'I spy Celia' (tenor and bass). And the turn of another page may bring such a characteristically delicate piece of just lyric declamation, as this :



The editor commends 'Orpheus and Charon' as 'worthy of Gluck or Wagner in respect of the faithful musical equivalents of the natural inflections of the speaking voice; and in the care with which the accents of the words are transferred to the music.' In effect, this scena for two basses is the Purcell of the Vergilian beauty of *Dido's Farewell*.

C.

VIOLIN STUDIES

Prof. Sevcik's *School of Intonation on a harmonic basis for the Violin*, which has just been published by Messrs. Chappell, is a monumental work in fourteen parts—by far the most detailed, most searching study of the art of acquiring an impeccable violin technique. It is said that in the days when years were usually spent on training the voice, a student after undergoing the usual long and exhaustive preparation asked his master whether it was possible to vary the dullness of practice with a little aria. 'Another week,' answered the master, 'and you will be able to sing anything.' Similarly, we could imagine a tyro beginning Prof. Sevcik's method, ignorant of the very position in which the fiddle must be held, and ending an accomplished performer with the last volume.

This great work is called a *School of Intonation* because true intonation is the very heart of technique. The facility to perform certain acrobatic feats is by no means uncommon. The scales in thirds and octaves of Paganini's Concerto are a mere trifle if the intonation is to go by the board. Intonation for the violinist means not only accuracy of notes but purity of tone. In the perfect octave, possible only to the violinist, the two notes are so perfectly blended as to sound like one note. The listener, in fact, should not be aware that two notes are played when the intonation is perfect. Moreover, the softer gradations of sound are always endangered by intervals that are not absolutely true. The player, consciously or unconsciously, forces the tone as soon as the ear warns him of his error, either blindly obeying the impulse to conquer by brute force (an imperfect performance brings out all the worst instincts of our nature) or in the knowing attempt to delete the first bad impression by a corrected and louder one. Finally, there is the obvious thing, namely, the extremely disagreeable effect uncertain intonation produces on the listener. We would—all of us—much rather hear Raff's *Cavatina* played in tune than the Brahms Concerto played out of tune, in spite of the fact that the *Cavatina* is a trifle while the Concerto is a masterpiece. Neither agile fingers nor pliant bowing are adequate substitutes for truth of intonation. Without it dash, grace, temperament, musicianship, are as nothing, for the player cannot convey to the audience an accurate picture of his mental conception of music. Moreover, unless the

ear is encouraged in its work of watching for imperfections, and its warning obeyed, there is a very serious danger that the ear itself may become slothful and unable to distinguish finely and accurately. Hence the great importance of teaching which tolerates no compromise on this all-important question of intonation.

Prof. Sevcik gives the student every help. He tells him how to obtain good results, and how to control his results by the help of valuable tests. The habitual laggard, the careless student, has no respite. He must first see to the tuning of his fiddle, and the author's advice on this point deserves the attention of professors as well as students. Then the student must form and test his notes, passing later to all possible combinations of intervals, and always testing, probing, listening with utmost alertness, improving, and perfecting. The last volumes take him into fields through which runs the high road to virtuosity—'fingered' octaves are not for the average player. But it is impossible to give in words more than a very summary idea of such a work, which searches every angle of violin technique with a thoroughness and competence absolutely without precedent.

F. B.

NEW VIOLIN MUSIC

Messrs. Novello have published separately the second movement (*Romance*) of Elgar's Pianoforte and Violin Sonata, and although it is as a rule unwise to publish excerpts from such a work as this, which has no greater beauty or technical difficulty in the first than in the second or third movements, it is not difficult to see the arguments which suggested the present publication. Whoever can play the *Romance* will play equally well the whole work, but the second movement alone offers unparalleled opportunities for the study of tone and phrasing in all their variety, from the *cantabile* of the period which leads up to the climax to the half-tender, half-capricious phrases which recall the charm and eloquence of rhythmic speech. We know of no better opportunity to discover the most intimate secrets of tone-production. Moreover, the *Romance* can well stand as a sample of this great work. It takes all sorts of men to make a world, and presumably there are amongst us some cautious individuals who will not run to the expense of a new work in three movements, however beautiful, unless they know that it is within the limits of their technical skill. These shy amateurs will now be able to make the experiment with a most moderate outlay. If they can go through it creditably they may rest assured that they are also equal to the demands of the other sections of Elgar's Sonata.

A 'Poem' for violoncello or violin, with pianoforte accompaniment, by Eric Fogg, has been issued by Messrs. Elkin. This is by far the most modest and least pretentious work we have seen from Mr. Fogg so far, and marks, accordingly, a considerable advance.

B. V.

Verdi's *Requiem* will be performed at the People's Palace on January 20, at 7.30, by the People's Palace Choral and Orchestral Societies (three hundred performers), conducted by Mr. Frank Idle. The soloists will be Miss Carrie Tubbs, Miss Margaret Balfour, Mr. David Ellis, and Mr. Norman Williams. Mr. Herbert Hodge will be at the organ.

Gramophone Notes

By 'DISCUS'

The only orchestral record sent for this month's review is a first-rate one—Svensden's *Carnival in Paris*, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald (H.M.V. 12-in. d.-s.). The prominent part taken by the wood-wind is a factor in the success of the reproduction, the gramophone being usually at its best with flutes and clarinets.

People who enjoy a military band without regard to the quality of the music played will be suited by an Æolian 10-in. d.-s. record of the 1st Life Guards' performance of Chambers's *Reminiscences of the Plantations*, wherein a number of old friends, not forgetting *The Old Folks at Home*, are delivered with alternations of lustiness and sentiment.

The pianoforte, like the orchestra, is represented by a solitary record this month. H.M.V. sends a 12-in. d.-s. of Arthur de Greef playing Chopin's F sharp major Nocturne and a couple of Moszkowski pieces—the well-known *Serenade* and a brilliant Étude. The reproduction is clear, the only fault being some jangling in the pianoforte tone.

The two violin records received are off the beaten track. Heifetz is heard playing with due breadth in the slow movement of Goldmark's Concerto in A minor—rather stodgily accompanied by an unnamed orchestra (H.M.V. 12-in.); and Isolde Menges gives a beautifully clear performance of Bach's Fugue from the G minor Sonata for violin alone. It is a courageous selection. Not many musicians can get up enthusiasm for a lengthy work for a stringed instrument *solus*. As a rule, the interest is mainly technical, and the attempts to give us chords merely serve to remind us that the members of the violin tribe are apt for melody-playing and little else. The interest is greater in the case of this Fugue, however, because of the quality of the music itself. Organists who know and enjoy the work in Bach's own organ arrangement of it should make a point of hearing this excellent record. They will be more than ever sure that the arrangement is far more satisfying than the original, and they will be interested in seeing what Bach has done in the way of amplification. To earnest violin students it is invaluable, of course. This is a H.M.V. 10-in. d.-s. It is a pity the Fugue was not manageable on a 12-in., so that the break might have been avoided.

Most of us are weary of the *Volga Boatman's Song*, but if anything could give it a fresh lease of life it is Chaliapin's singing of it as recorded on a H.M.V. 12-in. It is a real thriller, with some wonderful *crescendos* and an even more wonderful, long-drawn *diminuendo* at the end. It gains a good deal from the excellence of the arrangement by Chaliapin and Koenemann, and the accompaniment is first-rate. I should find it difficult to name a more arresting record than this.

Good average operatic records are a H.M.V. 12-in. of Galli-Curci singing 'Comme autrefois dans la nuit sombre' from Bizet's *Les Pêcheurs de Perles*, and a H.M.V. 12-in. of the duet, 'O Quanti occhi fisi' from *Madame Butterfly*, sung by Frances Alda and Martinelli.

Less satisfactory is a H.M.V. 12-in. d.-s. of Tudor Davis in *Onaway, awake, beloved*, and the 'Legend of Kleinsach' from *Tales of Hoffman*. Mr. Davis's voice comes out with far too nasal a quality.

Another failure in the way of tenor records is an Æ.-Voc. 12-in. d.-s. of Sydney Coltham's perform-

ance of 'In her simplicity,' from *Mignon*, and 'Where'er you walk.' Mr. Coltham is not only nasal, but terribly lachrymose as well.

It was quite cheering to lay aside these heart-throbs and turn on some fine records of Malcolm McEachran. Here are two 12-in. d.-s. (Æ.-Voc.). On one he is at his best in a couple of old Irish songs, arranged by Dr. J. F. Larchet, *The West's Asleep* and *O'Donnell Aboo!* His splendid voice is even more telling in the companion record of *O divine Redeemer and Why do the nations?* As a matter of fact the voice is the best part of the latter, for the florid passages do not come out clearly. We get no more than a sketch of them. It is not for me to say where the fault lies: I will merely opine that it is not in the recording.

Last month we had a first-rate choral record of the English Singers' performance of Elizabethan madrigals. This month we decline heavily with one of the Gresham Singers in Barnby's *Sweet and Low* and Sterndale Bennett's *God is a Spirit*. There is still a popular idea that art and science continually progress, and that the music of the 19th century was therefore an advance on that of the 15th. Perhaps it was in some ways, but hearing the two records I have mentioned, it can only be said that if we are to take the examples as typical of the ages in which they were written, then the advance was decidedly a backward one. This is a platitude, of course, but the contrast has been so impressed on me by these records that I must get it off my chest. The recording of the Gresham Singers is better than their performance. Both works are already weak, but the singers debilitate them still further—especially *Sweet and Low*—by making the utmost of every saccharine chord. Moreover, their phrasing is abrupt (H.M.V. 10-in. d.-s.).

A batch of dance records comes from the Æ.-Voc. Company. 'Dancing Time,' from the *Cabaret Girl*, is the best of a rather poor lot. The playing is by the Vocalian Dance Orchestra, and candour compels me to say that its performance is badly lacking in the quality that makes the best American dance bands so attractive. In a word—a very short one—it lacks 'pep.'

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations, by the President, Dr. Alan Gray, on Saturday, January 20, at 11 a.m.

After the President's address, Dr. H. G. Ley will play upon the College organ the following works selected from the list of Fellowship and Associateship tests set for the July examination, 1923, viz.:

Sonata No. 5, in C (1st movement) ...	J. S. Bach (Associateship)
Pastorale No. 4, of six pieces ...	César Franck (Fellowship)
Fantasia and Fugue in G minor ...	J. S. Bach (Fellowship)
Psalm-Prelude No. I ...	Herbert Howells (Associateship)
Allegretto from the fourth Sonata ...	Mendelssohn (Associateship)

No tickets are required.

H. A. HARDING,
Hon. Secretary.

MOTETS AT WESTMINSTER ABBEY

A service of Motets was sung by the Westminster Abbey 'Special' Choir on December 11. The chosen pieces were: Stanford, *Iustorum Anima, Calos ascendit, Beati quorum via*; Bach, *Be not afraid*; Dowland, *An heart that's broken*; Morley, *Nolo mortem peccatoris*; Wilbye, *O Lord, turn not*; Vittoria, *Jesu, dulcis memoria*; J. F. Bridge, *God's goodness*; Orlando Gibbons, *O Lord, increase my faith*; Parry, *Blest Pair of Sirens*. Interspersed were organ works of Bach, Mendelssohn, and Saint-Saëns, and the final hymn, *O come, Emmanuel*, was no doubt to many an enlightenment of what hymn-singing can be. Mr. Sydney H. Nicholson, in organizing this superb 'special' choir and its services, is doing great work for liturgical music. C.

BRAHMS'S REQUIEM AT ST. PAUL'S

The customary Advent performance of Brahms's *Requiem* at St. Paul's Cathedral was on the evening of December 5, when the congregation was estimated at five thousand. Not all these heard the music whole. We know how variable at St. Paul's are the opportunities for hearing clearly. There is something to be said fancifully for hearing fragments of the *Requiem*, which gleam and then disappear into a mysterious distance. There is also much to be said for hearing it intact from so noble a choir. The solos were as usual taken by anonymous members, and the boy's voice in 'Ye who now sorrow' was wonderfully true. C.

THE ALBERT HALL, NOTTINGHAM:

CIVIC TRIBUTE TO MR. BERNARD JOHNSON'S WORK

We have on several occasions drawn attention to the admirable work done by Mr. Bernard Johnson, the Nottingham City organist. On December 3 his efforts received official recognition from the Mayor, Mr. Alderman Manning. His Worship, speaking to a very large gathering at the Sunday afternoon recital, said that when Mr. Johnson came to Nottingham fourteen years ago he resolved to make the organ at the Albert Hall a city organ. First, the concerts were held on Saturday afternoons, and then changed to Sunday once a month. As people commenced to appreciate them, they were held fortnightly, and with that appreciation growing they had become weekly. At Nottingham they were exceedingly fortunate in having had played to them forty Concertos—a record which he thought no other city could boast. He congratulated Mr. Johnson on the success of those Sunday afternoons, and on behalf of the Corporation and citizens he desired to place on public record that Mr. Johnson deserved well of the city.

After Mr. Johnson had played his own *Intermezzo* in E flat, the Rev. I. Goldhawk, in according the Mayor a hearty welcome, remarked that the programme of the Albert Hall Mission was a very comprehensive one, into which they introduced anything and everything that made for good citizenship, and his one supreme ambition whilst he remained minister of the Mission was to make trade very bad for the police.

The choir then sang Purcell's *My Beloved spake*, Mr. Johnson played a Bach Fugue, and was joined by Miss Enid Taylor and Miss Winifred Gardner in a fine performance of Mozart's E flat Concerto for two pianofortes and orchestra.

From the Fould Concert Guide we learn that the Concertos in this season's scheme comprise Stanford in C minor, Grieg in A minor, Brahms's *Variations on a Theme of Haydn*, Liszt in A and the *Hungarian Fantasia*, Tchaikovsky in B flat minor, Schumann in A minor, Delius, Liapounov, Beethoven No. 1 in C, Mendelssohn in G minor, Saint-Saëns in G minor, and Mackenzie in G. Concertos for violin and violoncello have also been played, in addition to pianoforte and string solos of the best kind. Various

local choirs also lend a hand, among them the Albert Hall Choir, with a performance on December 17 of the *Christmas Oratorio*. This is a very notable record, and should stimulate other borough organists and local authorities to far more comprehensive efforts than are usually the case. It is difficult to overestimate the educational possibilities of the organ when used in this way. A long while must elapse before the establishment of first-rate local orchestras becomes practicable. A good organ, with a go-ahead organist and a few talented local violinists and pianists, can provide a capital substitute at a comparatively low cost. Somebody asks, Will the pupil respond? The best answer is the fact that at Nottingham audiences averaging at least two thousand five hundred attend weekly to listen to concertos, solos, and choral music, as well as organ music in which Bach is strongly represented and very popular.

HUSH! LEAVE IT TO THE CHOIR!

If there is one part of Evensong in which everybody should be able to take part it surely is the Responses. The Rev. F. Brammall, of New Wandsworth, S.W., was of this opinion until a few weeks ago, but he now knows better. We have received a newspaper cutting in which appears the following letter from Mr. Brammall:

'I had such an unusual experience last evening, I feel it is too good to keep to myself. I was preaching in a suburban church and joined with usual heartiness in the singing of opening hymn and the Psalms, but did not know the special setting of the *Magnificat* and *Nunc Dimittis*, so took no part. On returning to my place after reading the second lesson I found this note placed on my Prayer Book: "I am sure you will not take offence at my asking you not to join us in the Responses. We do them unaccompanied, and you won't understand our methods.—Organist." The Responses were that well-known setting by Tallis, and yet the visiting clergyman is asked not to join in for fear he upsets the choir. I have been privileged to preach in at least fifty different churches during my furlough from Australia, and this was the first time such a request had been made to me.'

It ought to be the last.

CÉSAR FRANCK

The Franck Centenary was well observed by organists, many drawing on the composer for their voluntaries on December 10, and a considerable number giving recitals in which Franck figured prominently—sometimes exclusively. We are able to print only one of the programmes sent to us, choosing that of an organ and vocal recital given at St. John's, Bognor, on December 10, by Mr. Norman F. Demuth, with Miss Mabel Crowe and Mr. D. J. Glenister as singers:

Organ solo	...	...	...	Choral in A minor
Song	...	...	...	... <i>La Procession</i>
Organ solo	...	...	...	Fantaisie in A
Song	...	...	...	... <i>Pan's Angelicus</i>
Organ solo	...	...	...	... Fantaisie in C
Song	...	...	...	... <i>Ave Maria</i>
Organ solo	...	...	...	... Pastorale
Song	...	...	...	... <i>O Salutaris</i>
Organ solo	...	...	...	... <i>Pièce Héroïque</i>

Mr. R. J. Pitcher has been appointed to St. James's, Muswell Hill, in succession to Mr. Reginald Goss Custard. Mr. Pitcher will continue the weekly recitals (Saturdays at 5.45) that have long been a feature at this Church.

CHURCH-MUSIC SOCIETY: BRISTOL BRANCH

Sir Henry Walford Davies was the inspiring director of a Hymn Festival at St. Mary Redcliff on November 18, when a gathering that filled the church sang impressively a number of hymns from the *English Hymnal*. On November 28 the Rev. Maurice Bell lectured at the Cathedral Chapter House on 'The Musical rendering of the Evening Canticles.' A choir directed by Mr. Arthur Warrell sang settings of various types.

LIVERPOOL CHURCH CHOIR ASSOCIATION

The fifteenth Annual Festival took place at St. George's Hall on November 21. A fine musical scheme had been prepared, including works by Tallis, Purcell, Mendelssohn, Handel, Boyce, Lyon, Walmisley, and Charles Macpherson. The last-named was represented by his Festival *Te Deum* in E flat and the anthem *The Heavens declare*. Dr. Macpherson was present as the guest of the Association, and conducted excellent performances of his works. Mr. Harry Goss Custard was at the organ, and opened the second part of the programme with Dr. Macpherson's *Fantasy-Prelude*. About twenty choirs took part in the Festival, which was a great success musically. We are sorry to hear, however, that public support was far less than the organizers had a right to expect. It is to be hoped that the committee will refuse to be discouraged, and will carry on until the new Cathedral becomes available. There, in more suitable and far less expensive surroundings than those of a concert-hall, the Festival should begin a new and more prosperous era.

SALISBURY CATHEDRAL

The Oratorio Choir, a body of two hundred, which was founded by Dr. W. G. Alcock last year, gave a fine performance of *The Messiah* in the Cathedral on December 6. The soloists were Miss Carrie Tubbs, Miss Astra Desmond, Mr. Arthur Lurcock, and Mr. Edgar Dyson. There was an orchestra of sixty, made up of the local Orchestral Society (organized by Dr. Alcock in 1918) and members of the Royal Marines Band from Portsmouth. The audience numbered six thousand, and the collection more than covered the expenses. Who can say that a small Cathedral city need be asleep musically, or in any other respect, after such evidence of local enterprise as this?

STRING QUARTETS IN CHURCH

Chamber music of the best kind is well suited for performance in church, because it has much of the impersonal, passionless character that belongs to the best ecclesiastical and organ music. This was well shown at the Church of the Annunciation, Bryanston Square, on November 28, when the Hill Rivington Quartet played works by Haydn and Mozart. The players were stationed on the screen, which proved to be an ideal position. Not the least of the advantages afforded by performance in such surroundings was the absence of applause.

PRESENTATION TO MR. T. J. CRAWFORD

On December 11, Mr. Thomas J. Crawford was entertained by the clergy, choir, and congregation of St. Michael's, Chester Square, on the eve of his departure to take up duties at St. Paul's Church, Toronto, Canada. Mr. Crawford was presented with a beautifully illuminated address and a cheque, in recognition of his twenty years' loyal service as organist and choirmaster. The council of the London Festival has also made a presentation to Mr. Crawford.

MALVERN PRIORY CHURCH

On December 10 a recital of Advent and Christmas music was given. Dr. Louis Hamand played organ works by Karg-Elert and Bach, and the Lady Maud Warrender sang. Mendelssohn's *Hymn of Praise* was sung on December 13 by the Oratorio Choir of eighty voices, under Dr. Hamand's direction. Mr. F. Stowell sang the tenor solos, and those for soprano were taken by the Priory choristers. Miss L. F. Peddie was at the organ.

Cherubini's *Requiem* in C minor was performed by the Unity Choral and Orchestral Society at Unity Chapel, Islington, on December 9. The work made a great impression, and the Society proposes to repeat it on Good Friday. The correspondent who sends us word of the event gives no particulars as to conductor and soloists, but as the performance and its effect are the things that really matter, nobody need complain. We congratulate the Society (which we understand is a new body) on its revival of an unduly neglected fine work.

Brahms's *Requiem* was sung in Faversham Parish Church on December 6 by an augmented choir conducted by Mr. W. J. Keech. The performance throughout reached a high standard, the singing of the boys being a notable feature. The soloists were Miss Dorothy Nunn and Mr. H. Simpson. Mr. Arthur Keech was at the organ, backed up by two pianofortes (Miss J. Ougham and Mr. F. A. Poultenay) and drums (Mr. Honey).

Part 1 and a selection from Part 2 of *The Messiah* were sung at the City Temple by the Choral Society on December 9. The soloists were Miss Eleanor Mowbray, Miss Gladys Peel, Mr. Leonard Lovesey, and Mr. Arthur Frith. Mr. Allan Brown conducted, Mr. E. E. Withall played the drums, and Mr. G. D. Cunningham was at the organ. The church was crowded. The Society will sing *The Creation* on January 13, at three.

The Chapel Choir of Sherborne School gave a Carol Festival in Sherborne Abbey on December 11. About a dozen carols were sung, including some of the choicest numbers from the *Cowley Carol Book*, interspersed with Lessons read by a chorister, an assistant-master, a governor, the head, and the head-master of the school. Mr. C. H. Trevor conducted, and Mr. W. E. Weardon accompanied, and played organ solos by Handel, Bach, and Parry.

An organ and violoncello recital was given at All Saints' Church, Southampton, on November 16, when Mr. Lionel Ladbroke played Saint-Saëns's *Fantaisie*, Best's *Fantasia* on a Choral, and other works on the organ, and violoncello solos by Ries, Panchenko, Bonnet, &c., accompanied by Master George Stone.

A chamber concert was given by the Stuart Foord String Quartet in Jackson's Lane Wesleyan Church, Highgate, on November 30. The programme included Dvorák's *Nigger* Quartet, Franck's Quintet (with Mr. Eric Brough as pianist), and songs by Dvorák, Brahms, Stanford, and Ireland, sung by Mr. Fred Hughesdon.

The choir of Newcastle Cathedral sang Brahms's *Requiem* on December 6, conducted by Mr. William Ellis. Mr. A. Ll. Lewis sang the baritone solos, those for soprano being sung by the Twelve Choral Scholars. An orchestra of twenty played, and Mr. H. A. Bennett was at the organ.

A good opportunity for hearing Elizabethan Church music under the best possible conditions will be afforded at Southwark Cathedral during the last two weeks of January, when examples will be sung at Evensong on every week-night, and, so far as possible, at the Sunday services as well. The week-day Evensong is at 5 o'clock.

Mr. Alan May will give a lecture on Elizabethan Madrigals and Motets at the City Temple on Saturday, January 27, at 3. Examples chosen from the syllabus of the Elizabethan Competition Festival will be sung. Sir Richard Terry will be in the chair.

A selection of twenty-seven numbers from *St. Paul* was sung at St. Nicholas Cole Abbey on November 22, Mr. Herbert Hodge being at the organ. The soloists were Miss Rosa Rubery, Miss Hilda Harrison, Mr. Edward H. Reach, and Mr. C. Winter Coppin.

Mendelssohn's *Hymn of Praise* was excellently sung at St. Stephen's Walbrook on December 1, under the direction of Mr. Francis W. Sutton. The solos were sung by members of the choir. The church was crowded.

ORGAN RECITALS

Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh—Prelude in E flat minor, *Rheinberger*; Largo from the 'Sea' Symphony, *Vaughan Williams*; Funeral March, *Vierne*; Fantasia and Fugue on a Scots Psalm Tune, *Best*; and a *Bach* programme.

Dr. W. H. Harris, Lincoln Cathedral—Fantasia on Campion's 'Babylon's Streams,' *Harris*; Chaconne, *Purcell*; Pastorale, *Franck*; Overture, 'Radamistus,' *Handel*.

Mr. W. J. Lancaster, Bolton Parish Church—Overture in F minor, *Hollins*; Prelude and Fugue in G minor and Aria, *Bach*.

- Mr. E. Stanley Roper, St. Andrew's, Westminster—Sonata in E minor, *Rheinberger*; Moderato, *Gade*; March, 'The Birds,' *Parry*.
- Mr. C. F. Waters, St. Stephen's, Walbrook—Prelude in E flat, *Bach*; Choral Melody, *Waters*; Finale, Sonata in C sharp minor, *Harwood*.
- Mr. Arthur Meale, Wesleyan Central Hall—March in B flat, *Silas*; Bohèmesque, *Wolstenholme*; Sonata No. 3, *Mendelssohn*; Fugue, *Reubke*; 'Unfinished' Symphony; 'Homage to Handel,' *Karg-Elert*.
- Mr. Eric Brough, Jackson's Lane Wesleyan Church, Highgate—Choral No. 2, *Franck*; Preludes on a Theme of Tallis, *Darke*, and 'St. Thomas,' *Parry*; Canon, *Schumann*; Prelude and Fugue in B, *Dupré*.
- Mr. Norman Collie, St. Margaret's, Westminster—Arcadian Idyll, *Lemare*; Suite, *Arensky*; Variations on an Original Theme, *Stuart Archer*; Scherzo, *Sandiford Turner*.
- Dr. Chastey Hector, St. Martin's, Brighton—Dithyramb, *Harwood*; Pastorale, *Vierne*; Final-Marche, *Boëllmann*.
- Mr. Alexander McConachie, Christ Church, St. Kilda—Fugue in C, *Buxtehude*; Phantasie in D flat, *Rheinberger*; Sketch in F minor, *Schumann*.
- Mr. F. C. J. Swanton, St. Mary's, Nenagh—Rhapsody No. 3, *Saint-Saëns*; Postlude, *Stanford*; Chorale Preludes by *Bach* and *Vaughan Williams*.
- Mr. W. G. Webber, St. Lawrence Jewry—Prelude and Fugue in A minor, *Bach*; Sonata No. 3, *Mendelssohn*; Finale, Symphony No. 2, *Widor*.
- Dr. J. C. Bradshaw, Manchester University—Prelude and Fugue in E flat, *Bach*; Fantasia in E minor, *Mozart*; Andante from String Quartet, *Debussy*; Dithyramb, *Harwood*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Allegro Maestoso, *Elgar*; Meditation, *Grace*; Concert Allegro, *Dobson*.
- Miss Emmie Bowman, Barony Parish Church, Glasgow—Pastorale, *Franck*; Variations, *Bonnet*; Marche Pontificale, *Widor*.
- Mr. Stanley Lucas, Harecourt Congregational Church, Canonbury—Sonata No. 3, *Mendelssohn*; Marche Héroïque, *Saint-Saëns*; Novellette, *Wolstenholme*.
- Miss M. A. Sims, St. Vedast Foster—Spasializio, *Liszt*; Sonata No. 2, *Mendelssohn*; Psalm Tune Postlude, *Grace*.
- Mr. G. C. Gray, Newcastle Cathedral—Scherzetto, *Vierne*; Prelude and Fugue in B minor, *Bach*; Final, *Franck*.
- Mr. H. E. Wall, St. Matthew's, West Kensington—March Militaire, *Buck*; Trio on 'Herr Jesu Christ,' *Bach*; Réverie and Toccata, *Grace*.
- Mr. Francis W. Sutton, St. Margaret's, Westminster—Two Preludes on Welsh Hymn Tunes, *Vaughan Williams*; Intermezzo from Symphony No. 6, *Widor*; Prelude and Fugue in D, *Bach*.
- Mr. G. F. Robertson, Hinckley Parish Church—Sonata in the Style of Handel, *Wolstenholme*; Overture in F minor, *Hollins*; Cantilène, Symphony No. 3, *Vierne*.
- Mr. Arthur H. Egerton, All Saints', Winnipeg—Preludes on 'Ave Maris Stella,' *Dupré*; Allegro Maestoso, *Elgar*; Sonata No. 1, *Harwood*.
- Mr. William Ellis, Newcastle Cathedral—Concerto in B flat, *Handel*; Vivace from Sonata No. 2, *Bach*; First movement of Symphony No. 2, *Vierne*; Chorale Preludes by *Pachelbel* and *Karg-Elert*; Fugue, *Reubke*.
- Mr. G. D. Cunningham, Westminster Cathedral—Choral No. 1, *Franck*; Introduction and Fugue, *Reubke*; Prelude and Fugue in B, *Dupré*; Prelude and Fugue in B minor, *Bach*.
- Mr. Bertram Hollins, Beckenham Congregational Church—A *Bach* programme: Toccata and Fugue in D minor; Prelude and Fugue in C minor; Toccata and Fugue in C; Prelude and Fugue in E flat; Air in D; and Preludes on 'Nun Komm' der Heiden Heiland' and 'Schmucke dich.'
- Mr. John Pulletin, Newcastle Cathedral—Toccata, *Rheinberger*; Pastorale, *Franck*; Marche - Final, *Boëllmann*; Choral Preludes by *Parry*, *Grace*, and *West*.

APPOINTMENT

Mr. Edgar M. Dent, organist and choirmaster, Church of the Holy Spirit, Clapham.

Competition Festival Record

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

We have received a copy of the first Annual Report of this body. It shows that the Federation, though but a yearling, is already well and truly founded, with much good spadework to its credit. Well over a hundred Festivals are affiliated, among the number being all the most important. Wales holds aloof, unfortunately, but one of the four big Canadian Festivals has joined the Federation, and no doubt the forthcoming visit on an adjudicating tour of Prof. Granville Bantock and Mr. Plunket Greene will end in the Dominion being fully represented. The Federation has in preparation a list of classified test-pieces; it has given help and advice to many applicants; it promises a Year-Book with particulars of Festivals; and (a more difficult job than some may think) it has evolved what may claim to be a perfect marking-sheet, which it supplies at cost price to affiliated Festivals. It has also conferred with entertainment tax officials, and not in vain.

The recent Conference at Carnegie House showed the secret of the Federation's strength. There was a large attendance of officials and adjudicators from all over the country, and discussions were so keen that a very long session was no hardship. Prominent speakers were Dr. Adrian C. Boulton, Mr. Julius Harrison, Sir Henry Walford Davies, Mr. Armstrong Gibbs, Mr. Plunket Greene, Mr. Hugh Robertson, Mr. Granville Humphries, Mr. Thomas F. Dunhill, and the admirable chairman, Mr. F. H. Bisset. All kept the debate on a plane of practical idealism. Critics who are apparently unable to see more than the weak points and dangers of the Competition Festival would, we are sure, have been converted by this meeting, and, above all, by its clashing of opinions as to matters of detail. Only in one thing was there complete unanimity, and that was in the matter of high aim. Local needs vary so much that the Federation does well to recognise that there can be no hard-and-fast rules and cut-and-dried decisions as to the carrying out of a scheme. At present its work is to help in making the schemes themselves first-rate. There is no better augury for the Festival movement than the successful start made by the Federation. All who contemplate the inauguration or revival of Festivals should begin by getting in touch with the secretary, Mr. H. Fairfax Jones, 117, Great Portland Street, W.1.

THE HALIFAX FESTIVAL

(FROM A CORRESPONDENT)

The first Halifax Musical Festival was held on Friday and Saturday, November 24 and 25, and attracted such large entries that it must be written down a great success from one point of view at least, though the audiences were not always adequate. It was hoped that Mr. Gustav Holst would be able to adjudicate, but at the last minute he found himself unable to attend, and in his place Dr. Vaughan Williams sat in the judgment seat, with Dr. W. G. Whittaker and Mr. Arthur T. Akeroyd, the secretary of the Wharfedale Musical Festival.

The test-pieces during the two days of the Festival flung perhaps rather too wide a net. Elocution classes, for instance, with tests like *Watching a dinner* of Conroy Grain and *Prior to Miss Belle's Appearance*, by one J. W. Riley, were not at all certain to catch musical fish. The study of elocution should, of course, be part of a musical festival's interests, but there must be insistence on verse that definitely appeals to the musical sense. It appeared from

the syllabus of the Festival that the Halifax authorities had not quite decided on a definite standard of technical and artistic achievement for competitors to tackle. Perhaps it was thought that as the Festival was new, and as it was following close on the heels of the Blackpool meeting, a strict standard in the test-pieces could not safely be established; and it might have been considered that the more advanced competitors had had enough of the competitive festival, for the time being, at Blackpool. As it turned out, the Halifax Festival attracted competitors of high technical ability on the whole, and in many instances the tests were not stiff enough technically or imaginatively. This was very obvious in the choral contests on the closing day. Choirs like the Gledholt Vocal Union, the Bradford City Police, the Manchester Orpheus Glee, the Hebden Bridge Male-Voice, the Todmorden Glee—these are not likely to be extended, as they say at Newmarket, by César Cui's *Two Roses* and Walford Davies's *Hymn before Action*. The choral singing was uniformly beautiful, and the adjudicators were often hard put to it to spot the winner. An excellent idea in the scheme was the class for mixed-voice quartet with Sir Henry Walford Davies's exquisitely humorous *Father William* as the test-piece. The more our competitive festivals can do to spread a less solemn view of music as an art than is largely current to-day, the better. Why should we always insist on music being 'sublime,' 'divine,' 'god-like'? Let us get a little laughter into music, a smack of every-day fun and bustle. All the arts save music are granted permission to be funny without being vulgar. Sir Henry's setting of Lewis Carroll's verses was vastly enjoyed by both competitors and audience, and no doubt it was because high spirits were officially sanctioned in this piece that the singing had as keen a sting in it as anything heard in the Festival.

The solo singing classes brought out some good voices, but in too many instances we got a suspicion that teachers still permit pupils to distort vowels for 'resonance' purposes, instead of insisting on a poetic treatment of words. The playing in the instrumental classes was disappointing.

THE NORTH LONDON FESTIVAL

Many of the people concerned in this Festival thought that the extraordinary success of its first year would not be maintained. Well-wishers would tire, and so on. Certainly the third Festival, which has just taken place at Holloway, proved the mettle of the workers. Election week, bad trade, and November fogs were unfavourable elements. But the entries, reaching fifteen hundred and five, have not been equalled by any provincial festival. The standard of the performances was high; marks of 97 to 99, and even 100 per cent. were several times recorded. The venue is convenient for provincial choirs, the Northern Polytechnic Hall being only five minutes' tube journey from two railway termini. Choral awards went to Portsmouth, Chelmsford, Bedford, and Luton, and solo competitors took home prizes or certificates to Yorkshire, Lancashire, Devon, and the Home Counties. Ten adjudicators were at work (though not continuously) during the eight days' competitions in two halls. The attendance of the public was not good until the closing concerts, which were excellently supported. Lady Maud Warrender offered a challenge cup for Girl Guides, the Mayor of Islington (a pianoforte manufacturer) followed with a cup for Boy Scouts, and the Marquess of Northampton (having strong local ties) has followed with a cup for church choirs. These are indications of growing interest. At the close, Sir Frederick Bridge made a happy speech, full of sage educational advice.

J. G.

The Association of Competitive Choirs held its third annual meeting at Manchester recently. It now has a membership of over forty, including many of the best-known choirs in the North of England. The officers elected were as follows: president, Mr. J. E. Turner (Halifax Madrigal Society); hon. treasurer, Mr. E. S. Peel (Todmorden Male-Voice Choir); hon. secretary, Mr. H. Stevenson (Todmorden Glee and Madrigal Society).

SEMI-NATIONAL EISTEDFODD, LONDON.—This was held at Central Hall, Westminster, on November 17. The successful choir in the male-voice competition was Cardiff and District Choral Society. The tests were Hegar's *The Phantom Host* and Shepherd's *In Memory*. Mile-End Welsh was best of six mixed-voice choirs in Gounod's *By Babylon's wave* and Coleridge-Taylor's *Lee Shore*.

NOTTINGHAM.—Now twenty years old, the Nottingham Festival is making a good post-war recovery, and the entries this year (October 27 and 28) eclipsed all records. The adjudicators were Sir Richard Terry, Prof. Granville Bantock, Mr. Geoffrey Shaw, and Dr. F. H. Wood. The chief awards went to the William Woolley Choral Society, Alfreton Male-Voice Choir, and Sutton-in-Ashfield Harmonic (female voices).

COVENTRY.—The first Coventry musical Festival was held on November 25. Entries were far more numerous than had been expected, and seven halls were brought into occupation. The choral competitions were largely a triumph for Miss Alice McGowran, of Coventry, who conducted four choirs to victory. These were the Blue Triangle Club Choir (girls' clubs), the Vocal Students Ladies' Choir (female voice choirs, open), St. Osburg's Church Choir, Coventry, and the Vocal Students' Choir (mixed voices, open). The male-voice competition was won by Hayward Forge, Halesowen. A prize-winners' concert completed the day. The chief adjudicators were Mr. Hugh Robertson, Mr. T. F. Dunhill, Mr. Harvey Grace, and Dr. Caradog Roberts.

JERSEY.—A musical competition Festival was recently held at St. Heliers with success. Mr. T. Hopkin Evans awarded first place to the Western Choir (Mr. T. Mayo) for its performance of Elgar's *Serenade*, and the First Cecilian Choir (Mr. P. Syvret) for its singing of German's *Beauteous Morn*.

COLNE.—The annual Festival (founded in 1900) was held on December 1 and 2. Church Street Glee Singers Padiham (Mr. T. Shaw) were first of five male-voice choirs in Bantock's *The glories of our blood and state* and MacDowell's *From the sea*. Four mixed-voice choirs sang Lloyd's *Rosy Dawn* and Coleridge-Taylor's *Dead in the Sierras*, Thornton Vocal Union (Mr. Norman Stell) being placed first. Dr. Tysoe and Mr. A. Higson adjudicated.

MEXBOROUGH.—The first competition Festival organized by the Mexborough and Swinton Railwaymen's Male-Voice Choir took place on December 2. Mapplewell (Barnsley) was the best of twelve male-voice choirs. Mr. C. Jessop adjudicated.

BEDFORD EISTEDFOD.—In its third year, this Festival has reached an astonishing growth. It is to last from February 26 to March 9, and concerts of prize-winners prolong operations until March 12—a fortnight in all. Sixteen adjudicators are engaged, the senior choirs and solo singing being allotted to Sir Hugh Allen, Dr. E. C. Bairstow, Dr. P. C. Buck, Sir Frederic Cowen, Mr. Harvey Grace, Mr. H. Plunket Greene, and Mr. Cyril Jenkins. One male-voice class is open to choirs from any part of the United Kingdom, but all the rest are confined either to Bedfordshire or the district within thirty miles of Bedford. With its ninety-three classes, the syllabus covers chamber music trios and quartets, string orchestras, and elocutionists, besides the ordinary scheme of choirs and solo singers and players.

THE ELIZABETHAN COMPETITION FESTIVAL

MARCH 2 AND 3

We are asked to announce an addition to the choral side in this Festival. The new class is for London Working Girls' Club Choirs; the test-pieces are Este's *How merrily we live* for S.S.A. (Novello) and Morley's *When lo, by break of morning*, for S.S. unaccompanied (Stainer & Bell). Classes should not contain more than thirty members. The entrance fee will be 2s. 6d., and entries should be sent in by January 31 to the hon. sec., Mr. Alan May, Bonham Road, Brixton, S.W.2. The committee wishes us to announce also that competitors in the pianoforte classes may obtain the books of pieces at a reduced rate on application to Mr. May.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinist (lady) wishes to meet other instrumentalists with view to forming string trio or quartet for mutual practice.—B., 64, Parkstone Avenue, Emerson Park, Hornchurch, Essex.

*Cellist and pianist are willing to attend home of violinist or others for weekly practice; good, varied collection of music; and both experienced.—'CELLO,' 6, Camden Gardens, N.W.1.

Brass instrumentalists desiring orchestral experience are invited to attend rehearsals of Unity Church Choral and Orchestral Society, on Thursday evenings at Unity Church, Upper Street, Islington, at 8 p.m.

Tenor wanted for male quartet. Must be good reader and soloist. Preferably one residing in S.W. district.—Apply DOUGLAS EATON, 5, Dalebury Road, Upper Tooting, S.W.17.

The Tollington Orchestra will resume practices on Monday, January 8, 1923. New members will be welcome, especially violin, viola, wood and brass wind. Library of over seventy pieces. Established over twenty years.—D. J. JENKINS (hon. sec.), 105, Moray Road, N.4.

Lady pianist is desirous of getting in touch with violinist for mutual practice, Birmingham district.—V. A. P., *c/o Musical Times*.

Amateur vocalist desires to meet pianist for mutual practice. South London district.—Letters only, P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Baritone (City choirman) desires to join good quartet party (preferably male-voice). Also used to solos, duets, &c. Evenings only.—H. K., *c/o* SECRETARY, Novello Choir, Novello Works, Hollen Street, W.1.

Amateur instrumentalists—violins, violas, flutes, and clarinets—are invited to join orchestra for mutual practice on Monday evenings from seven to ten o'clock.—Write 120, Ferme Park Road, Crouch End, N.8.

Gentlemen, vocalist and accompanist, desires to meet another for mutual assistance in practising. Eltham, S.E.9.—F. G. W., *c/o Musical Times*.

Pianist (16), moderate ability, would like to meet violinist (either sex), similar ability, for mutual practice. Preston (Lancs.) district.—'TARANTELLER,' *c/o Musical Times*.

Lady pianist desires to meet instrumentalists for mutual practice. S.W. district.—A. B., 71, Barnwell Road, Brixton, S.W.2.

Soprano (district S.W.) would be glad to hear of an accompanist for mutual practice.—T., *c/o Musical Times*.

*Cellist wishes to join trio or quartet for classics. Preston (Lancs) district.—GEORGE W. GULLAND, *c/o Musical Times*.

MR. W. W. COBBETT ON CHAMBER MUSIC

At the Royal College of Music, on November 22, Mr. W. W. Cobbett presented the prizes alluded to in our 'Occasional Note' on page 38, and gave the students an address which we are very glad to be able to print in full. He said:

'Students of the Royal College of Music: Time, which at my age passes with incredible swiftness, has brought me round to another of these pleasant encounters, and I am glad to meet you once again. I had almost greeted you as fellow students, for your governing body has seen fit to elect me a member of this College, and I greatly appreciate the honour. I have sometimes thought that were a fresh incarnation offered me, I would elect to be reborn a student in one of the great schools of music, but now, without waiting millions of years, the dream has in a way come true. Speaking seriously, I really have to be to some extent a student, though not a professional musician, if I am to keep

my end up and not be voted a reactionary, a back number, or something equally opprobrious. Hitherto, during my half-century of experience as a chamber-music player, I have indulged in the illusion that I was able and always would be able to keep abreast with the times. How and when disillusion came I will tell you now, hoping you will forgive my lapse into the autobiographical vein, my excuse—indeed, the *raison d'être* of this address—being that the ego presented to a very considerable extent reflects not my own opinions alone but those of many musical comrades. I had not the good fortune to be born in a musical *milieu*, having in youth few of the advantages which you enjoy, and which are not less to be desired for the amateur than for the professional career. The beginnings of musical consciousness came to me when listening to the enervating strains of Italian opera and to the English operas produced by a diva of the past, Louisa Fanny Pyne, and to the singing in antimacassered drawing-rooms, by early Victorian ladies, of Scotch and Irish airs. These I was taught to despise (the tunes, not the ladies); later on to love again, and to add English songs to the list. Then, at an age when some of you expect to be virtuosos, I began to learn the violin from a local teacher who also taught me a little harmony. It is in early youth and in early youth alone that the foundation of technical mastery can be laid, a truism that dogs the footsteps of all who take up the practice of music late in life. Thrice happy you who are making such a good start, under the guidance of professors bearing names honoured by every musician in the country. Italian opera had little hold on me, but it chanced that my violin master gave me for practice Italian music of another kind, the Sonatas of Corelli, and though I was far from being able to execute them properly, they awakened in me for the first time an interest in music of the deeper sort. Afterwards, thanks to an acquaintance luckily made with some ensemble players, came the Quartets of Haydn, to which I took still more kindly. Indeed, I was carried away by them to an extent for which I cannot quite account. If there is such a thing as the chamber-music temperament I believe I have it. It seemed as if I had been waiting for something to come into my musical life—practising the fiddle, you know, in the early stages is not very exciting—and here it was, contained in Haydn's genial music, inspiring me with a deep content. I remember that the first Quartet I ever led was Op. 33, in C—a memorable experience. It is a lovely little work, and on that day a flame was kindled within me which continued and still continues to glow, and will only flicker and die when the time comes to write at the foot of the ultimate page, as Haydn did, "Hin ist alle meine Kraft, alt und schwach bin ich" ["My strength is gone, I am old and weak"].

THE VITALITY OF HAYDN

'Haydn was in some respects the most original of the great composers, perhaps the first to be subjected to influences other than those of the organ-loft. Of what he did for the symphony I need not speak. Chamber music is my job, and chamber music began with Haydn. It is an art which sprang completely equipped from the brain of this wonderful yet unpretentious creative genius. Though he came into the world a hundred and ninety years ago, his works are in the repertoire of every leading quartet organization to-day. I attended recently a chamber concert at which a Quartet of Continental artists played two ultra-modern works and sandwiched them with Haydn's splendid Op. 76 in D, which I hope you all know. A journalist present whispered in my ear, "I would that all were by Haydn"—with which sentiment I profoundly disagree. The spice of variety, the avoidance of monotony, are vitally necessary if a programme is to give pleasure. Still, his remark serves to illustrate my point that Haydn at his best—the proviso is important, for it is notorious that some of his Quartets ought never to have been published—Haydn at his best is of to-day, whatever his detractors may advance. He was known familiarly as "Papa Haydn"; but he wielded the wand of eternal youth as no other composer has done. After a lapse of nearly two centuries his music still rings the freshest of all.

'Of Mozart it may be said that he derived from Haydn, but succeeded in writing music that is harmonically

richer and, being subject to Italian influences, more solicitous for sheer beauty of sound, attractive, if for that reason alone, at a first audition. Even now it escapes detraction at the hands of the most captious critic. Beethoven's music can also be considered as a development of Haydn's through Mozart. Ethical feeling, which is not very apparent in chamber music as a whole—among the moderns it is almost non-existent—is expressed in the slow movements of both composers, but there was a new departure, further startling developments, by virtue of which Beethoven left Haydn and Mozart far behind. I must not be tempted to enlarge upon them. I will only say that when I first heard his Quartets led by that great master of the violin, Joseph Joachim, when I realised the virility of the music—virility raised to the *n*th power, yet touched with tenderness—when I came under the spell of those harmonies accounted strange by Beethoven's contemporaries, which flooded the listener with a sense of mystery, I received impressions which were of the kind inexpressible in words. The practical effect was that they moved me to persuade my father to let me have some lessons from a member of Joachim's team, with whom I studied the sixteen Beethoven Quartets for the first time. I have played them at regular intervals ever since. Indeed, they form a part of my life and of the life of every quartet-player in the world. Those who know them thoroughly also know that they are among the miracles of Art.

FROM MENDELSSOHN TO RAVEL

'In due time the brilliant flutterings of the Mendelssohn fairy *Scherzos* (bathed as of marvellous originality by the highbrows of the period, but disdained by the highbrows of the present day), the sentiment of Schumann, and the spontaneous lyricism of Schubert were promptly assimilated. Next came Brahms, Grieg, Dvorák, Smetana, and Dohnányi. With complacency I found their idioms easy to follow—inevitable. Brahms's metrical scheme gave a little trouble, but only at first. His music seemed a natural sequel to that of the older masters. A little more rugged, perhaps, but his ruggedness is only an outside crust covering a wealth of romanticism of the kind introduced into chamber music by Schumann, and wrong-headedly stigmatised by a French writer as the sentimentalism of the Bosche. Happily, I do not find that the French musicians I meet endorse this dictum, and we who like music that makes us happy, we who are not blasé, are thirsting for more of it—for more draughts from this Piérian spring. What chamber-music player does not wish that Brahms had followed the example of Beethoven and published sixteen Quartets instead of three? Little need be said of Grieg's music, a development of Norwegian folk-song. Its appeal was instantaneous. The folk-song element is also found in Dvorák, in whom the influence of Brahms is occasionally apparent. To play his music was a delight from the first. Most captivating is the chamber music of Tchaikovsky, Borodin, Glazounov, Glière, Medtner, and others of the Russian school, though touched (or because touched) with the habitual melancholy of the Slav temperament, less poignantly expressed in their chamber music than elsewhere. When the French chamber music writers appeared the transition was not less smooth. Saint-Saëns was easy, but not on that account to be spoken of disparagingly. In form his music is finely classic, and grateful to those players and listeners who are willing to waive a certain absence of profundity. Fauré's music is also easy of comprehension and of a noble elegance. I cannot say that I grasped at a first hearing the Piano-forte Quintet of Florent Schmitt. The trouble is that it is enormously difficult, but when I heard it played by the Philharmonic String Quartet with Mr. Sharp at the piano-forte, its finer qualities were made clearly manifest. It represents well the French spirit of twenty years ago. Schmitt's master, César Franck, of all musicians the most modest, was also one of the most intellectual. Yet in his Sonata for piano-forte and violin, with its easily followed cyclic scheme, an avenue is found by which we readily arrive at a comprehension of the rest of the Franck repertoire. The first production of Debussy's lovely String

Quartet stirred the musical world to the depths. It may be that its significance was not immediately grasped by all, but if it seemed remote, mystical, elusive, it was for a brief moment only. It came very quickly nearer, and found the way to all our hearts by its wondrously delicate charm and originality. As much may be said of Ravel, at least of his Quartet, Harp Septet, and Trio, though the usefulness of the Trio is imperilled by its technical difficulties, which can be faced only by virtuoso performers. Of his latest Sonata for violin and 'cello I shall have something to say later on.

BRITISH CHAMBER MUSIC

'My reference to British chamber music must be brief for the simple reason that if I once began to talk about it, I should keep you here all the afternoon. It has always found a home in this College, and to-day's doings may be said to grow out of it. I am more proud than I can say of the achievements of my countrymen, who are obviously marching on to fresh triumphs, and I hope that my new competitions may prove helpful to this end. I should like to mention that I have recently heard a MS. Piano-forte and Violin Sonata by W. H. Bell, formerly a student at the R.A.M., with which institution you are fraternally related. His work is interesting inasmuch as he has been for some years principal of a South African Conservatoire, and therefore away from the ferment of musical life as lived in Europe. His music is none the worse for that, and a very select audience found it altogether delightful. It may be the fate of some of you to be called abroad by your professional duties. If you are, follow Mr. Bell's example, and carry with you the torch of British chamber music and keep it alight.

THE STRAVINSKY SNAG

'I now arrive at what I fear I must call my moment of honourable defeat—or shall I say disillusionment? The first indication that something was amiss was my failure to appreciate the music of Schönberg and Max Reger, but I was consoled by my enjoyment of the former's early Sextet and by finding that others besides myself thought Reger overweighted with musical erudition. The climax was reached one evening when I found myself sitting next to a Stravinsky enthusiast during the first performance of that composer's three pieces for string quartet. I had previously enjoyed the Stravinsky ballets, but had not thought of his music as separable from the dancing and grotesqueries of the Russian Ballet. Good; here was an opportunity for considering him in the light of a composer of absolute music, and I hazarded the guess that his Quartet would out-Mozart Mozart in structural simplicity, if only by way of contrast, but I soon found that I had made a very bad shot indeed. I listened attentively, and could hardly believe my ears. My thoughts reverted to a sensation experienced many years before at the great Chicago Exhibition, where I visited an authentic Chinese theatre and heard for the first, and I hope the last time, what a Chinaman calls music. I was by no means expecting a treat, for a much-travelled friend told me that the favourite Chinese scale or mode consisted of three notes in the octave, and warned me of the ghastly possibilities of *portamento* and *glissando* in the spaces between, but I did not expect anything quite so terrible. The Chinese love it, and why, indeed, should they not? I neither complain of, nor wonder, at it, but I realised as never before how distinct is the line of cleavage between East and West. The sounds or shrieks which issued from the mouths of these actors (all male) were not merely unbeautiful to our Western ears—they were harrowing; and the awful thing was that this Stravinsky Quartet affected me in a similar way. My neighbour obligingly told me that only those deficient in mental culture failed to appreciate it. The next morning one or two of the newspaper critics, men for whom I profess the greatest admiration—not of Chinese extraction—expressed themselves gratified. The game was up. I was evidently unable to respond to modern developments, and my complacency, as all complacency should, vanished into thin air. Since then I have tried again and again, with no better results.

MORE SNAGS

'I will not speak of Ornstein and Casella, as they have not perpetrated any chamber music so far as I know; nor of Strauss, whose contact with it was in early youth; nor of Scriabin, who *might* have interested us all had he turned his suggestion of a colour scheme in music in the direction of the string quartet; nor of Korngold, whose Trio and Sonata were played in London ten years ago, for he has recanted. He told me himself that he had deserted the *neue Bahnen* [the new paths], and now treads the highways of music. But of Béla Bartók there is more to tell. After working at his Quartets in private with very dissonant results, I had the opportunity later for hearing the composer's friends and chosen interpreters, the so-called Hungarian Quartet, play one of them. Technically, the performance was dazzling. Though none of the passages were in the ordinary tracks of the fingers, they reeled them off with infinite dexterity. Technique always has its appeal, but there was more of mystification than of pleasure in the impressions made by the music on the listeners. These young men, whose enthusiasm is admirable, read into Bartók's music more than the local or racial sentiment of the born Hungarian. For them it symbolises modernity, the onward march of the progressive musician. If they are right I have to admit, sadly, that I am left far behind, and with me a large number of musical comrades whose feelings are akin to mine. I had a similar experience with Egon Wellesz's latest Quartet, which I had also heard and played. A few bars here and there were highly expressive, others fascinated by their whimsicality and the singularity of the intervals, but in the main they confirmed the strange pronouncement of a writer in a musical periodical. "They do not contain," he says, "a single consonance." This has unusual significance, coming from one who professes himself an ardent admirer of Wellesz's music. I expected much from a Quartet by Francesco Malipiero, as that composer gained the prize in one of Mrs. Coolidge's competitions. His nationality is Italian, but his music is strangely devoid of the lyric impulse, and I confess that certain barbaric one-bar phrases failed to recommend themselves by repetitions during sixteen bars or so. Also the incessant clamour of open strings is not quite acceptable to those who have a different conception of the scope of chamber music. Still this may be said of it, it is bright, and has not the somewhat morose touch to be observed in the Quartet of Krenek heard at the C.A.C. This composer is a master of his craft, and being, I believe, a Serbian by origin, it is not surprising that he is pessimistic as a *man*, after the ghastly experiences of the war. But as a musician I cannot help thinking that it were better if he rigidly excluded feelings so unsuited for musical expression. It has been suggested to me that I should send to Vienna for a Quartet by one Alois Haba, advertised as written in the so-called quarter-tone system. I have not risen to the occasion, feeling that, having coped with enharmonic modulation, notation, and intonation more or less successfully all my life, I must leave these super-chromatics to a new generation. The history of my disillusionment extends unfortunately to certain composers who have delighted me in the past. Florent Schmitt's Sonata for pianoforte and violin is remote from ordinary musical humanity. It appears to me, and to many others, to be of incredible aridity. Even Gabriel Fauré, whose first Violin and Pianoforte Sonata is so full of gracious beauty (it has frequently been played within these walls) has produced a second Sonata which no doubt is of interest to musicians, but alas! of unrelieved dullness from end to end. Wishful to forget these disappointments, I turned to Ravel's new Sonata for violin and 'cello, with hope strong within me. Ravel, I argued, besides being a master musician, has shown himself capable of charming the normal man. Swearing he would ne'er consent to be a romantic, he has consented to give us in his lovely Quartet and Septet music which is of romance the very essence. In this unusual and sparse combination of instruments he will (I thought) surely display the same qualities and show incidentally what can be done by, or in spite of, the elimination of the two instruments he considers unessential. But I was doomed once more to disappointment. The Latin clarity was

there, and intellectualism brooded over all, as shown by the blending of major and minor keys with not inharmonious results, but compensation there was none for the absence of viola and second violin, and what is worse, romance and beauty had fled affrighted from its pages. I am English, and my lachrymose glands are not sensitive, or I might have wept. To sum up, is this a conclusion? It would be a lame one if it were, but it is not. It is rather—how shall I put it in terms of music—a chord of suspense, not a full close; and it represents a mind-state common to hundreds of earnest musicians who are oppressed by discords as by a nightmare, yet who remember that Hanslick, the apostle of beauty in his time, reviled Wagner, and that Spohr, a master in many departments of the art, executant, composer, and theorist, professed a poor opinion of Beethoven's later Quartets. All of us see that it would be fatuous to condemn too quickly, to adopt an irreconcilable attitude. But we must be pardoned if we feel that to be faced with potential Wagners and Beethovens by the dozen is rather much for our assimilative powers.

THE NEED FOR SINCERITY

'Well, my young friends, the penalty to pay for the full appreciation of contemporary music of a certain type would appear to be renunciation of what we have hitherto understood as beauty, renunciation of the Will to Please; and, I regret to add, denunciation of the old. I am not prepared to pay the penalty. Are you? You young people are more concerned with the future than I. If I had the great honour of being a teacher of music I should take a keen pleasure in observing the attitude of my advanced pupils towards the questions upon which I have touched in this address. The minds of the young are not overlaid with experience, their vision is clear. If they find, if you to whom I am speaking to-day, find in the clash of unrelated keys and adjacent notes, baffling rhythms, atmosphere without form, polyphonic dissonance, and the rest, something you really love and admire, by all means proclaim it from the housetops. You have come into your own. But your sincerity must be absolute. If you care to remember anything I have said to-day, I ask you to remember this. Beware of unconscious insincerity, an insidious form of self-deception. Some young folk, and some old folk too—in fact most of us—like to appear at all costs up-to-date. It may be natural (I suppose that all weaknesses are natural), but it is a weed in the mind's garden which needs to be uprooted, for it is only small art that is dated. The greatest has no date. Out of this mentality the futurist pose grows only too readily, and there grows also from it a craving for originality which has its dangers. If you chance to possess an individuality which stands out from its fellows, and you are able to express it masterfully, you have achieved originality. But if you have it not, no conscious effort on your part will make an original of you. Two words embody the advice given thousands of times by the great writers on art—Be yourself! Sir Charles Stanford in one of his papers states that some writers deliberately insert extraneous notes to conceal the key chord—a scathing indictment coming from such a source. They seek a reputation for originality, and only succeed in proving that they are musical snobs. Others with commercial ends in view set to work deliberately to imitate those pieces of music which have achieved popularity. Those are the real plagiarists, a shameless crew which must on no account be confounded with the composers who at the outset of their career, so to speak, incorporate with themselves the spirit of the masters whom they revere. I respect them for it. I am not in accord with those who, with what Falstaff calls "damnable iteration," level the reproach at every young composer, as he comes along, that his music is "derived." Of course it is derived. All good music is derived up to a certain point. I could give you a whole gamut of derivation, citing all the musicians I have mentioned in turn to-day, and many besides, showing how one man's music grows out of another's, but I will refer to one only—Bach, to whom universal homage is paid. In his time, as Dr. Vaughan Williams in one of his lectures has pointed out, musical Germany was a nest of

organists and capellmeisters, all writing in the same idiom and deriving from the same source. J. S. Bach was no more prominent than the rest, not even the most considered of his family, but later generations discovered that it was he who gave supreme expression to the spirit of his age. You may find in his music plenty of evidence of the influence of his predecessors, if you waste time in seeking for it, but the influence that lies behind it all is that of his own tremendous personality. The processes of nature are often curiously analogous to those of art. Wine is often linked with music by the poets, so I will not apologise for using it as a comparison. Many years ago the vines of France were transplanted into California. For a time the grapes produced a wine similar in flavour to the French, reminding the drinker of Margaux, Chambertin, Yquem, and the rest, but after a while the Gallic flavour was no longer to be detected. The analogy is perfect. If young composers are not mere mimics—in which case they will be automatically wiped out—they will reproduce at first the flavour of the original vine, and in the sequel their own personality, if they have one, will pierce through and be felt in every note they write. Never mind if it is only good *vin ordinaire*.

GOOD LIGHT MUSIC WANTED

'In the world of music there is plenty of room for writers of really sound music to be played in cinemas, hotels, music-halls, and theatres, suited to the plane of musical culture upon which the man in the street, who is in an immense majority, stands. If it bears the hall-mark of the R.C.M., it may be relied upon to improve the taste of the public, and, what is more, it will pay. I commissioned three composers many years ago to write light Suites for string orchestra. They did so, and publication was undertaken by a firm which is making—well, more money than the composers out of them. You will perhaps remark that this is not chamber music. It is not, but even in chamber music there is room for writers of music in lighter vein. There exists very little of it, and what there is of real value nearly all comes from Russia. Glazunov especially has given some delightful specimens of what can be done in this way in his *Noveletten* and *Suite* for string quartet, both full of gaiety and *joie de vivre*. A Royal College man indicated for that sort of work who might have done it to perfection was Coleridge-Taylor. Unfortunately he died young. The Dance Phantasy Competition, promoted three years ago, was intended to encourage this type of composition. Mozart you know, said, "the man who cannot write a good dance tune is not worthy the name of composer."

VIOLINS OLD AND NEW

'I have a few words to say to the string players amongst you. You are, I know, much exercised by the thought that fine old violins are unapproachably high in price. So they are and so they are likely to be, if only for their curio value, but it may hearten you to know that new violins are now being made in different parts of the world giving tonal results of a quite remarkable character. My own ancient prejudice against them has been broken down by recent experiences, one of which I will relate. I heard the famous Capet Quartet play a few months ago, and was struck by the bright soprano tone produced by the leader, M. Capet, out of a violin which I took to be an old Italian instrument of the first class, but on inquiry found to be quite new. Recently Albert Sammons played the Elgar Concerto on an English fiddle, and Pablo Casals played Bach on a new French 'cello, both at Queen's Hall. Such exceptional instruments, made with especial care and devotion, are the Strads. of the future, but they require to be sought out, tried again and again, and probably many of them rejected before the right one is found. If you are seeking such a violin, with the aid of your professor, don't mind if you are accused of being pernickety. Spare no pains, for it is worth it. The quest for a violin is the quest for tone, and the quest for tone is the quest for beauty. My concluding words relate to my next year's competition. Sir Hugh Allen, in connection with the present competition, had the splendid idea of encouraging you to form teams amongst yourselves. In connection with the new competition it is equally desirable to promote

meetings between composers and executants. They should work hard for mutual benefit, as David did with Mendelssohn and Joachim with Brahms. The composer has not always complete technical knowledge of every instrument for which he writes, and a comparing of notes would prove of priceless value to both. I must not sit down without renewing my thanks to Sir Hugh for the kindly interest he has taken in these competitions from the first, and expressing the hope that in his valiant struggle against adverse conditions of health he will come out with his splendid energies unimpaired.'

A vote of thanks to Mr. Cobbett for his address was proposed by Sir Charles Stanford, seconded (at Sir Hugh Allen's suggestion) by the students in a body, and carried.

Letters to the Editor

'WHO WROTE GOUNOD'S *FAUST*?'

SIR,—I first heard a similar story to that related in Mr. A. Keay's interesting article at Paris during the Exhibition year of 1878. But Mr. Keay somewhat spoils it by stating: 'One of the students at the Paris Conservatoire while Gounod was its director.' Gounod was never a director of the Paris Conservatoire, and that position was held at the time by Auber until his death in 1871. What about the libretto? It was written by two well-known professional librettists and dramatists, who certainly would never have furnished to an obscure musical student an important 'book' based on Goethe's *Faust* without any prospect of payment.

The 'story' was not unknown to Camille Saint-Saëns, who told me it was 'a pure invention of Berlioz.' The composer of the *Damnation de Faust* was extremely jealous of the growing popularity of Gounod's *Faust*. Berlioz's criticism of it in the *Journal des Débats* was certainly more severe than in any other contemporary Parisian newspaper. 'Here lies the danger,' Saint-Saëns said, 'of giving the position of musical critic to opera librettists and composers. Give the job to an ordinary journalist who has no axe to grind.'—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W. 9.

ORCHESTRATION OF BACH'S ORGAN WORKS

SIR,—In relation to transcriptions of Bach's organ music for orchestra, it may be of interest to recall a pioneer in that direction of more than a century ago, in the person of Vincent Novello, who arranged the Prelude to the *St. Ann's* Fugue for orchestra. The original MS. of the score appears in a recent catalogue issued by Mr. Harold Reeves. There are interesting footnotes in the handwriting of S. Wesley and V. Novello, to the effect that the transcription of this Organ Prelude of Bach was made for S. Wesley's concert in 1812 at the Hanover Square Rooms. Appended is a letter from Dr. Crotch approving the transcription. History repeats itself.—Yours, &c.,

Chattisham, Ipswich.

A. H. STEVENS.

'ENGLISHMEN ARE NOWHERE'

SIR,—I cannot allow your criticism of Dr. Grattan Flood's book, *Introductory Sketch of Irish Musical History* (December issue, p. 853), to pass without protest. One has only to live as many months in Ireland as I did years to understand why Ireland despises England and everything English, for Englishmen go out of their way to pour ridicule and contempt upon everything Irish just because it is Irish, while they eulogise everything German because it is German. I thoroughly endorse everything you report that Dr. Grattan Flood has said. I only regret that, among many others, he has omitted the name of the blind musician, Carl Gilbert Hardebeck, the greatest living authority on Irish music, who is doing for Ireland what Grieg did for Norway. But for him, I for one should never have understood music worth calling music. I should merely have tolerated cacophony because I had been taught, like many thousands of others, to believe

that no music was music unless it was manufactured in Germany. With regard to your comments upon Irish musicians living out of Ireland, Ireland is well rid of them, for they have Anglicised Irish music to sell in England, and done nothing for the country to which they owe their birth and talent.

I did not know that the late Rev. Scotson Clark was Irish, but I am not surprised. Of course he was a criminal, for he preferred to write melody instead of unintelligible counterpoint to satisfy theoretical musicians. He founded the London Organ School, where I had the privilege of learning the organ under one of the best lady organists England ever produced, Miss Emily Edroff. It was at least an honest Institution, and did not make a fortune by granting bogus degrees and selling caps and gowns and worthless certificates to its deluded victims, as more than one musical institution has been doing for more than thirty years. In addition to innumerable compositions which I and many other musicians have the bad taste to play, Scotson Clark wrote some of the best instruction books in existence. Any pianist who wishes to understand part-playing cannot do better than study his book of harmonium voluntaries expressly written for that purpose. It can hardly be a comforting reflection for any patriotic Englishman, if there be one, to remember that we are entirely governed by Celts. The late Prime Minister was a Welshman, his predecessor and the present one, Scotch. Irishmen have built up the Empire, won our battles, and occupy the highest positions in the Army, Navy, legal, and medical professions. Englishmen are nowhere, because they haven't the courage of their convictions.—Yours, &c.,

Hunstanton.

ALEXANDER M. GIFFORD.

[We feel that we should be doing Mr. Gifford a good turn if we suppressed his letter, but we print it in order to avoid giving him a further grievance. So frenetic an outburst calls for no answer, so we add no more than a comment and a question: (1.) The review which has so strangely excited Mr. Gifford drew from Dr. Gratton Flood himself a genial and appreciative letter. (2.) If Mr. Gifford finds English people such a desperately poor lot, why does he live among them? There must be lots of really nice folk overseas in all directions.—EDITOR.]

Sixty Years Ago

From the *Musical Times* of January, 1863:

ST. JAMES'S HALL.—Mrs. John Macfarren gave a performance on December 4 of a new entertainment written by Mr. G. A. Macfarren, entitled *A Morning at the Pianoforte*, in which she introduced anecdotes of the most esteemed composers and players, with remarks on their chief characteristics. The illustrations on the pianoforte were selected from Weber, Handel, Haydn, Mendelssohn, Beethoven, and Thalberg, and were played by Mrs. Macfarren with great taste.

DR. GAUNTLETT continues to advise and assist the Clergy, and Directors of Choirs, in the order and conduct of music in Church, whether Parish or Choir. Dr. Gauntlett instructs and advises students and professors in the laws of composition. His system is based on that of Calvisius and Butler (Calvisius, said by Handel to be worth its weight in gold), and carried on to meet the advanced practice of the present day. 22, Colville Road, Kensington Park.

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Sharps and Flats

The life of a conductor is full of incidents that are disconcerting. . . Once I was conducting a very large work when my braces broke. I happened to have my left hand in my pocket.—*Sir Hugh Allen.*

When I turn into a cinema, as I do fairly often, I am attracted by a comfortable chair in the dark and a good band, and take the film as a supplementary pastime. Abolish the band, and you abolish me.—*George Bernard Shaw.*

It would appear that if I am to wait for appreciation in my own country I shall have to wait until I am eighty.—*Josef Holbrooke.*

If your boys and girls have protruding teeth, take them from pianoforte lessons and teach them the trombone or cornet for a while.—*Dr. William C. Cavanagh* (Portland, Ore.).

I have resisted the temptation for twenty years, but I have fallen. I have bought a gramophone.—*James Glover.*

Prima donnas at their best excite wonder; whereas a choir, at its best, is a challenge to all to be up and doing. We will never become a musical nation by sitting at the feet of *coloraturas*. We have probably sat there, as it is, too long.—*The Lute.*

A correspondent asks me how to tell classical music. My method is not very skilful, but it works, and he can have it for what it is worth. I watch the other sufferers. If they applaud and immediately look very relieved because the thing's finished, then it is.—*C. J. A., of the Daily News.*

I see that my friend 'C. J. A.' has given a humorous definition of classical music. It is a curious thing that people claim the right to make jokes about serious music. . . Few, on the other hand, would dare to say that they prefer penny-a-lining to Hamlet, or a cheap oleograph to the Sistine Madonna. Yet the cases are completely parallel.—*Alfred Kalisch.*

For years I have christened my cats after Wagner's characters in the *Nibelungen Ring*.—*Harriet Kendall.*

'Service at 10.30. Subject—The Three Great Failures.—Choir, Pipe Organ, Offertory.'—*Church Notice.*

To treat a song in this way [introduction of unauthorised high notes at the end] is to use it for the purposes of self-aggrandisement, which is both inartistic and in bad taste. Real art is always simple, and must be approached in a spirit of humility and sincerity.—*Dame Nellie Melba.*

Wales is a sea of song, but the sea must be kept in its proper place. There is a danger that the music of the Eisteddfod may submerge the more ancient—the literary function—of the Festival.—*Mr. Lloyd George.*

I am crazy about films. I am just mad on William S. Hart and his cowboy stunts. He truly typifies manhood.—*Madame Tetrassini.*

'Is not His Word like a fire' was declaimed with notable force, the fuel power of his voice being reserved until the final phrase.—(*Provincial paper.*)

TRINITY COLLEGE OF MUSIC

The Michaelmas term was brought to a close with a sense of good work done. That the College efforts in the cause of music are appreciated may be gathered from the fact that the number of students showed a satisfactory increase on the steadily growing numbers of previous terms.

In the last two or three weeks of the term, amongst other similar items two professors' recitals were given, including one by Mr. Alec Rowley, whose programme consisted of his own works. A successful chamber music concert at Steinway Hall served to introduce to the public a Quartet for two violins and two violas, the composer being the Director of Studies (Dr. C. W. Pearce). The Hospitals Combined Appeal Fund was benefited to the extent of £50 as a result of the collection made during the usual terminal orchestral concert given at Queen's Hall, when the programme included a praiseworthy work, *Autumn Moods*, by Mr. William Lovelock, a student of the College.

Gold medals were won at the North London Festival by Alma Daw (singing) and Frank Bilbe (violin), also by Doris Duck (singing) at the South London Festival. Constance Davies was awarded a silver medal at the North London Festival.

At the annual distribution of prizes and certificates at Birmingham, Sir Frederick Bridge (chairman of the Board of the College) dealt with a recent statement that to appreciate music it was not necessary to have any technical knowledge. Sir Frederick declared this to be nonsense, and went on to urge that without technical knowledge one might be impressed by music and have one's senses tickled, but that to ensure appreciation the study of the theory of music should not be neglected, nor was it a difficult subject to study. At a recent similar function held at Bighton, Councillor Frank Mott Harrison was in the chair, and Mr. Rodwell, secretary of the College, attended and spoke of the widely increased work and influence of the College.

THE GERVASE ELWES MEMORIAL

'When Gervase Elwes lost his life at Boston Station, Lady Winefride Elwes, so cruelly widowed, wished to retain such memorial of him as was possible. A death-mask was taken. The American sculptor, Malvina Hoffman, though unacquainted with Lady Winefride, approached her, and with a rare delicacy and womanly sympathy that at such a time must have brought comfort, begged to be allowed to make a bust of one whose gifts had brought so much artistic pleasure to her countrymen and countrywomen.'

In these words, or some very like them (the quotation is from memory), Lord Shaftesbury, as chairman of the great gathering at Queen's Hall on Thursday, December 14, explained to us the origin of the movement that had brought us together. The bust completed, it had naturally been desired to place it where the many who loved Gervase Elwes and his art might have it often before them, and as 'the gift of Malvina Hoffman and other American friends,' it had been placed at the back of the centre of the grand circle of the hall, in an alcove designed for it.

The unveiling ceremony was carried out by the Viscountess Lee of Fareham, who spoke a few simple and feeling words from her place in the circle. Upon the platform were Lord Shaftesbury, Cardinal Bourne, the Earl of Denbigh, Sir Hugh Allen, Sir Henry Walford Davies, and Mr. Robert McEwen. Each in turn spoke, and each, with rare good taste, did so briefly, speaking of love for the man and admiration for the artist, but doing so with measured and seemly restraint. Sir Henry Walford Davies spoke of the spirit in which Elwes approached the task of taking part in Bach's Mass in B minor, of his asking him as he entered the Cathedral at a Three Choirs Festival to 'Say a bit of a prayer for me, Davies,' and of his coming to him afterwards at the hotel with, 'Thank you for the bit of a prayer, Davies.' Sir Hugh Allen said, 'No one more nearly approached to the ideal "I will sing with the spirit and with the understanding also."'

Music (a little and choice) was given by the Bach Choir, with students from the Royal College of Music, under the direction of Dr. Vaughan Williams, and included the Bach chorales, *Iesu, Joy of man's desiring* and *My God, I give myself to Thee*, Parry's Motet, *There is an Old Belief*, and his *Jerusalem*. Before the more formal proceedings opened, Mr. Kiddle played a short organ programme. He, it will be remembered, was Mr. Elwes's regular accompanist.

The whole scheme and conduct of the afternoon's ceremony was dignified and impressive. It was not a service; it was not a concert; it was a sincere and simple-hearted tribute paid to a great artist by those who loved him.

The bust is an exceedingly fine likeness. Around the arch of its alcove runs a golden scroll:

'With his whole heart he sang songs, and loved Him who made him.'

P. A. S.

Rosina, a ballad opera by William Shield, will be performed by the Mayfair Dramatic Club on January 12 and 13, at the Guildhall School of Music.

London Concerts

THE PHILHARMONIC SOCIETY

The last concert of the Philharmonic Society before Christmas, on December 7, was choral. A curiously arranged programme gave Mr. Kennedy Scott's Philharmonic Choir only one piece of solid work to do, namely, Brahms's *Song of Destiny*. After the fine work these singers had done a few weeks ago in the Bach B minor Mass, their performance seemed a little disappointing. There was no absolute fault to be found with it, but it was greatly lacking in atmosphere, and, for my taste at least, Mr. Coates did not make enough of the significance of the relentless beat of the drums in the orchestral Introduction.

The other two pieces, in which the choir took a subordinate part, were Delius's *Song of the High Hills* and Scriabin's *Prometheus*. It was probably no accident that both these works presented nothing to sing but vowel sounds. The question of how far the singing of *ah* can be made as interesting to the hearer as the singing of words, or how it can give inspiration to a choir to the same extent as verses, however feeble, is still open to discussion. In an ideal world where choralists and orchestra may be presumed to be entirely familiar with each other's work, a musically sensitive choir would of course know by instinct the right kind of colour to give, but where voices and instruments seldom meet at rehearsal this can at best be only guess-work. I venture to say this much, though I am fully aware that many authorities differ.

The Song of the High Hills has many beautiful moments, and the atmosphere it creates is entirely individual, but whether the music, in which shapelessness is erected into a guiding principle, can endure, still remains to be settled. The performance was marked by subtlety and delicacy. Mr. Albert Coates of course revelled in *Prometheus*, and received a well-merited ovation. The music itself relies too much on the element of surprise to be likely to endure.

The only purely orchestral work was Glazounov's *Stenka Razin*, a work dating from the period before he came under the influence of Brahms. It has all the characteristics of the earlier Russian school, not excluding its diffuseness. The story of the hero who, feeling it necessary to pacify the divinity of the Volga, threw his mistress into the river (without, be it noted, consulting the lady in question), is also characteristically Russian.

A. K.

At the concert on November 23, an essay in a form lighter than he usually affects was given a first performance in Strauss's Suite arranged from the incidental music to *Le Bourgeois Gentilhomme*. Beyond illustrating the facility expected of a composer of Strauss's experience and reputation in simulating the musical manner of a bygone age, and blending therewith a conception of humour, objective rather than subjective, the work has no claims to consideration comparable with his deservedly popular tone-poems. The gentleman, in effect, remained bourgeois. The Suite was not particularly well played. Bax's symphonic poem, *Tintagel*, with which first acquaintance had been made at Bournemouth, stood later in the same programme. It shows an aspect of the composer's characteristic affinity with the sea atmosphere. The sensation of the evening was the violoncello playing of Señor Casals in Lalo's Concerto. The conductor was Mr. Albert Coates.

H. F.

THE VATICAN CHOIR

The body of singers from the Roman basilicas whose short title is the 'Vatican Choir' has been with us again. It is a pity that the praise we can give is only that which any well-disciplined choir ought to earn—praise for unanimity, in attack and in variation of tone-amount, and for being able to sing softly. The moment the tone rises above *mezzo-forte*, what a neighing of tenors! What a Punch tone from the boys, when vowels of the *ee* tribe come up! The contrasts of tone were often inartistically violent, too, though excellently stage-managed. There was thus a good deal less enjoyment in the choir's Palestrina programme than there ought to have been.

It is not a bit of use making excuses for these singers on the feeble ground that 'ideals of tone differ.' They may. So do ideals of honesty. Yet any man by taking the trouble may readily learn what is right and what wrong. And that the loud tone of this choir is thoroughly bad, there can be no doubt whatever. It is apparently the ideal of tone held in the Land of Song. If so, we may be heartily glad we live in a country whose choral tradition is based on other and surer foundations.

W. R. A.

ARNOLD BAX'S SYMPHONY

Arnold Bax's Symphony No. 1, in E flat minor, was produced by Mr. Albert Coates at the London Symphony Orchestra's fourth concert. Three movements—of battle, of lamentation, and of exultation. Here is a leading subject:



It is a most magnificent piece of wild music. It shakes a Promethean fist at heaven. It belongs to the great musical order of the frown and fierce stride, an indispensable order, as indispensable as the other, of the philosophic sigh and smile. The temper corresponds with Byron, not Gibbon; Hugo, not Voltaire.

Someone was saying that if art is emotion remembered in tranquillity, then Mr. Bax, who has here done powerfully better than before, may be expected one day to do better still, since here he is visibly the prey of his feelings. But there is an art of striking when the iron is hot. Here he has struck in E flat minor to impressive purpose. Whether an artist storms or persuades I take to be no matter for criticism, but one of ingrained temperament, a matter between himself and his Maker. He may carry you with him either way, and the carrying of you is his success. To storm argues the more physical vitality. Few had it like Wagner, and his could flag. Persuasion argues the cooler, less fanatic head and the more playful hand. The ardour of this Symphony ignores the fact that all our battles will be equally unimportant when the next Ice Age comes. A young man's symphony therefore, and a romantic young man's. A hothead and a genius, he compelled us to share at moments his estimate of the importance of his battle, and the drear *Lento Solenne*, ashen in colour, and singularly expressive of the full terror of hereavement, fairly overcame us, however hardened of heart.

C.

STRAUSS'S DON QUIXOTE

Pablo Casals was the soloist at the New Queen's Hall Orchestra's last symphony concert, and Strauss's *Don Quixote* was chosen for the occasion. The time is gone of the furious adulation of Strauss, and also of the sincere but excessive disparagement of wartime, when the insolent vanity and gross blunders of taste in this music of genius appeared so offensive. *Don Quixote*, with the Spaniard as protagonist and Sir Henry Wood conducting with fine devotedness, was shown in the best light, and what is jarring, unnecessary and clownish in it stirred not offence but regret—for here surely, if the composer had but passed his matter again through the refining fire instead of so dumping it down in all its crudity, had been a lasting masterpiece of music. By what fault has this remarkable musical mind so often not cared to transmute fully its lively thoughts into music? By

vanity, we suggest. And though contemporaries of twenty-five years ago were dazzled, we wonder to-day how long this dubious mintage will remain at all current. The future's remedy for *Don Quixote*, wherein the good stuff ought not to be lightly disregarded, will perhaps lie in drastic editing.

Mr. York Bowen towards the end of this very long concert conducted his orchestral work, *Eventide*, music which was without either placidness or elegance. Its soft contours might easily have won more regard in a programme where there had been the contrast of more stern and argumentative music.

C.

A BRUCKNER SYMPHONY

Nobody at the third L.S.O. concert at Queen's Hall could remember when a Symphony of Anton Bruckner had last been heard there, and the realists were pleased with Mr. Albert Coates for producing the *Romantic* (No. 4, in G), while the idealists were dissatisfied. The realists had the satisfaction of seeing a bubble pricked, and said, 'Well, that ought to settle Bruckner's case here for a long time to come.' But the idealists prefer their bubbles unpricked, and rather regretted the dashing of a wonderland of nine unknown symphonies—of what a sumptuousness! Why, the incomparably musical Viennese never (we are always told) tire of them, and print Bruckner's effigy on their postage-stamps, while at Berlin the answer to the reproach of rather overdoing Bruckner is (it appears): 'Well, we can't have Brahms's Symphonies every day, and what else is there to do but Bruckner?'

In this Symphony a Schubertian ghost appeared to be lingering with humidity just within earshot of Wagnerian circles. Keats urged Shelley to load his rifts with ore. Bruckner's rifts gape so wide that it would have wanted Brahms on one hand and Wagner on the other to come to the rescue with cartloads.

The rest of the concert was Wagnerian, Miss Florence Austral singing as Brunnhilde.

C.

GERALD COOPER

The fastidious taste of the connoisseur is characteristic of Mr. Gerald Cooper, whose series of six concerts during November and early December have been largely devoted to old music. It has marked both the choice and the presentation of many valuable but little-known works which would otherwise have remained in obscurity, so that an apt contribution has been made to the study of the antique in music which is at present in fashion. Mr. Cooper's own facility with the harpsichord has materially contributed to a complete reproduction of the medium and atmosphere in which the composers of the past worked. This was established at the very first concert, devoted to English music of the Elizabethan period—a time when the national musical voice spoke in tones which for directness and melody have since scarcely been equalled. Miss Hélène Dolmetsch is an expert with her own instrument, the viola da gamba, forerunner of the modern violoncello, but more reedy in tone. Moreover the singers, Miss Dorothy Helmrich, Miss May Yeatman, Miss Flora Mann, Miss Dorothy Robson, and Mr. Philip Wilson, have all of them preserved the quality of serene efficiency so indispensable for the purpose in view. But contemporary talent has not been ignored. Mr. Peter Warlock's song-cycle, *The Curlew*, was given for the first time in revised, and, it must be said, improved form. Mr. Arthur Bliss's Chamber Rhapsody found a place in the scheme under the composer's direction, and Saint-Saëns's diverting *Carnaval des Animaux* was played for the first time in England on the same occasion. Three Bach Chorale Preludes for the organ, the same composer's Sonata for flute, violin, and harpsichord, Trios by Telemann and Lécclair, and a Corelli Violin and Harpsichord Sonata are remembered with gratitude, which extends to a long list of musicians, specialists in their own line, but too numerous to mention individually.

H. F.

DOROTHY SILK

Miss Dorothy Silk is continuing her excellent concerts of old music, for the artistic interpretation of which her gifts of voice and temperament so admirably fit her. At the concert on December 9 we had the cantata of Bach,

Weichet nur (No. 202), of which the special interest is in the use of the oboe obbligato, admirably played by Mr. Walter Hinchliff. The last two, *Oh, love is a pleasure* and *In supreme contentment seen*, are particularly delightful. Those gentlemen who persist in saying that the 'exploration of the timbres of individual instruments' is a discovery made within the last ten years, should be invited to study this oboe part with special care. There was also an interesting little cantata, *Alexis*, by Pepusch (who was responsible, in the first place, for the music of *The Beggar's Opera*), which is quite pleasant, but has not more than an antiquarian interest. The *Chromatic Tunes* of Danyel (1606), as edited by Peter Warlock and Philip Wilson (sung by Mr. John Goss), are more worth studying. A. K.

ETHEL LEGINSKA

This young lady of Hull allowed us, at Queen's Hall, the privilege of considering her both as pianist and composer—a privilege enhanced by the help she had from Mr. Goossens's extraordinarily fine orchestra. The public ought to have been more numerous, for Miss Leginska is (as she reminded us with her first half-dozen bars in a Mozart Concerto) of the race of real pianists. The play was sprightly, fine, and feeling; and next time, if Miss Leginska has not stayed away too long and she again chooses Mozart, Queen's Hall will not look so empty. Miss Leginska as composer has sat at the feet of Bloch and of Goossens, and we heard her symphonic poem, *Beyond the fields we know*—fields where she has diligently planted a lot of little parterres and herbaceous borders with quantities of odd little exotics, often pleasing, taken one by one. C.

PROF. POLLACK

An unhackneyed programme added much to the attraction of Prof. Pollack's recital at Æolian Hall, which began with Elgar's Pianoforte and Violin Sonata. Of this Prof. Pollack, admirably matched at the pianoforte by Mr. Harold Craxton, gave an interpretation that was at times illuminating and always interesting. Especially the slow movement revealed beauties and graces that hardly another violinist had discovered before. The light interplay of the rhythm, the intermingling of tender and whimsical elements, was realised to perfection. The Reger Sonata which followed showed the accomplishment of the violinist, but this choice was not altogether happy. Reger has written some admirable things, but this Sonata is not one of them. It aims at the revival of the unaccompanied sonata, of which Bach left the supreme examples. It achieves a compromise between the study and the classical 'caprice' of the Kreutzer and Fiorillo type. A Suite by E. Korngold, drawn from his music to Shakespeare's *Much Ado about Nothing*, left the audience unmoved, although Prof. Pollack was at his best and seemed to revel in the strong accents of the quasi-comic march of Dogberry and his watchmen. A group of little-known short pieces concluded the well-balanced if not invariably stimulating recital. B. V.

SOME SINGERS OF THE MONTH

Miss Noël Eadie sang at Wigmore Hall: a newcomer for once in a way who beguiled with a good deal more than fair promises. Her voice is warm soprano—a rarity to begin with. Tonal depth and depth of pitch are not necessarily one, but the lower sister-voices mostly in practice monopolise sensuous tone, leaving the soprano to be choir-boyish and shrill. But we know from Melba that a soprano can be both sensuous and clarionous. Well, Miss Eadie's voice soars without shrillness and is lovely to hear. She began with Mozart; two most pretty English songs stood out (Frank Bridge's *E'en as a lovely flower* and Bainton's *Nightingale near the house*); and her French was as good as any English listener need want. Singing of such quality and of such sense is delightful, even while there is plenty of room for Miss Eadie to develop control and perfect her diction (notably on the mid-vowels).

Miss Mildred Allingham's programme at Steinway Hall included the names of Cyril Scott, Gerrard Williams, Frank Bridge, and Mary Turner Salter, and Eric Fogg's *One morning in the flower garden* had a nice little success. This

singer has a slight voice and a generally contemplative point of view, so that the audience (audiences do so want always the *gras moyens*!) was at first cold, but as the concert went on it was interesting to observe the ground being gradually conquered by the sweet and tranquil singing of an artist.

Mr. Ingo Simon (baritone) sang French and Italian music at Wigmore Hall, not disdaining Donizetti or a page from the *Prigione d'Edinburgo* of Ricci. Tone and technique might be criticisable, but the stronger impression was favourable, made by a communication of the singer's own hearty conviction; and mannerisms could be overlooked, for there was something at least to grip the attention.

Mr. Plunket Greene sang, accompanied by Mr. Liddle, at Æolian Hall. Who can match his vividness of characterisation? It is good to hear him, however little actual voice there may be, for he at once stiffens our standard of judgment, and the average singing that might have seemed tolerably good we realise to be only half alive. Singers, sit at the feet of this grey-haired wizard and find his secrets—how he varies his tonal colour and how he reinforces and shuts off his resonances! The programme was full of good things well set off one by another. We pick out Parry's *Follow a Shadow* and Stanford's *Monkey's Carol* for their fine ironic effectiveness.

Miss Phyllis Holman and Mr. Eric Marshall were heard at Æolian Hall—two good voices. Miss Holman, moreover, showed the gift of conveying passionate exaltation. Mr. Marshall's fine voice might be better used, and his *Non più andrai* lacked sparkle and pliant grace. If he cultivated his *legato* and hankered less after mere big tone he would meet our need of an English lyric-baritone. Not wisely he seeks to combine the lyric and dramatic styles. Perhaps if he concentrated on *thinking* as a tenor rather than as bass he might come nearer the eminence we should like to see his. Sometimes his phrasing was faulty, for which poor translations partly were to be blamed and partly his carelessness.

Miss Astra Desmond, at Æolian Hall, sang some new songs of M. de Falla, not perhaps very characteristic pages, but this beautiful voice, which becomes to an unusual degree influenced and coloured by the prevailing mood, did them justice. Her full-throated, low tones in *Mourning in the village dwells*, from Korbay's Hungarian folk-songs, were duly sinister.

Miss Maria Sandra, who sang for the first time at Queen's Hall (at Balokovic's concert), was indisposed, yet won favour. She was very much the beginner—equipped with a fine voice (soprano) and an obviously expensive training; now casting her eye over the world of art to see what land to conquer. Ravel's *Asia* was one of her pieces, undertaken however more conscientiously than conqueringly. So it won't be Asia, perhaps. All the better. We could do quite well here with this good young singer.

Miss Anne Thursfield introduced, in a group of Arnold Bax's songs, two new ones, *Cradle Song* and *Rann of Exile*, both of characteristic rich beauty. Miss Thursfield did not begin well, for in Mozart's *Non più di fiori* she occasionally forced her voice, a surprising indiscretion from a singer who a few minutes later could sing the French folk-song, *J'ai perdu ma belle*, with every refinement of judgment. *Sospirando* and *sforzato* attacks, floating *pianissimi*, needle-pointed *staccati*—Miss Thursfield is mistress of all, and there is no call on her to broaden the range of her singing.

Mr. John Coates, at Chelsea Town Hall, arranged an ingenious English programme from Purcell to Parry. 'He sings so well,' was someone's paradox, 'that you would say he had never had a lesson.' Genial, easy, natural, smiling, he has made the laws of his art his second nature. To hear John Coates sing Purcell is to perceive how living in our own time is the traditional English aptitude for happy and urbane music-making.

Miss Olga Haley gave tea-time concerts at Æolian Hall. She has a voice of beauty, she has passion, force, and personality. Her singing engages one strongly up to a point, but somehow often loses hold just when the grip should tighten. I fancy she draws too fully on her resources, gives too generously, so that there is no secret reserve when the music asks for a supreme gift. And then Miss Haley does not disguise the processes of her enchantment, which means that some of the enchantment is lost.

We think that this talented artist is very nearly a great singer, and we scrutinise for faults—so much depends on their correction. If Miss Haley doled out her breath with more meticulous attention to the phrase to be sung she might gain sharper diction and avoid her fault of agitated inhalation. Mr. Frank Titterton, who took part, is a real tenor, not a strung-up baritone; his voice is sweet, his delivery sound, but he ought to experiment with more tonal variety.

H. J. K.

CHORAL CONCERTS

Though there can be few if any present members of the Royal Choral Society who sang in Verdi's *Requiem* when the Society introduced it to London under the direction of the composer some forty-two years ago, the association is traditional, a fact which may have put spurs to the singers' pride when the Mass was revived at the concert at the Albert Hall on November 25. At all events, under Mr. Albert Coates's compelling methods a very sensitive performance was achieved. To listen to the work again was to realise that Verdi's true *metier* was the operatic form, and that, even in this most sincere tribute to the memory of a friend he could not altogether rid himself of the dramatic atmosphere of the stage. In the circumstances, a certain secularity of treatment detected in the reading enhanced rather than detracted from its effectiveness. The impression was deepened that the Royal Choral forces are entering upon a new lease of artistic life, and for that happy circumstance Mr. H. L. Balfour, the general-conductor, is entitled to congratulation.

H. F.

The London Choral Society, which has decided to devote the present season mainly to unaccompanied music, gave its first concert on November 29. The discipline which unaccompanied singing implies has had an excellent effect on the choir, which showed greater steadiness, better balance, and cleaner attack than ever before. The performance of Brahms's Rhapsody for alto solo—Miss Lucy Nuttall—and male voices was creditably done, but it seems strange to include it in a programme of unaccompanied music and to hear the orchestral part played by a combination of pianoforte and organ—which Brahms would never have dreamt of. The singing of three of Elgar's Part-Songs from the Greek Anthology was most effective, and showed the choir has a much keener appreciation of atmosphere than it had some time ago. *After many a dusty mile* in particular was extremely well done. Two short Cantatas by H. V. Jervis-Read, sung for the first time, proved to be pleasant little works which should be useful to choral conductors. One fault of the singers, which should be noticed and modified, is their excessive fondness for extreme *staccato*, a thing for which, ultimately, Dr. Coward is probably responsible. On the whole, however, Mr. Fagge is to be congratulated on the improved style of his choir.

A. K.

The Alexandra Palace Choral and Orchestral Society gave all its enthusiasm to Sir Henry Walford Davies's *Everyman* on November 25. This strongly-made music would not go begging for performance, as it does, if average choirs and conductors were as alert and enterprising as Mr. Allen Gill and his North Londoners. The principal parts were sung by Miss Gladys Moger (Good Deeds), Miss Millicent Russell (Knowledge), Mr. Sydney Coltham (Death), and Mr. Samuel Mann (Everyman). *Merrie England* was in the same programme.

The work of other suburban choral societies, excellent in every respect, but partaking of routine, must be summarised as follows: Penge Musical Society, conducted by Mr. Alfred B. Choat, gave *A Tale of Old Japan*, at the Crystal Palace, on December 2. On the following Saturday (December 9) there were two good concerts: *Hiawatha's Wedding-Feast* and Bath's *The Wake of O'Connor* were the choice of the South London Philharmonic Society, at Goldsmiths' College, under Mr. William H. Kerridge; and Stanford's *Songs of the Fleet* and Sullivan's *The Golden Legend* were performed by the Ealing Choral and Orchestral Society, Mr. A. C. Praeger conducting.

STUDENT OPERAS

QUALIS

The Parry Opera Theatre of the Royal College of Music was the scene of a recent 'interesting event'—the birth of a short one-Act opera by Mr. A. Davies Adams, a student. The infant of his imagination bears a cast of feature which could never be mistaken for anything but British, though he saw fit to christen it by the un-English-sounding name of *Qualis*. However, it is the name of the leading character in a south coast village drama, 'a few days after Waterloo.' Those were days when patriotism ran high, and a good deal is made of the picturesque announcements by the village crier of the latest news from the front. The press-gang also becomes busy. The skeleton of the story is sufficiently well-knit and adorned with humour to avoid arid moments, and the music, strongly modal at times, is apt, and scored with an ear for orchestral colour. If the love scenes reveal the true and modest level of the inspiration, sincerity and a light touch are gratefully recognised. Mr. L. Cairns James, the producer, and Mr. S. P. Waddington, the conductor, are both entitled to warm congratulation for the smoothness and liveliness of this private rehearsal, and the singing (especially in articulation) and acting bore witness to hard work on the part of the students.

H. F.

SANDFORD'S BLESSED DAMOZEL

The students' concert of the Royal Academy of Music on Tuesday, December 12, at Queen's Hall, was made especially interesting by the first production of *The Blessed Damosel*, a cantata for soprano solo, chorus, and orchestra, by Mr. Arthur Sandford, who is the present Mendelssohn Scholar. So far as I remember, the only work of his previously performed is a one-Act opera based on a Greek subject. If recollection serves, that was more modern than the present work, which is distinctly mid-Victorian in style. I do not know with whom Mr. Sandford has studied, but if we assume the work to have been discovered, and the name of the composer to be unknown, experts would have said that it was probably the work of a pupil of Macfarren. The composer has, however, a real gift of melody and dramatic expression, and the restraint which he exercises is appropriate to the atmosphere of the poem. The principal soprano solo is expressive, but the little flute obbligato seemed pastoral rather than heavenly. The chorus sang very well, with however, rather a secular atmosphere. The solo part was sung by Miss Thelma Tuson, who is a Parepa Rosa Scholar, and enjoyed a considerable reputation in South Africa before coming to England to complete her studies. Detailed criticism of students is not in place here, but it will suffice to say that her career should be watched. Mr. Henry Beauchamp conducted.

A. K.

BACH'S MASS AT OUNDLE

When it was told me that the boys of Oundle School were going to sing Bach's Mass in B minor on the afternoon of Sunday, December 10, my first thought was that either the authorities were exceedingly rash or music must absorb a far greater proportion of the school's time than is generally possible or even advisable—in fact that there was one of those special 'stunts' which are suspect in proportion as they are successful. I went, however, and it is because everything which I heard there contradicted this impression that the event seems worth recording in the *Musical Times*. Everyone was, indeed, enormously keen because everyone had something to do. But it was not like a school speech-day. One did not meet boys leading about tame parents, showing off the buildings, and obviously hoping that the parents would remain sufficiently tame to behave themselves suitably. I met only one boy with a parent, and the parent was doing the leading not only of him but of the whole school. It was she, in fact, who sang the soprano solos, and she did not, I think, confine her efforts to the solos when the time came. She is known in the musical profession as Miss Carrie Tubb. I believe that she had played a considerable part in inspiring the undertaking, and had helped to collect as her colleagues in the solos Miss Astra Desmond, Mr. Hubert Eisdell, and Mr. Norman Allin.

These, with the addition of some dozen players from the London Symphony Orchestra to complete the school orchestra and take charge of obligato parts, represented the extent of outside help—a very material help certainly, but one which left the school entirely responsible for all those terrific choruses and the greater part of the instrumental accompaniment. How was it done? Well, the great thing was that it seemed to have grown naturally. All the school sings, in a way, and about half the school sings as a choir of trebles, altos, tenors, and basses. Last year a whole-school performance of *The Messiah* was given, the choir singing the choruses, the 'non-choir' coming in with a bass unison at 'Wonderful, Counsellor,' and such-like dramatic moments. Mr. C. M. Spurling, the school musical director, resolved to do the same with the Mass, teaching whole choruses to the choir, and salient tunes, vague subjects, and *Et iterum venturus est cum gloria* (a thing gorgeous to sing once you know it) to the rest. The choir members must certainly be good readers, but then they learn musical reading from the first in the preparatory school. The actual learning of this music was done practically in a term, two short preliminary practices being held at the end of the summer term. It was all done out of school hours except for thirteen hours (little more than one hour per week) which the trebles normally devote to singing, and ten minutes three times a week after prayers, in which the whole school sings. It was during these ten-minute spells that the non-choir learnt to do its bit. Sectional rehearsals for altos alone, and for tenors and basses together, amounted to another thirteen hours. This was out of school, as was eleven hours for the full choir, seventeen for orchestra, and some half-dozen hours of combined rehearsal. These statistics were given me after the performance was over, when I expressed surprise that the boys knew the music so well. They confirmed my impression that the whole thing was not the result of 'swatting,' though of course everyone must have worked hard, and Mr. Spurling, who took all rehearsals, sectional and full, must have been pretty constantly at it. But we expect that of a music-master.

The composition of the orchestra is another interesting point. It is fed by the band, and the bandmaster, Mr. F. S. Allen, teaches the wind instrument players, while Mr. Champ, the violin-master, trains the strings. The orchestra can muster a full complement of wood-wind, and there are about ten flautists, some brass players, and a good pianist. The son of the violin-master played third trumpet in the Mass. When I asked Mr. Spurling how he got boys to take up the wind instruments so as to be able to play creditably in such music as Bach's, his answer was, 'Well, they do it themselves, mainly. We had one fellow here (he has left now, unfortunately) who used to come back after each holiday playing a new wind instrument, and he made the others learn them, too.' That of course is the thing, and once you have started the keenness, its infection spreads like measles.

In this sort of way it came about that on December 10, the whole floor of the school hall was filled with singers and players, and the whole cubic space of the hall was resonant with Bach. On what may be called the back wall of the hall, above the gallery where such audience as could be admitted was gathered together, there was an innocent looking reflector (it looked like a brass basin) which was to receive the sound for transmission to a wider audience by wireless. The chief wireless operator explained it all beautifully to me; boys nowadays take to wireless even more easily than they take to Bach, but I dare say no more about it than that afterwards other craftsmen at a considerable distance reported that they had heard the music splendidly.

Apart from the thrill of the big moments—thrilling because of the sense of everyone doing his utmost, whether the utmost were much or little—there was some really fine singing in the clear and easily sustained parts. One of the best numbers was the second *Kyrie*, where the intricacies of the chromatic subject often produce haziness and faulty intonation in far more experienced choirs. When Mr. Spurling asked me which I should guess to be the boys' favourite chorus I named this one because they had sung it so well. But he told me that, as a fact, it took him some time to get them to care much for either of the *Kyrie*

choruses, their immediate favourite being the *Qui tollis*. Certainly they sang this with remarkable spontaneity of expression. We are apt to forget what emotional creatures boys are; they have a pretty sure instinct for the deepest things.

Several of the choruses were omitted because it was impossible to learn all in the time. Such weak points as there were in what was given seemed to be the accidents of the moment against which there is no insurance rather than the result of imperfect preparation. It was obviously better to omit some than to jeopardise the whole by undertaking too much, but one wondered whether it might not have been better still to have given the *Gloria* complete (it wanted the last chorus) and leave the *Credo* for another time. Of the latter we had only the *Et in unum Dominum* (duet), the *Crucifixus*, and the *Et resurrexit*. The eight-part *Osanna* too remains for another time.

There will be other times, certainly, for the infection of keenness for Bach is no mere epidemic. Why should it be, and why, I asked myself as I came away, should I have been surprised at all at the undertaking? We are not surprised when schoolboys offer us Greek plays and do them well. Bach is much easier to understand than Euripides, and singing is an occupation more natural and therefore more delightful to English boys than speaking in the Greek language. The public schools have made a tradition of Greek for hundreds of years, with results which are sometimes questioned. Why not try a tradition of Bach for a decade?

H. C. C.

Music in the Provinces

ABERYSTWYTH.—The ninety-sixth concert given by the College of Wales on November 16 was conducted by Sir Henry Walford Davies. M. Fleury played flute solos, including Debussy's *Pipes of Pan* (composed for him). The choir sang Bach's Chorale, *Zion hears her watchmen's voices*, in unison, the strings supplying the counter-melody, and two Motets by Parry—*There is an Old Belief* and *Blest Pair of Sirens*—were sung. The orchestra played the first movement of the *New World Symphony*.

BEDFORD.—The Bedford Musical Society gave the first concert of its fifty-sixth season on December 7, with a fine programme that included Parry's *My soul, there is a country*, Stanford's *Last Post*, Elgar's *Wand of Youth* Suite and the Bach-Elgar Fugue, Holst's *Two Psalms*, and Deering's *Cryes of London*. Miss Carrie Tubb was the soloist, and Dr. H. A. Harding conducted.—The Bedford Free Church Choral Union, two hundred strong, gave a good account of itself on November 22, when *Israel in Egypt* was performed. Mr. Percy Burke conducted.

BIRMINGHAM.—The two most notable events of a busy month have been the visit of Mr. Gustav Holst to conduct his *Planets* Suite, and a first English performance of Dr. Vaughan-Williams's new Mass. The Suite was performed at a symphony concert given by the City Orchestra on November 29, with the composer in charge.

—The City Orchestra's Sunday evening concerts have been more interesting this month. The programmes have included Debussy's *Petite Suite*, Wolf's *Italian Serenade*, and Ravel's *Mother Goose* Suite.—At the Max Mossel concert on November 22, the Rosé String Quartet was heard in Franck's Quintet, with Mr. Egon Petri in the pianoforte part.—The Thursday mid-day concerts have drawn good attendances this month. The venture has proved so successful that Miss Sotham has decided to continue the concerts in the New Year.—Recitals have taken their usual prominent place in the musical activities of the month.—Miss Maud Randle, Miss Edna Iles, and Mr. Leonard Rayner, of the pianists, have all had a hearing.—Miss Denne Parker concluded her series of historical song recitals on December 15 with a programme of modern English songs.—Mr. Albert Sammons and Miss Winifred Browne joined forces in Elgar's Violin Sonata on December 11.—Some choral works have been given, including a performance of Elgar's *King Olaf* by the Walsall Philharmonic Society, and a performance of Delius's *Sea Drift* and Rachmaninov's *The Bells* by the Festival Choral Society.

BOURNEMOUTH.—Arthur Bliss's *Colour Symphony* was played on November 16, conducted by the composer, Sir Dan Godfrey having prepared the work with the Symphony Orchestra.

BRADFORD.—Dvorák's *The Spectre's Bride* was the choice of the Bradford Old Choral Society on November 15.—On December 1 the Catterall Quartet and some Hallé players gave Schubert's Octet and two *Aubades* of Lalo, but the audience at the Mechanics' Institute was small.

BRISTOL.—The Choral Society performed *Israel in Egypt* on November 18, and was assisted by a hundred and seventy members of Newport Choral Society—thus the big choruses were adequately dealt with. Mr. George Riseley conducted.—Bristol South Choral Society, supported by an orchestra, performed *The Ancient Mariner* on November 25.—On the same day Cadbury Heath Male Choir, numbering over fifty voices, and conducted by Mr. Fred Isaacs, sang *A wet sheet and a flowing sea* (Richards), *The Last Days of Pompeii* (Ritz), *The Crusaders* (Prothero), and *The Three Chafers* (Trühn).—The London Symphony Orchestra was conducted by Sir Henry Wood in two concerts at Colston Hall under the auspices of Messrs. Duck, Son, & Pinker. Among the works played were Beethoven's eighth Symphony, Borodin's second, Elgar's and Saint-Saëns's Concertos for 'cello and orchestra (with Miss Beatrice Harrison as soloist), Delius's *Dance Rhapsody*, and Stravinsky's *L'Oiseau de feu Suite*. In addition, Mr. Roger Quilter conducted performances of his *Children's Overture* and *As you like it Suite*.

CARDIFF.—Kreisler gave a violin recital on November 18.—The Musical Society (conducted by Mr. T. E. Aylward) performed the concert version of *Faust* on December 1.

CHATHAM.—Beethoven's first Symphony was played by the band of the Royal Marines on November 27, and was followed of a Suite by Percy Fletcher (*Sylvan Scenes*), the Prelude to Moussorgsky's opera, *Khovantchina*, and 'La Fricassée,' from Glazounov's *Ruses d'Amour*.

COLCHESTER.—Mr. Albert Sammons gave a violin recital on November 17, assisted by Dr. George Young at the pianoforte.

EDINBURGH.—At the Mossel subscription concert on November 18 the Rosé Quartet was joined by Mr. Egon Petri (pianoforte) in César Franck's Pianoforte Quintet.—At the Patterson orchestral concert in Usher Hall on November 20 the César Franck centenary was anticipated by the performance of the Symphony in D minor and the Symphonic Variations for pianoforte and orchestra. Mr. Julius Harrison conducted, and Mr. Harold Bauer was the pianist.—At the first concert of the season given by the Bach Society on November 21 the programme included works by other composers than Bach, thus departing from the custom hitherto observed. With Miss Margaret Tilly as pianist, the Bach Concerto in D minor was played, a Concerto Grosso by Handel, Mozart's *Eine Kleine Nachtmusik*, and works by Froberger, Farnaby, Croft, and Kittel were performed. Mr. Douglas Dickson conducted.—An 18th century programme given at the Patterson orchestral concert on November 27 included the *Jupiter* Symphony and Hamilton Harty's Suite from Handel's *Water Music*, with *Till Eulenspiegel*.

EXETER.—At the November meeting of the Chamber Music Club the programme included Schumann's Quintet for pianoforte and strings, Beethoven's Sonata in A for violoncello and pianoforte, the Brahms *Zigeunerlieder* for pianoforte and four voices, and Delius's Sonata for violin and pianoforte.—Sapellnikov gave two pianoforte recitals on November 22, assisted by Miss Gladys Moger.—The Gertrud Hopkins Trio, at the second concert of the Philharmonic series on November 28, played John Ireland's second Pianoforte Trio (in one movement). Mr. Walter Belgrove sang two new songs by Dr. Ernest Bullock (who accompanied them), and a fine selection by Bach, Purcell, Parry, Herbert Howells, Balakirev, Rutland Boughton, Armstrong Gibbs, and Martin Shaw.

GUILDFORD.—Captain Claude Powell conducted an excellent performance of *Die Meistersinger*, as arranged for concert purposes, on November 22, a choir being brought in to assist the Guildford Symphony Orchestra.

HUDDERSFIELD.—Miss Carrie Tubb sang the title-rôle in a performance of *Aida* by the Huddersfield Choral Society on November 18, Dr. Henry Coward conducting.—The Holmfirth Musical Society, on December 7, revived Prout's *Hereward*.

KEIGHLEY.—On November 2 the Musical Union opened its season with *Faust* and *A Tale of Old Japan*, conducted by Mr. R. H. Moore.—The old Clef Club has been succeeded by a new Keighley Branch of the B.M.S.

LEEDS.—Mr. Hamilton Harty played his new Pianoforte Concerto at the Philharmonic Concert on November 22, when the programme also included Bach's *My Spirit was in heaviness* and parts of *The Creation*.—The Saturday orchestral concert on December 2 brought Mr. Eugene Goossens conducting Tchaikovsky's fifth Symphony and Miss Myra Hess playing the Schumann Pianoforte Concerto.—Dr. Tysoe conducted Brahms's *Requiem* at the Parish Church on December 8.—The *Christmas Oratorio* was given on December 11 by Calverley Choral Society, under Mr. Norman Strafford, and two days later by the Leeds New Choral Society under Mr. H. Matthias Turton.

LEICESTER.—Miss Grace Burrows opened a series of orchestral lecture-recitals on November 24. The Ladies' String Quartet (Misses Grace Burrows, Evelyn Cooke, Gertrud Hopkins, and Edith Churton), assisted by Messrs. Arthur Palmer (clarinet) and Frank Dyson (flute), with Miss Gertrud Hopkins at the pianoforte, played Brahms's Clarinet Quintet, Beethoven's String Quartet, Op. 131, and the fifth *Brandenburg* Concerto of Bach (flute, violin, pianoforte, and orchestra).—On November 27 the Ladies' String Quartet played Mozart in G, Schumann's Op. 41, No. 1, and Beethoven's Op. 18, No. 5.

LINCOLN.—Berlioz's *Faust* was given by the Musical Society at its annual concert in the Corn Exchange on November 21. Dr. G. J. Bennett, who conducted, had at his command a well-balanced choir of two hundred and fifty and a band of over fifty.

LIVERPOOL.—At the Crane Hall recital on November 15 Miss Madeline Owen sang songs by Purcell, Schubert, Max Reger, and Hugo Wolf, Mr. Claude de Ville played pianoforte music, and Mr. Arthur Sykes sang songs by John Ireland and Herbert Oliver.—Members of the British Music Society were led in a debate on 'Ways and means of raising the standard of music at Liverpool' by Dr. J. W. Hayward on November 15.—An all-Beethoven pianoforte recital was given by Lamond on November 18.—City Road Baptist Choir sang the *Hymn of Praise* on November 22, conducted by Mr. Percy Lewis.—Dame Melba and Mr. Backhaus gave a song and pianoforte recital in the Philharmonic Hall on November 22.—At the Crane Hall recital on the same date Mr. Reginald Paul played pianoforte music by William Byrd (a *Pavane*), Bach, Chopin, Brahms, Ireland (*The Island Spell*), Goossens, and Albeniz, and Mr. Seth Lancaster played 'cello music.—At the Mossel concert on November 25 the Rosé String Quartet played Quartets by Haydn, Mendelssohn, Tchaikovsky, and César Franck's Pianoforte Quintet in F minor, with Mr. Egon Petri at the pianoforte.—The Beatrice Hewitt Pianoforte Quartet played on November 27 at the second concert of the Rodewald Society. The programme included a Quartet in C minor by Alfred Wall.—At the Philharmonic Society's concert on November 28 Sir Henry Wood conducted performances of Mahler's fourth Symphony (with Miss Marcia van Dresser in the voice part), some *Danzas fantásticas* by Turina, a Tambourin (*Castor and Pollux*) by Rameau, two *Aubades* by Lalo, and Wagner's *Faust* Overture.—The Vatican Choir paid a return visit on November 29.—The Tobin Pianoforte Trio were the performers at the Crane Hall recital on November 29, and played Delius's Trio and the *Phantasy* Trio of John Ireland.—Under the auspices of the British Music Society, on November 30, Rachmaninov's Concerto in C minor for pianoforte and orchestra was played by Mr. Douglas Miller,

Dr. Arthur W. Pollitt playing the orchestral parts on the organ. Dr. Pollitt also played two movements from his own Sonata in C minor, three *Miniatures* by Ernest Bryson, and the *Finale* from William Faulkes's Sonata in A minor.

NEWPORT (Mon).—Newport and Bristol Choral Societies, amalgamated, gave a performance of *Israel in Egypt* on November 23. The orchestra was reinforced with organ by Mr. Garforth Mortimer, and Mr. Arthur E. Sims conducted.

NORWICH.—Dr. Bates opened the Philharmonic Society's season on November 30 with an orchestral programme, in which were included Beethoven's eighth Symphony and Bach's D minor Pianoforte Concerto, played by Mr. Harold Samuel.

OXFORD.—Lamond gave a pianoforte recital on November 10.—The Bach Choir performed Verdi's *Requiem*, Parry's *Jerusalem* (orchestrated by Elgar), and *For all the Saints*, composed by Vaughan Williams and orchestrated by him for the occasion. Sir Hugh Allen conducted these choral works, and Mr. Maurice Besly conducted the Funeral March from Elgar's *Grania and Diarmid*.—A violin recital was given by Kreisler on November 14, with Mr. Charlton Keith at the pianoforte. —The third subscription concert, on November 30, was provided by the Oxford Orchestral Society with wind-players from London and undergraduate percussion-players. Mr. Maurice Besly conducted performances of Bach's Suite in D, the second Pianoforte Concerto of Rachmaninov (with Ivan Philippowski as soloist), Brahms's third Symphony, and Dvorák's *Carneval*.

PLYMOUTH.—The Orchestral Society, on November 29, played Tchaikovsky's fifth Symphony and the *Hänsel und Gretel* Overture, Mr. Walter Weekes conducting.

PORTSMOUTH.—The Brotherhood Choral Society on November 17 sang *Flow gently, Deva*, Hatton's *Tar's Song*, and Maunder's *To Arms*. Mr. E. Adams was the conductor. —The Band of the R. M. L. I., conducted by Lieut. Walton O'Donnell, played Debussy's *Golliwogs' Cake Walk*, *A Celtic Idyll* by Shaun Hart, and *A Norwegian Artist's Carnival* by Svendsen, in addition to Tchaikovsky's *Casse-Noisette* Suite.

SCARBOROUGH.—Now in its twenty-third year the Scarborough Philharmonic Society did honour to its conductor, Dr. Ely, on November 29, by performing his dramatic cantata *The Spanish Jew's tale*.—Berlioz's *Faust* was given by the Musical Society (with help from Wykeham and Sealby) on December 9, Mr. A. C. Keeton conducting.

SHEFFIELD. — At the 'five o'clock' concert on November 29, Mr. Cyril Cantrell (pianoforte) and Mr. Alan Morton (violinocello) collaborated in the Sonata in one movement of Delius.—Miss Eva Rich's concert at the Victoria Hall on December 9, provided the first performance at Sheffield of *Music comes*, a choral dance from Glastonbury, composed by Mr. P. Napier Miles.—On December 13 Dr. J. F. Staton conducted the Sheffield Amateur Musical Society in Dvorák's *Stabat Mater*, and Hamilton Harty's *Mystic Trumpeter*. There has been much good chamber music, and Brahms's *Requiem* has been sung at the Cathedral.

TAMWORTH.—The City of Birmingham Orchestra, conducted by Mr. Appleby Matthews, played Grieg's Pianoforte Concerto, Mr. Harry Ellingham playing the solo part on a player-piano.

TRURO. — Brahms's *Requiem* was performed on December 1. Mr. Hubert Middleton conducted, Dr. Ernest Bullock was at the organ, and the soloists were Miss Fifine de la Côte and Mr. Walter Belgrove.

WINCHESTER.—The Musical Society carried out a heavy programme with great distinction on November 20. The works performed were Brahms's *Requiem* and Mendelssohn's *Hymn of Praise*. Mr. J. A. Sowerbutts conducted.

The Beethoven Medal of the Royal Philharmonic Society was presented to Sir Alexander Mackenzie, on December 10, by H. R. H. The Princess Beatrice. The function took place at the Royal Academy of Music, Sir Hugh Allen presiding.

MANCHESTER AND DISTRICT: A MID-SEASON STOCKTAKING (FROM OUR OWN CORRESPONDENT)

Hopes which I expressed in these columns in the early autumn have in some directions been cruelly dashed. The prospect of establishing municipal orchestral concerts by the joint efforts of the City Council and Hallé Executive then seemed 'set fair,' but a cyclonic depression unexpectedly appeared in the form of an intimation that if the recommendations of the special sub-committee of the City Council were brought forward the Conservative majority of the City Council would furnish solid opposition. There was no sense in riding for a certain fall on the eve of the November elections, and the sub-committee's proposals were held back.

The Free Trade Hall is now city property, but it is already abundantly clear that municipal concert-giving in a hall which costs them nothing will be vigorously opposed by those who use the same hall at a fixed rental for concert-giving on a frankly commercial basis. An objection which has some point is that experience has proved that Sunday concerts such as those contemplated at cheap rates, when held in the Free Trade Hall attract but a small proportion of those whom it is desired most to benefit—those who cannot attend the ordinary Thursday or Saturday evening orchestral concerts of the Hallé or Brand Lane series. Probably the greatest good to the greatest number would come from taking the orchestra to the people in their own neighbourhoods rather than in bringing them to the centre of the city. But beyond all this, sooner or later the City Council will have to realise that the custodianship of the Free Trade Hall means using it in every possible way for the social and moral uplift of the community, and that, whether private enterprise likes it or not, communal service of the public in music (as in education or baths or sanitation), under right guidance, can and must be provided. For the moment, then, we lag behind some distinguished centres, but this can only be one of those temporary withdrawals, *reculer pour mieux sauter*.

With only two available theatres at Manchester the problem of an opera season of adequate length is enormously complicated by the already heavy forward bookings of travelling theatrical companies. The Manchester opera-going public does not get into its stride in a week or a fortnight's season. For the National Opera there seems to be no opening for a month's season before next October, and to call for a long season, embracing the Christmas-New Year holiday, such as was ours under the Beecham régime, seems just now to be crying for the moon.

So much for the debit side of the account. What of the credit? Chamber music is firmer in the saddle than ever before. Manchester is a great producing centre of chamber players. Their markets lie close to hand—most of them can easily be reached by a train leaving here at five o'clock, and the players can be back again and in bed soon after midnight. I think that to some extent supply has stimulated—if not exactly created—the demand. In this connection there can be no question that the noon-tide concerts on Tuesday and Friday (the 'market-days' here on the various exchanges—cotton, produce, stock, &c.), have played no small part in stimulating interest in this form of music amongst the men gathered for business from all parts of industrial Lancashire.

The Catterell Quartet, with the co-operation of Mr. Hamilton Harty and the assistance, as occasion arises, of Messrs. Alfred Stott (double-bass), Mortimer (clarinet), Camden (bassoon), and Meest (horn), has inaugurated the Manchester Chamber Concerts, and in all probability these will become as definite a part in the city's musical life as were the Brodsky series in former days. Mr. Edward Isaacs, the earliest of the Manchester school of pianists and most consistently identified with its mid-day music schemes, undertakes for the central musical life of the city what the Bowdoin Chamber Society has long done for the city's suburban life, namely, the attraction to Manchester of the most distinguished of the visiting chamber groups or eminent sonata players. This persistent growth of interest in chamber music activities is one of the stabilizing influences in the maintenance of the musical exchanges in south-east

Lancashire. Values in choral and operatic currencies are subject to violent fluctuations, but the orchestral parity, whilst bearing much the same ratio to pre-war basis as does the pound to the dollar, contrives to maintain a distinctly steady level. Whether the Hallé Orchestra will ever again possess the massive, rock-like foundation of the spacious Richter days may be doubted. Wood, Beecham, Ronald, and Hamilton Harty have each worked upon a lighter balance of tone-values, and the gain in the qualities of suppleness and responsiveness is undoubtedly great, partly due to the strong infusion of younger men, mainly the product of the Royal Manchester College of Music. Probably Hamilton Harty is more difficult to 'place' than any other English conductor. Some of the younger conductors have matured much more rapidly than he, but in his readings there is always an incalculable element, an unexpected, wayward treatment which often surprises and delights, much as a sudden burst of sunshine illumines and transforms a landscape. He may lack the imperious powers of a Richter or a Ronald, as well as the galvanic qualities of a Beecham; but he is infinitely more companionable, and the geniality of his Hibernian temperament warms everything he touches. If you feel inclined to question these views, hear him play Brahms's No. 2 or Dvorák's *New World* or Beethoven's No. 7. His tendency to speed for speed's sake occasionally leads him to lamentable excesses; these are really miscalculations, and memory recalls in recent concerts two conspicuous instances in Elgar's works: *In the South*, where the great 'steam-roller' motif, symbolical of Roman law and order, lost all real significance; the other was in the 'Praise to the Holiest' chain of choruses in *Gerontius*. Hamilton Harty may not be aware of the fact, but he played Part 2 in six minutes less time than any other distinguished conductor has done; in a work so contemplative in style the essential qualities are needlessly sacrificed in such a bustling reading. I wondered whether he had any real affinity for such a score as *Gerontius*. After a recent West-country experience of Elgarian choral singing, it must be confessed that the secrets of interpretative power in this idiom are only partially revealed to our Manchester singers. This remark would also hold true of the three *Gerontius* soloists on this occasion.

At Manchester Berlioz has never lacked fervent disciples from Hallé's day onward. Hamilton Harty, on the platform and in the Press, is in the direct line of succession. This season his readings of the *Fantastique*, the *Lear* Overture, and the *Te Deum* have witnessed to the intensity of his conviction. On the *Te Deum* Beecham lavished time, pains, and money; Balling also, in his day, worked at it. Under all these men this great theme has never gripped the imagination; it would seem to be one of those works to which Berlioz's own phrase (used in another connection) may not inaptly be applied—of the *à peu près* order.

The Strauss *Bürger als Edelmann* Suite has been performed here twice during the past year, and on a recent occasion (November 16), Hamilton Harty gave it with the most sustained fastidious playing I have heard from the Hallé band for many years. This concert was a notable instance of Harty's flair for fine programme drifting: Bach's third *Brandenburg* Concerto for strings; Mozart's fifth Piano-forte Concerto (played by Bauer); *Le Bourgeois Gentilhomme* Suite; *In the South*: César Franck's Symphonic Variations for piano-forte; Delius's *Dance Rhapsody*; and a Tarantelle by Martucci. Two nights later a Saturday popular programme was just as felicitous in its lay-out. In this period Lamond, Suggia, Bauer, and Casals were heard in successive weeks; the old-stagers are fond of telling us of the great players heard in their younger days. The generation that can hear such piano-forte and 'cello playing need have no vain regrets: there may or may not have been better, but this much is certain, that to-day there is a higher and more exacting standard in these matters.

The Brand Lane series has brought many notable singers and players, but Sir Henry Wood came late on the scene, and the New Year period will bring him more frequently in our midst. Nothing of great moment has happened in the choral world, but Dr. A. W. Wilson at the Cathedral is maintaining the monthly performance of a Bach Cantata. The most notable visitors to our

chamber concerts have been the Léner and Flonzaley Quartets, and to the Bowdon series the London Chamber Music Players, who gave at the first concert Piano-forte Quartets of Brahms, Schumann, and Fauré.

The C.W.S. Male Choir continues its work upon the usual lines of unaccompanied choral songs and distinguished soloists. At the Blackpool Festival I heard the C.W.S. Orchestra play under Mr. Langtry. It is to be hoped that at no distant date a choral concert may be given with orchestral accompaniment. Works like Brahms's *Alto Rhapsody* or *Rinaldo*, Schubert's *Song of the Spirits over the Waters*, or Wagner's *Love Feast of the Apostles*, would supply a welcome variation.

MANCUNIAN.

DEERING'S COUNTRY CRYES

The members of the Musical Association listened on December 5 to a paper by Sir Frederick Bridge—whose birthday it was—on Deering's *Country Cryes*, and on *New Fashions*, a Fancy by William Cobbold. At the outset the lecturer referred in eulogistic terms to the labours of the late Dr. Southgate, who up to the very end of his life devoted himself with extraordinary enthusiasm to the task of deciphering old manuscripts, with the result that he—Sir Frederick—had been able to recover many remarkable pieces of music of the early 17th century. With regard to the Fancy by Deering on *Country Cryes*, Dr. Southgate had spent his last years going through the manuscripts, but he died before it was possible to revise the results of his work. Since then the task had been carried out with the assistance of Miss Ethel Higgins and Mr. Jeffrey Pulver.

The title *Country Cryes* was not quite accurate. In the *London Cryes* the composers worked the various Cryes in the vocal parts above their own original parts for the strings. In Deering's piece, now under notice, the form was similar, but there were only two genuine Cryes, and it would therefore be better entitled *Country Scenes*. The vocal music was for the most part simply a setting of the words of the poem. The text was interesting, and one would like to know who wrote it. It represented all the scenes of a day in the country in Shakespeare's time. Beginning with an opening clearly Welsh in character, it diverges abruptly into Somersetshire, while at the end there is a charming Harvest Home which is purely English. This last was perfectly well-known, and might still be heard in Cornwall. Included are calls to the cattle and poultry and then to the hounds, with encouraging sounds to the horses. After an allusion to 'His Majesty's brown baker,' which proved that the Fancy was written in the reign of James I., we get the Town Crier, who announces that the children of the Free School are giving a play, after which the swarming of the bees is depicted by means of a buzzing in the bass voice for about twenty bars, while the player of the tenor viol is directed to drum with the back of his bow on one note. So far as the lecturer knew, this was the first example of such an effect in English music. The Fancy ends with the Harvest Home already mentioned. The work was then performed, and proved a very vigorous and interesting composition.

The other piece by William Cobbold, of which only one movement was performed, was not of quite so high merit, though interesting in its way, particularly as the composer used many old tunes, including a version of 'Greensleeves,' which, in the lecturer's opinion, was quite the best specimen of that tune that he had met with. Sir Frederick remarked that the tunes as a whole seemed to him to be better and more complete than many reproductions he had seen in books. What was the meaning of it all he could not grasp. There were some doleful anticipations of what was going to happen to the world, while, on the other hand, New Fashions were extolled.

MUSIC IN IRELAND

The Belfast Philharmonic Society gave a concert in Ulster Hall on November 17, the principal item being Vaughan Williams's *Sea Symphony*, with Miss Elsie Cochrane (soprano) and Mr. Hiorace Stevens (baritone), conducted by Mr. E. Godfrey Brown. Mr. J. H. MacBratney was solo organist and accompanist.

The Kreisler recitals at Belfast (Ulster Hall) on November 24, and at Dublin (Theatre Royal) on

November 25, were marked by unbounded enthusiasm for the great violin virtuoso. At Belfast and Dublin all seats were sold two days prior to the recital.

The Belfast Symphony Orchestra gave the second concert of the season at Wellington Hall on November 25, under Mr. E. Godfrey Brown, the chief items being Dvorák's fifth Symphony and Tchaikovsky's *Casse-Noisette* Suite.

St. Ultan's concert, in the Engineers' Hall, Dawson Street, Dublin, on November 17, in aid of the Babies' Hospital, attracted a good audience. Schumann's Quintet (Op. 44) for pianoforte and strings and Tchaikovsky's Trio received fine interpretations. Miss Mary May Maguire contributed some acceptable vocal items.

At the Royal Dublin Society's recital, at the Abbey Theatre, on November 20, the Carl Fuchs Trio gave a delightful performance, though the acoustic properties and surroundings were not favourable. Probably the best item was Beethoven's B flat Trio.

A Festival Service for Dublin parochial choirs was held in St. Patrick's Cathedral on November 23, and the singing reached a good level. Dr. George Hewson presided at the organ. At the morning service, on Sunday, November 26, a new anthem, *The Transfiguration*, by Miss Ina Boyle (winner of one of the Carnegie Trust prizes), was sung for the first time.

After a successful three weeks' season at Dublin, the Carl Rosa Opera Company opened a three weeks' season at the Grand Opera House, Belfast, on November 27 (with Mr. Cuthbert Hawley as conductor), and had a most satisfying reception.

German organists are again being imported to Roman Catholic churches in Ireland. Within the past three months three important posts were given to Germans—the latest being Herr Kreisinger, from Cologne, who has been appointed organist of Longford Cathedral.

His Excellency T. M. Healy, first Governor-General of the Irish Free State, is a fine musician, and has often delighted social circles by songs to his own accompaniment.

MUSICAL FESTIVAL IN SOUTH AFRICA

The establishment of the Durban Orchestra under Mr. Lyell-Taylor was signalled by a number of festival performances, chief among which were a series of presentations of Elgar's *Dream of Gerontius*. The Durban Musical Association, which has grown to large dimensions under Mr. Lyell-Taylor, prepared the *Dream of Gerontius*, *Faust*, and *Cavalleria Rusticana*, and the same works were rehearsed under the direction of Mr. John Connell by the Johannesburg Philharmonic Society and the Pretoria Choral Society—two societies with a record for pioneer work, as readers of the *Musical Times** will remember who read the account of the first tour of the Festival Choir in South Africa in the summer of 1921. In addition Mr. Connell secured the formation of a new choral society at Potchefstroom, which also took part in *Faust* with the Durban Orchestra and the Johannesburg Philharmonic Society under his conductorship there. The Durban performances under Mr. Lyell-Taylor were very successful; large audiences attended, and the enthusiasm was most infectious. Eighty members of the Johannesburg and Pretoria Choirs journeyed five hundred miles each way to attend the Festival at Durban, and fifty members of the Durban Society returned the visit to Johannesburg, where the performances were under the direction of Mr. Connell. T.R.H. Prince and Princess Arthur of Connaught attended the Pretoria performance of *Gerontius*, and the Festival movement has received a new impetus by these artistic schemes.

The Rand choralists are drawn largely from professional and civil service sources, and they sing with a degree of fervour and intellectual quality which gives to these performances an atmosphere not elsewhere to be found in South Africa. It is to be hoped that English audiences will have an opportunity for hearing this choir during the British Empire Exhibition in 1924 when, if it journeys to England, its members will no doubt benefit by hearing choral performances, and they may even react to a certain extent on the 'Home of Choral Music.'

Mr. John Booth journeyed specially to Africa to sing the part of *Gerontius*, and throughout his tour of the country (during which he has appeared with the Capetown Orchestra in Wagnerian excerpts as well as at the Choral Festival performances at Johannesburg and Pretoria) his fine singing was much appreciated. B.

Musical Notes from Abroad

AMSTERDAM

The concert of November 16 brought a first hearing of the Russian composer Lazare Saminsky's *Symphonie des Montagnes*, which failed to rouse much interest. It was followed by Tchaikovsky's pretty and unimportant *Serenade* for string orchestra, Op. 48. Thanks to its delightful freshness, the fourth Symphony of Glazounov, which came after the interval, met with a decided success, partly due to the refreshing dash and vigour with which it was played. On November 23 and 26 we heard Mahler's ninth Symphony, certainly the most despondent of all his compositions. Its exorbitant length (the first movement alone requiring a matter of forty minutes) in both instances absorbed the entire programme. On November 30 M. Alexander Schuller played the Violin Concerto by Busoni, and earned a triumph, which might have been the climax of the evening but for Ravel's *La Valse* closing the concert. To learn the height of virtuosity in orchestral playing one ought to hear this piece at Amsterdam under Mengelberg.

On December 3, a comparatively insignificant fragment from a music-drama by Brücken Fock could only partly enlist the attention of an audience overwhelmed by Moritz Rosenthal's playing. The César Franck commemoration concert brought only well-known works such as the D minor Symphony, three orchestral pieces from *Psyché*, *Le Chasseur Maudit*, and the *Variations Symphoniques*, with Madame Eleanor Spencer at the pianoforte.

On December 10 a new Symphonic Elegy by R. Mengelberg, the nephew of the conductor, created a favourable impression.

At last we have had the sensation of hearing Schönberg's *Pierrot Lunaire*, of which work, however, I crave permission to withhold my personal opinion. Very gratifying, on the other hand, was the acquaintance with the Léner Quartet, this being its first time of appearing at Amsterdam. The players created a very high opinion by their flawless performances. Among many ordinary recitals that of so highly-equipped a singer as Madame Birgit Engell should at all events be recorded. Mr. Percy Grainger has strengthened his newly-regained popularity with us by a series of solo recitals. Partly as a curiosity I should mention two evenings given by Madame Yvette Guilbert with her ladies' choir, which from a historical point of view (*Six siècles de la chanson française*) presented much that was interesting enough, though the harmonic settings of some of the more ancient musical items may be open to criticism.

W. HARMANS.

GERMANY

BERLIN

When the managers of the Berlin Philharmonic Society engaged the services of Werner Wolff, they placed an energetic and trustworthy conductor at the head of this distinguished orchestra. His artistic qualities shone especially in his reading of Schreker's Chamber Symphony, which abounds in rich orchestral effects and combinations of sound.

Having the doors of the opera-houses closed against him, Paul Ertel produced excerpts from his opera *Santa Agata* at one of the symphony concerts conducted by Prof. Rudolf Krasselt. Whosoever has followed the development of Paul Ertel must have noticed that from a new romanticist he has gradually moved with the stream of the impressionists. The tone-pictures of his *Santa Agata* contain a wealth interest, and it is hoped that the composer's life-work may be crowned by a stage performance of his beautiful score, which is worth half a dozen Italian operas.

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REGER FESTIVAL AT BRESLAU

The Max Reger Festival at Breslau at the close of last season was a great success. Breslau, although not a festival town, has ever been a 'Reger' town, and when it is remembered that the Germans in Silesia have a severe struggle against the encroaching Polish and Slavish element, nothing could be more opportune than this enthusiasm for the sterling music of a typically German composer. The larger works played in the course of five concerts included the *Symphonic Prologue to a Tragedy*, a piece of cyclopean strength; the *Thiller Variations*, Op. 100, which belong to Reger's 'classic' period, and the *Ode To Hope*, a happy ending after the hopelessly tragic *Prologue*.

For the playing of the Violin Concerto, Op. 101, which lasts as long as Beethoven's ninth Symphony, Adolf Busch received an ovation unparalleled in the musical history of Breslau. Culminating points of the programme were the *Böcklin Suite* and the powerful 'Hundredth Psalm.' In this Festival Breslau gave proof that with Stuttgart it is thoroughly qualified to celebrate Reger commemorations.

A NEW SYMPHONY BY KEUSSLER

At Breslau, Gerhard von Keussler conducted the first performance of his Melodramatic-Symphony *To Death*, a composition which as regards novelty and boldness in idea and execution occupies a special position. It represents a new synthesis of word and music. It is impossible adequately to describe this 'melodramatic-symphony,' because the terms Melodrama and Symphony have a subtle implication. Word and tone receive a symbolic strength which makes it difficult to find analogies in daily life for their metaphysical and mystic links, because the work appeals equally to feeling, fancy, and intellect. The voice is the herald of a beautiful text, written by the composer, the orchestra interprets in four independent movements, which formalists possibly look upon as the scheme of the traditional symphony. It would be wrong to speak of action, although there is a fiery discussion—a dialogue between the hero and the figure of death. Keussler's music is the art of a solitary, independent artist—an art which strengthens the faith in all that is ethical in music.

A NEW ORATORIO BY STÖHR

When at the close of last season Dr. Richard Stöhr, of Vienna, produced at Dresden his new oratorio *The Lost Son*, its success was so great that it had to be repeated on the following day. The Singakademie, the Lehrergesangverein and the Philharmonic Orchestra combined forces to realise the intentions of the composer. In the *tutti* movements Stöhr is not particular as to the means employed, and his diction sometimes borders on the trivial. But in the *a cappella* choruses and soli the music is beautiful to a high degree. The copious use of wood-wind emphasises the Oriental element.

Stöhr's almost pathological preference for wood-wind instruments was manifested at a *matinée* when a Sonata for flute and pianoforte and a Trio for pianoforte and two bassoons were performed. It was amusing when the comedians of the orchestra struck up a funeral march, but the rest was monotonous.

OLD TREASURES

From time to time we read of the discovery of art treasures hitherto unknown. Generally they are works of no great moment. But any new autograph of John Sebastian Bach is worth recording. Thus Dr. Werner Wolffheim found in the possession of a Berlin family the autograph vocal parts of a wedding cantata for solo soprano and alto with the title, *Vergnügte Pleiessstadt* (*Merry town on the Pleisse*). Unluckily there are no instrumental parts, and in order to make the work fit for public performance Prof. Georg Schumann has added an accompaniment. In this form the cantata was produced at the first concert of the Berlin Singakademie.

This being the two hundred and fiftieth anniversary of the death of Heinrich Schütz, two letters discovered by Herbert Brehle, at Bautzen, wherein the composer recommends one of his pupils as town organist, come opportunely.

A hitherto unknown work by Friedemann Bach, the cantata *Gott fahret auf mit Jauchzen* was successfully performed at Halle a/S. at the annual Festival of the Evangelische Kirchenmusikverein of the province of Saxony, under the direction of Karl Klanert.

At the fourth 'Modern Concert Evening,' arranged by Edith Weissmann, of Hamburg, Julius Weissmann produced his new *Divertimento*, Op. 38, for clarinet, bassoon, horn, and pianoforte, with Walter Gieseke as pianist. The work was well received.

F. ERCKMANN.

NEW YORK

The opening week of the season at the Metropolitan Opera House brought *Der Rosenkavalier*, not heard for more than five years, along with all other German operas, it was relegated during the war. Madame Jeritza's Octavian was beautiful to look upon, but there was no illusion concerning her sex—she was always a woman and never a youth. The rôle of the Princess was entrusted to Florence Easton, who sang it with all her usual beauty of tone and with better diction than any German in the cast. Paul Bender, one of the new German members of the Company, appeared as Baron Ochs. It was delightful again to hear the charming music, with its wealth of waltzes, the 'presenting of the rose,' and the final Trio.

Montemezzi's *L'Amore Dei Tre Re*, with its fascinating vocal score and wonderful orchestration, was also given in the first week. For ten years this opera has been a favourite with music-lovers, and each season we welcome Lucrezia Bori as the unhappy Fiora and Adamo Didur as the blind King, who originated the rôles. Edward Johnson, an American tenor, who made himself famous in Europe and later sang with the Chicago Company, made his *débüt* as the lover Avito. His voice and his artistry make him a valuable acquisition to the forces of the Metropolitan. The attractions of the first week were further enhanced by the appearances of Feodor Chaliapin in two operas, *Boris Godounov* and *Mefistofele*, his portrayal of Boito's malevolent Mephisto being given for the first time in America. The giant Russian's personality is overpowering and his popularity increases.

Wagner came into his own during the second and third weeks of the season, *Walküre* being first heard and *Tristan* quickly following.

A newcomer, an American girl whose stage name is Queena Mario, made her *débüt* as Micaela in *Carmen*.

In the first four weeks of the season the Metropolitan has produced twenty-one operas. As the number usually given in the twenty-three weeks is about thirty-six, only fifteen remain to be presented during the ensuing nineteen weeks. But many of the repetitions will be heard with a change of singers, as Mr. Gatti's policy of engaging artists for a half instead of the whole season is more and more in evidence each year.

The symphony orchestras continue their search for novelties, but most of the discoveries are trivial or tiresome. Mr. Strinsky seems to be the most successful explorer, as Vaughan Williams's *Pastoral Symphony*, first heard in America under the baton of the composer at the Norfolk Festival last June, has been given at a Philharmonic concert.

Mr. Damrosch in searching for novelties found Saint-Saëns's *Carnival of Animals*, which the composer never allowed to be played in public while he was alive. It might be added that it is unfortunate that he did not leave instructions that it should not be played after his death. This zoological fantasia is supposed to depict the actions or antics of lions, elephants, hens, turtles, kangaroos, donkeys, birds, and so forth. Some of the descriptions are amusing, some merely silly. Of the fourteen movements the funniest is called 'Pianists,' and M. Cortôt imitated the practising of children so perfectly as to set the audience in a roar. But what have pianists—old or young in embryo or maturity—to do with a menagerie? The foundation of the *Carnival* is entrusted to two pianofortes, though the orchestra 'butts in' continually. The whole composition is too absurd to place on the programme of a serious concert.

A new orchestra has appeared under the title of the 'City Symphony Orchestra, dedicated to the service of the people of New York.' Its aim is to give just as good music as do the old-established orchestras, at half the price. Dirk Foch (from Holland), well-known on both sides of the ocean, is the conductor. Forty concerts are announced for the season, some to be given in the evening, some in the afternoon. The first opened with César Franck's Symphony and Scriabin's *Poem of Ecstasy*. The third concert introduced the first soloist, Elena Gerhardt, who sang very beautifully Mahler's five *Infant Death Songs* set to music from Ruckert's poems.

In the immense number of recitals that deserve mention naturally Paderewski's name comes first. It is five years since he has played here, his last appearance having been at the reception in the Metropolitan Opera House given to Marshal Joffre. Neither the critics nor his friends are agreed as to where to place him as an artist to-day. If the technique is not the same, what matter? And in our undivided admiration for him as a man and a patriot is not criticism out of place?

No more delightful recitals have been given than those of Felix Salmond the violoncellist. Half of a recent programme was devoted to music of the 17th century, the names of Eccles, Vivaldi, Sammartini, and Veracini appearing as composers for his instrument, along with such moderns as Henry Hadley, César Cui, and Glazounov. Salmond never makes a show instrument of his 'cello, but plays it seriously, entrancing his listeners with his true musicianship and great beauty of tone.

M. H. FLINT.

PARIS

There have been a number of first performances at most of our symphony concerts, but chiefly of slight works. Some of these proved to be quite charming—as Hahn's *Études Latines* in revised orchestral form, and Pierné's clever settings of two *Ballades* of Paul Fort at the Concerts-Colonne (well sung by M. Paul Parmentier); Caplet's *Prières*, delightfully sung by Mlle. Madeleine Grey at the Concerts-Lamoureux; and others not conducive to excitement, such as Alexandre Georges's song-cycle *Sapho* at the Concerts-Colonne, and Simia's *Vision* at the Concerts-Lamoureux. Le Borne's *Symphonie Concerto* for violin (Brailowsky), pianoforte (G. Bouillon), and orchestra, played at the Concerts-Pasdeloup, is an effective work, about which the one surprising thing is that at the time when it was written (1888) it was refused by Colonne under the pretext that it was 'too revolutionary.' This, coming from a conductor who always enjoyed the reputation of being progressive, casts a strange light upon the way in which the word 'revolutionary' may be used, for assuredly there is nothing in this Symphony which Saint-Saëns, for instance (who was the very antipodes of a revolutionist), would not have endorsed—even as far back as 1888.

Robert Siohan's orchestral dirge, *In Memoriam*, played at the Concerts-Pasdeloup, is impressive, terse, bold, and well-balanced in its unadorned proportions.

It is not easy to dispose in a few words of Darius Milhaud's *Serenade*, which had a very mixed reception at the Concerts-Colonne. Not that in itself it is to any degree complex in texture or obscure in tendency: on the contrary, it is a brisk, unpretentious little thing, carried out in a cheerfully humorous vein, and to be taken or left according to the impression which it produces. This, in fact, is what I am always tempted to do, without further bothering about the ideals which Milhaud stands for and asserts, at times, rather clamorously. At the concert of his works recently given by Wiener at the Théâtre des Champs Élysées, I found not a little to take and plenty to leave. The programme began by a short instrumental triptych, entitled *Le Printemps*, which proved altogether delightful. After that came a set of *Rag-Caprices* for pianoforte, which were feeble; and, lastly, an important work, the cantata *Le Retour de l'Enfant Prodigue*. Here I really began to be baffled. The first two parts seemed absolutely meaningless; the third impressed me rather favourably; the fourth left me indifferent; the fifth contained things which I found quite telling. There is no doubt that

Milhaud, despite the unequal quality of his output (he appears always to be writing at high speed), is steadily driving towards his end, and has succeeded in compelling no small measure of interest. The public here is watching him attentively, and plenty of opportunities are afforded for hearing his music.

Stravinsky, too, is more popular than ever. He was enthusiastically cheered when he appeared at the pulpit of the Orchestre Philharmonique to conduct his *Feu d'Artifice*, the *Oiseau de Feu Suite*, and excerpts of his *Rossignol* (well sung by Mlle. Marguerite Bayle and M. Soullier). Paris, let us note, has not yet heard his famous *Symphonies d'instruments à vent*.

The same concert afforded a first hearing of Kœchlin's *Ode Funèbre à la Mémoire des Jeunes Femmes Défunes*, for chorus, orchestra, and organ. It proved a very inadequate performance of what appears to be a fine work instinct with genuine poetic emotion. The *Ode* is, however, not quite so strikingly original as the recently published pianoforte pieces and chamber music works by the same composer.

Albert Roussel's charming *Festin de l'Araignée* is very much to the front just now. It has been successfully revived at the Opéra-Comique, and concert performances have been given both at the Conservatoire and at the Concerts-Pasdeloup.

This cursory review of orchestral events may end with the mention of Goossens's *By the Tarn*, performed at the Concerts-Colonne (and, by the way, an essential word dropped out of the first line of the last paragraph, p. 882, col. 1, of my previous letter: 'less systematically ignored' is what I intended to write), and of an excellent performance at the same Concerts of Beethoven's fifth Concerto by Robert Casadesu.

This young artist is, among the most gifted of his generation. Of his elders, three deserve special notice for their recent achievements: Robert Schmitz, whose recital of works by Bach and Debussy was altogether enjoyable; Mlle. Blanche Selva, who devoted her second recital to Bach, Couperin, Chopin, d'Indy, Ravel, and Franck; and Ricardo Viñes, who at the Théâtre des Champs Élysées gave a most attractive variety of French music from Franck to Poulenc, following up with pieces by Monpou, de Falla, and Turina's new *Exaltation* (quite good).

At the Salle Erard, Miss Dorothy Griffiths devoted the programme of her recital to works old and new of various schools, not including the British. Mlle. Micheline Kahn, a harpist of great distinction, assisted by Mlle. Dettelbach, Madame Bonenfant, and the Poulet Quartet, devoted the whole of her programme to Fauré, Ravel, Schmitt, Honegger, and Debussy. At André Salomon's concert we enjoyed excellent performances of Ravel's Trio, Schmitt's *Sonate Libre*, and Fauré's second Quintet, in which the Carembat group took part. Concerts of this order are frequent, and when one lives at Paris there is no excuse for not being thoroughly posted in the matter of contemporary French output. I am unable to notice all, and must end the list of recitals of modern music with mention of the excellent contributions, at the Salle Erard, of Mlle. Vaurabourg and M. Alexanian ('Cello Sonata by Hindemith, Sonata for 'cello unaccompanied by Wellesz, 'Cello Sonata by Honegger, pianoforte pieces by Milhaud and Prokofiev), and of Mlle. Herr Japy and M. Neubert, who introduced a Sonata for viola alta and pianoforte by Egon Kornauth, a pupil of Schreker.

In this turmoil of activity Armand Parent's concerts at the Salon d'Automne continue to hold their own. I can recall the time when this was the only place where chamber music could be heard between summer and Christmas. Things have altered indeed of late!

Particular interest attaches to the concert-lectures given by the Cercle Musical Universitaire at the Sorbonne. In turn Amédée Gastoué and André Pirro have lectured, the former on 'Gregorian Song,' the latter on 'The Art-Song in the 15th and 16th centuries,' many attractive examples being provided by way of illustration.

César Franck's centenary is being commemorated by concerts of his works at the Concerts-Colonne, the Concerts-Pasdeloup, and others.

A Finnish artist, M. Suohlati, has introduced to us the kantele, a characteristic national instrument carrying thirty-six strings, and whose tone is not unlike that of the harpsichord, although it lends itself to very peculiar effects. He sang, to its accompaniment, many beautiful folk-songs, winning golden opinions both for the music of Finland and for his skill as an interpreter. A. BOLD.

ROME

Like most revolutions, the recent pacific—but none the less extraordinary—Fascist revolution at Rome has been accompanied by music, and what was at first a mere party song has been raised almost to the dignity of a national hymn. I say 'almost,' because time alone will show whether *Giovinezza* will implant itself in Italian life as Mameli's hymn did in 1848. It was, however, impressive to hear the municipal band adjoin *Giovinezza* to the other national airs played at the beginning of the weekly concerts, immediately after the famous Fascist 'march on Rome.'

Political events have not disturbed the musical life of Rome, which so far is still suffering from the summer somnolency which in Italy lasts nearly up to Christmas. The Sala Bach has had the honour of opening the season, and promises to take on new vigour and accomplish greater things under a fresh direction—that of Giuseppe Christiani (the well-known maestro of Sta. Cecilia). Christiani himself, aided by a double quartet and a solo violin and flute, gave the opening concert on November 21, with a programme of Bach.

The following week the famous Budapest Quartet, which was passing through Rome, gave a concert with the Quartets of Beethoven (Op. 59, No. 1, F major), Schumann (Op. 41, A major), and Borodin (No. 2, D major).

Whilst awaiting the reopening of the Augustean on December 8 with Verdi's *Requiem*, and the Costanzi on St. Stephen's Day with *Siegfried*, we had a few odd concerts to remind us that music was not entirely dead in the capital. Particular praise goes to the very first concert of the season, given on November 11 in the Costanzi, under Edward Vitale's direction. The programme included the Symphonies of *The Maschere* (Mascagni), *Tell* (Rossini), and *Vespi Siciliani* (Verdi), Respighi's transcriptions of antique lute airs and dances, an Italian song by Alaleona, Mancinelli's *Cleopatra* Overture, and Catalani's *A sera*, with Van Westerhout's *Ronde d'amour*.

'Celebrity' concerts have been initiated by the pianist, Salvador Ordóñez Ochoa, who opened the series himself.

An excellent beginning to its annual cycle of lectures was made by the Roman Press Association in dedicating the first conference to music, and, more precisely, to a commemoration of Debussy. Signor Elio Gianturco discussed the master's compositions, and illustrated his remarks by the performance of a short Debussy programme.

The Accademia di Sta. Cecilia has suffered two grave losses this month by the deaths of Caesar Dondini, who was professor of declamation, and Stanislaw Falchi, who for fifteen years was director of the Lyceum. Some of the best-known musicians of to-day passed through Falchi's hands, such as Molinari, Baiardi, Gui, Santoliquido, Tommasini, and R-fee. As a composer he was known as author of a three-Act opera, *The Devil's Trill*, but after the success of that work he voluntarily resigned the pen to dedicate himself to teaching.

Within a few days of Falchi's death Rome suffered another serious loss in the person of Philip Mattoni, who died on November 12 at the age of seventy-four, after having been connected with St. Peter's for half a century, first as singer and then as organist of the Cappella Giulia. As an organist, Mattoni occupied a high position amongst artists, and as a composer was well-known for his liturgical works, Masses, psalms, &c., and, above all, for his famous *Miserere*, which of late years has been sung in St. Peter's in Holy Week in place of the famous composition of Allegri.

LEONARD PEYTON.

TORONTO

Almost might November have been termed 'pianist month' at Toronto. It was rather startling to find in the advance notice list that Paderewski, Hoffman, Rachmaninov, and Ernest Hutcheson (twice) were booked in succession, the

first three within eleven days of each other. Yet still more surprising were the audiences. Paderewski could have filled two halls (seating three thousand), the Hoffman concert was exceedingly well attended, and the house for Rachmaninov was practically sold out.

Paderewski returned to us after seven years' absence with the same warm-hearted appeal. His generous though fiery personality roused his hearers to a wild demonstration of enthusiasm previously unknown here, for the Toronto people are noted for their reserve. The reward—three-quarters of an hour of encores, and among them the Liszt *Hungarian Rhapsody* No. 2—was well worth the loss of dignity. The full programme contained the *Variations Sérieuses* of Mendelssohn; the Schumann *Fantasia*, Op. 17; the *Sonata* (Op. 57) of Beethoven; some Chopin, and some Liszt. Hoffman also gave the *Variations Sérieuses*.

The Russian Grand Opera Company visited us for three days. No Company has ever encountered such hardships in so short a history. Under the direction of Leo Feodoroff, this organization toured the Russian provinces and Siberia during the war, afterwards visiting China, Singapore, Manila, Java, India, Japan, and America. The personnel includes twenty-four principals, a chorus of thirty-five, a small but most competent symphony orchestra of sixteen, three conductors (Michael Fiviesky, Victor Vasilieff, and Eugène Fuerst), a *corps de ballet*, and complete technical staff. The standard attained in performance cannot be better described than in the Company's press notice:

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Boris Godunov, *The Snow Maiden*, *The Czar's Bride*, *Eugene Onegin*, and *La Juive* were given. Never had we found more enjoyment in a group of operas as a whole, despite the drawbacks of weak libretti, and very provoking vibrato on the part of most of the soloists. Chorus, orchestra, interpretation, and acting were of a standard far superior to any ever before known in Canada.

The Boston Symphony Orchestra had not been heard here for ten years. The oldest organization of its kind in the States, its members show a high standard of musicianship only to be gained by long experience together. Pierre Monteaux conducted the Brahms *Symphony* No. 1, *Clouds* and *White Peacock*, Op. 7, No. 1, by C. T. Griffes (a young American composer who died two years ago at the age of thirty-six), and Liszt's *Les Préludes*. The soloist, Frieda Hempel, is so well known in England that there is no need to describe her singing.

The following artists have been heard in recital: Martinelli and Alda, Calvé, Ernest Hutcheson, Ethel Peake (late of Beecham Opera), Mr. and Mrs. Watkin Mills, Cameron McLean, Arthur Blight (baritone), and Ernest Seitz (pianoforte). H. C. F.

VIENNA

MUSICAL DEMOCRACY

Our great artists no longer regard their Vienna appearances as a profitable financial scheme. Vienna concerts are merely a matter of prestige, and are most frequently sandwiched between appearances in the cities of our neighbouring Czecho-Slovak republic, which is the 'valuta' paradise of Central Europe at present. Moreover, the number of 'paying' concerts (paying from a box-office view-point) is narrowing down more and more, and even the 'valuta' concerts, which furnished the majority of last season's musical entertainments, have now virtually stopped, when the average cost of an orchestral concert exceeds the sum of eighteen million crowns. Rather than face empty benches, concert-managers have recently adopted the plan of selling the bulk of their tickets outright to the various trades unions at greatly reduced prices and, encouraged by the success of this measure, the trades unions have now gone a step further. They frequently hire a big hall at their own risk, and buy a whole concert: orchestra, conductor, soloists and all, at a lump sum from the concert-managers,

who are naturally willing to encourage these ventures. Thus the masses have recently been able to hear some of the finest concerts at exceedingly low prices, and the deplorable state of the local concert business has at least benefited one class of music-lovers, which had been virtually excluded from the concert-halls in those times when visiting foreigners and, to a smaller degree, wealthy natives, were crowding the houses. Now managers are glad to fall back on the support of the middle and lower classes.

Independently of all these more or less unorganized experiments, the Socialist party of Austria is continuing its musical pioneer work. The socialist Volksheim, with its six or seven dependencies in the various poor districts of the city, is regularly holding series of Sunday evening concerts (instrumental, vocal, and chamber music), with the assistance of some of our most prominent artists, while the workers' orchestral series still draws huge crowds of music-loving people of the middle and lower classes. The promoters of these concerts are slowly and cautiously enlarging the scope of their programmes, and their hold on the public is now sufficiently strong to justify the inclusion in the concerts of some modern and ultra-modern compositions. The latest event in this cycle was one of more than local importance, introducing a new and heretofore unknown young Viennese composer, Franz Salmhofer, with an Overture to a mediæval drama called *Der Ackermann und der Tod*, and a concert piece for solo trumpet and full orchestra. Both compositions are perhaps a promise rather than a fulfilment: Salmhofer is still a very young man. His music is brimful of ideas and ideals, and he bids fair to become a composer to reckon with. In the same concert, Jascha Horenstein, the Russian modernist composer-conductor, introduced to the Vienna labouring class Mahler's first Symphony. A still more daring venture was the inclusion in the programme at another of these workmen's concerts of Arnold Schönberg's *Verklärte Nacht*, in an arrangement for stringed orchestra. The experiment was successful in every respect, the performance, under Erwin Stein, was very dignified, and the reception it found at the hands of the audience, consisting chiefly of working people, intelligent beyond expectation. On the whole, this venture was particularly happy as an attempt at bringing the work of Schönberg—most misunderstood among modern composers—more closely to the minds of wider circles of music-lovers. The need for such an undertaking is clearly demonstrated by the general apathy evinced by the Vienna public towards the most recent propaganda concerts of the Schönberg-Verein. A mere handful of people, consisting solely of Schönberg's friends and pupils, gathered on the last occasion to hear Anton Webern's Five Movements for string quartet, familiar from the Salzburg Festival, and Alban Berg's Quartet in two movements, Op. 3, which, even at a first hearing, gave the impression of a strong and virile composition.

CONCERTS

Generally speaking, the programmes of all orchestral concerts move within the narrow realm circumscribed by the works of Beethoven, Brahms, Bruckner, and Mahler. The Philharmonic Orchestra—which recently opened the subscription cycle, following the return from South America of its conductor, Felix Weingartner—makes no exception to the rule, and its list of novelties is even more meagre this year than ever before. Weingartner's own *Variations on a theme of Reizenauer*, the *Fireworks* of Stravinsky, and Ottorino Respighi's second Symphony are the only new works scheduled for performance by this foremost among our orchestral organizations. Still, public interest in these concerts is enormous, and the house is sold out three times for the entire series.

Of visiting conductors we heard a young American, resident at Paris, Mr. Chester McKee, who made a promising début as a composer-conductor with a lengthy earlier work by Henri Rabaud entitled *Procession Nocturne*, and a symphonic poem for soprano of his own, *Dagmara*, which was interesting despite a certain lack of contrasting colour. Wilhelm Komor, from Budapest, introduced as a novelty to Vienna a *Humoresque* for chamber orchestra by Leo Weiner, apparently one of the Hungarian composer's early works, and Georg Høeberg, from Copenhagen, in a

programme devoted entirely to music by his countrymen, presented a *Sinfonia svastika* by Louis Glass, a Violin Concerto by Hakon Børresen (splendidly played by Julius Thörngerg), and Carl Nielson's Symphony *Das Unauslöschliche*, of which all but the last-named piece proved weak and imitative music. Several orchestral and operatic selections by Karl Futterer, a Swiss composer, were poor music of the operetta variety. Two *Intermezzos* from the opera *Der Artz der Sobeide*, by Hans Gal, first performed in the Konzertverein cycle under Löwe, were equally melodious, but of a considerably higher and more legitimate order.

THE SCHUBERT FESTIVAL

Schubert has been the feature of the local concert programmes this month. Both the Rosé and Mairecker-Buxbaum Quartets have given complete cycles of his chamber music compositions, practically every vocal recital included at least one group of his songs, and Schubert Symphonies reigned supreme on most symphonic programmes. The Philharmonic Orchestra, under Weingartner, gave a Schubert memorial concert, and an official Schubert Festival Week was inaugurated by the Gesellschaft der Musikfreunde.

In connection with the Festival Week, an exhibition of the numerous valuable Schubert relics and manuscripts was opened. Among the exhibits was a leaf which shows on one side a Beethoven song in the master's own handwriting, and on the other the original manuscript of a Schubert pianoforte composition.

Obituary.

We regret to record the following deaths:

JOSEPH SEYMOUR, on December 2, aged sixty-eight. Born at Cork (Irish Free State), on May 14, 1854, he studied under his father, who was organist of SS. Peter and Paul, Cork, and in 1873 went to Malines, where he continued his organ studies under Lemmens, after which he went to Ratisbon, where he had the advantage of being a pupil of Haberl. After his return to Ireland he was appointed to his father's position in 1878, and three years later was given the post of organist of St. Andrew's, Westland Row, Dublin, which he held for nearly twenty years. He graduated Mus. Bac. at Dublin University in 1892, and was editor of the *Lyra Ecclesiastica* from 1884 to 1891. He was also for a time professor of music at the Training College, Drumcondra, and examiner for the Royal Irish Academy of Music, and was one of the founders of the Feis Ceoil. As a composer he wrote four Masses, an operetta called *An Irish May-Day*, numerous Motets and part-songs, and was editor of Curwen's *Latin Series*, including Masses and Motets in Tonic Sol-fa as well as in Staff Notation. He was in indifferent health for the past few years.

H. B. DICKIN, secretary of the Federation of British Music Industries, at the age of fifty-two. Educated at Christ's Hospital and at Sidney Sussex College, he took up a career as music-master in various schools, but abandoned it about 1909-10 in favour of musical journalism. For several years assistant musical critic to the *Morning Post* and afterwards to the *Daily Telegraph*, he did great service by his kindness and fluent, unaffected writing. He found his true bent, however, in his work for the Federation of British Music Industries, for besides being a musician and a writer he was a capable organizer of business. His special achievement was the scheme of newspaper publicity which has done service to British music industries since its inception two years ago. It is said that Mr. Dickin's articles and paragraphs have been published in over a thousand newspapers and periodicals in all parts of the world.

JOSEPH HUBBALL STILLIARD, at the Cloisters, Windsor Castle, in his seventy-seventh year. He was taken ill on November 15, the forty-fifth anniversary of his appointment to St. George's Chapel. He was a member of an old Birmingham family, and as a boy sang in Aston Church choir. Before beginning his long connection with St. George's Chapel he held posts at York Minster,

Gloucester Cathedral, and St. Paul's Cathedral. In his prime he was considered to be one of the finest altos in the country. A chorister to the last, he sang, during the unconsciousness that immediately preceded his death, the alto of a setting of the *Nunc dimittis* in which he first took part about forty years ago. It was his last utterance.

Mrs. VOGT, wife of Dr. A. S. Vogt, at Wellesley Hospital, Toronto. She was an accomplished musician, and a member of the Mendelssohn Choir during her husband's conductorship. The many friends of Dr. Vogt in this country will join us in a sincere expression of sympathy.

COMUS AT ETON

The *Masque of Comus*, with music by Dr. Arne, was performed at Eton College on December 11. A talented company had been brought together by Mr. Hubert Langley, and the revival, excellently carried out in every particular, made a highly popular and very interesting entertainment. The music, which is melodious throughout and appeals to all alike, was well presented. The cast included Miss Elizabeth Mitchell-Innes as the Lady, Miss Betty Potter (at short notice) as the Nymph, Miss Lettice Rate as the Attendant Spirit, and Mr. Langley as Comus. Miss Muriel Rate conducted an orchestra of strings and oboes, and Miss Kathleen Talbot earned the chief honours as 'producer.'

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- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
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BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
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- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
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- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
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- Air THOU ART MY GOD ("Lord, rebuke me not").

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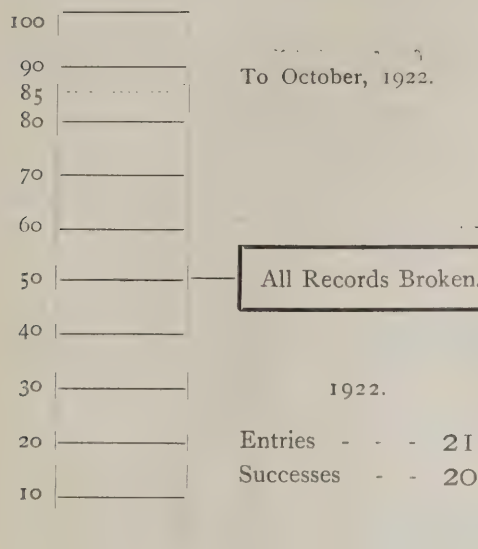
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AND SINGING-CLASS CIRCULAR

FEBRUARY 1 1923

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MOUSSORGSKY AS A SONG WRITER

By ERNEST NEWMAN

I

There are times when the critic and historian wish that their tasks could be simplified by the destruction of all the music of the last four centuries that really does not matter; think, for instance, of all the minor works of Mozart, Haydn, and Beethoven that the conscientious historian feels he *must* read through, though hardly one of them is worth performing to-day. Perhaps before long the musicologues will have to consider seriously the question of a wholesale sacrifice of second- and third-rate music, for the simple reason that it will soon be impossible for any one man to get even a superficial knowledge of all that has been written even by the leading composers. Some day, no doubt, an international committee will be formed to decide which of the works of the past are worth reprinting, and which can be allowed to lapse into oblivion without humanity as a whole being a penny the worse.

That is one point of view. There is another, however, with which the critic, groan as he may at the magnitude of his task, is equally in sympathy. He feels that if he is to understand a composer thoroughly he must know intimately everything that the composer has written. The psychologist in him is stronger sometimes than the æsthete. He does not enjoy a bad piece of art *as art*, but he may be profoundly interested in it as a revelation of the artist; as Oscar Wilde said of Browning, 'The process by which the fool arrives at his folly is as dear to him as the ultimate wisdom of the wise.' A man's mind being all of a piece, the critic feels that he dare not neglect any manifestation of it, for a poor piece of work may throw a good deal of light on the best. It is often, indeed, only through a study of an artist's weaknesses that we can understand his strength; and so, though the reading of the inferior work of a composer may give the critic no æsthetic pleasure at all—being something like trying to make a meal of tares while the wheat lies at one's hand on the next table—it may give him a good deal of pleasure by making it possible for him to see the composer as he really was, with his defects as well as his qualities, and with the two always acting and reacting on each other.

The men of the second rank are, for this reason, often more fascinating studies than the men of the first rank. They 'abide our question' as the latter do not. One simply holds up his hands in amazement before the beauty of Mozart; we have as little hope of being able to understand and explain the source and processes of that beauty as of accounting for the rhythm of the solar system. But the partial failures of art are more like our humble selves. We take the same interest in discovering the causes of their failure as the physician does in discovering the reason for a man's failure to be perfectly healthy. And of all the partial failures who thus intrigue us, Moussorgsky

is perhaps the most interesting, because in no other composer is there so vast a distance between the best and the worst. Take up one page of his work, and you see a genius; take up another page, and if that is all you know of Moussorgsky you may be forgiven for writing him down a mere amateur. An artist so 'contrary' as this is an irresistible attraction to the psychologist.

The new volume of thirty-nine of Moussorgsky's songs just issued in this country by Messrs. Bessel (21s. net), makes the complete study of him easier. The book does not contain all Moussorgsky's songs. It lacks the *Songs and Dances of Death*, the *Children's Songs*, and the cycle entitled *Sunless*. But it contains, besides well-known songs such as *The Musician's Peep-Show*, *The Song of the Flea*, and *Yeremoushka's Cradle Song*, the seven songs formerly published as *Romances et Chansons* (three of which—*Savishna*, *Hopak*, and *Gathering Mushrooms*—represent the finest flowering of Moussorgsky's gifts as a song-writer), and a number of other songs that will be quite new to most English students, for they have hitherto been obtainable only with some difficulty, and only in the original Russian settings. All the songs in the Bessel volume have English and German words, and the majority of them French. A few of them have the Russian words also.

Moussorgsky's songs are now and then as amateurish as his pianoforte pieces, but the amateurishness is not always so instantly apparent as in these. There is no *genre*, in fact, in which the amateur has so good a chance as the song: indeed, the man who cannot write at any rate one good song in his lifetime has hardly a right to the title of musician. Quite competent songs are now poured from the world's printing presses at the rate of several hundreds a month. The most consummate technique can be expended upon a song: but you can also put together quite a fair specimen with the bare minimum of technique. At the same time, while one or two amateurish lyrics may pass muster, few things reveal the defects of a composer's technique like a collection of songs. If his resource is limited, if he has only the one invariable way of facing—or evading—a difficulty, if his thinking or his technique runs to *clichés*, trust to a reading of twenty or thirty of his songs at a time to find him out. And no one, I think, can spend an afternoon working through the whole of Moussorgsky's songs without, if not actually finding him out, at any rate finding out a good deal about his little weaknesses.

The first thing that strikes us in them is the curious way Moussorgsky flits about from one style to another, without, apparently, being able to make up his mind which is the one most suited to him. We meet with much the same phenomenon in his operas: the love scene between Dmitri and Marina in *Boris Godounov*, for instance, is impregnated with an Italianism that contrasts oddly with the pronounced Russian flavour of the rest of the opera. But in the songs the medley is even more remarkable. It is not a mere matter

of choice of subjects: other composers besides him have dabbled by turns in the tragic, the humorous, the sentimental, the pathetic, the graphic, the realistic. But they have employed the same general musical idiom in all of them, as a dramatist preserves the same general speech idiom for all his scenes and all his characters. Moussorgsky, however, experiments in styles so different from each other that they hardly seem to be the work of the same man. One view of the matter is that this shows his versatility. Another view, equally rational, is that it shows his limitations. It is doubtful whether any man who keeps dodging from one style to another can produce much first-rate music in any of them. Getting good ideas is only one half of the composer's job, and not the more difficult half. His real difficulty is in making for himself a language of his own over which he has perfect control, that will be at his service at any moment to express anything. This is 'technique' in the fullest sense of the word—something that the schools and the text-books cannot teach, but that every composer has to make for himself, an instrument that is *his* instrument and no one else's. Such an instrument is not made by means of a passing experiment or two; it means long and steady work in one direction.

Now Moussorgsky was always experimenting, but never so completely rooting himself in any method that the next work in that method grew, as it were, of itself, and grew further. Under the influence of Dargomijsky he begins a setting of Gogol's comedy *The Matchmaker*, in which he tries to write a sort of 'prose' music that rejects melody for a series of imitations of the inflections of the speaking voice. But he leaves it unfinished, in order to work out the 'folk' style of *Boris Godounov*. *The Matchmaker* experiment did his technique (that was weak enough to begin with) hardly any good: and *Boris Godounov* itself, for all its genius, is obviously the work of a man who is learning as he goes along. *Khovantchina* makes no such technical advance on *Boris* as *Lohengrin*, say, makes on *Tannhäuser*, while the inspiration is often much weaker. Moussorgsky's other unfinished opera, *The Fair of Sorochinsk*, essays yet another style.

I am not now attempting an estimate of the various musical values of these operas. I am only trying to establish the point that no composer who takes up and then drops one method after another in this casual fashion can hope to achieve complete technical mastery in any of them. He will remain something of the dilettante to the end of his days: and it is lucky for him if he happen to be a dilettante of genius, as Moussorgsky was. We may say, if we like, that Moussorgsky's lack of consistent practice at technique kept him all his life a bit of an amateur: but probably the real truth is the inverse of this—that he never had in him the making of a sound technique, and that he took no steps to acquire it because he could not see that he needed it. The dilettante in him was too strong for that.

As with his operas, so with his songs. He coquetted in turn with four or five *genres*. There are the 'patter' songs—if I may refer to them in this perhaps not very respectful way—the songs in which, as in *The Matchmaker*, he imitates the speaking voice, as well as the fixed intervals of the musical scale will allow him to do so. There are the songs in the folk style. There are the realistic songs, such as *The Goat*, and the songs that are partly patter, partly realistic, such as *The Seminarist*. There are one or two songs—such as *Tell me why, O maid*—in the fluent conventional idiom of the West, an idiom as remote from that of the songs in the folk style as Cologne is from Kiev. Some of the songs simply 'illustrate' the words point by point, and the total effect, though expressive, is somewhat shapeless, as indeed *Boris Godounov* as a whole is. In other songs—such as *Gathering Mushrooms*—the Russian folk idiom at its purest is magically blended with Western form at its purest. It is rather difficult to believe that the faultlessly dressed and carefully barbered Moussorgsky of this song is the same as the unwashed, uncouth 'native' of some of the other songs. No collection of fifty songs by any other composer would show anything like the same variety of styles; and I repeat that if the variety shows the many-sidedness of Moussorgsky's mind and the number of his interests, it shows also his inability (except in some half-dozen splendid songs) to beat out a really good technique for himself. Almost everywhere we find unmistakable touches of the amateur.

I shall be told, perhaps, that it is not amateurs who hit upon such surprising new effects as Moussorgsky often does. I venture to reply that anyone who has seen a great deal of amateur composition knows that the amateur is always hitting upon surprisingly new isolated effects. He is often more adventurous than the professional, especially as regards harmony. We have to take the thick with the thin in these matters. It is highly probable that had Moussorgsky been brought up in Germany and put through the usual technical mill from early childhood he would not have put on paper a number of the things he did. By this I do not mean that his harmonies were ever 'wrong.' I know no harmony of his, in his works as we now have them, that does not justify itself by its context. Whether it be a fact that some of his harmonies were nonsensical and Rimsky-Korsakov did him a service in correcting them, or whether Rimsky took too academic a view of them and 'corrected' them needlessly, we cannot say till we have an opportunity of studying the original score of *Boris* that Messrs. Chester have promised us. The dilettantism that I find in many of Moussorgsky's songs is quite another matter. It is very difficult to describe it in words, and it would take an enormous number of musical examples to demonstrate it convincingly. It shows itself mainly in a lack of resource in the handling of the material; Moussorgsky is full of *clichés* (personal

clichés, of course) of melody, of harmony, of rhythm, and of elaboration. At the same time there are dozens of audacities—many of them very happy audacities—upon which a more academically trained composer would probably not have ventured. The happy audacities are the outcome of Moussorgsky's genius: the others are the outcome of his dilettantism: I have seen many such novel strokes in the manuscripts of amateurs. We must, as I have said, take the thick with the thin. But we must also distinguish between the thick and the thin, which, I am afraid, the earlier panegyrists of Moussorgsky did not always do. His music no longer has its first novelty for us. It should be possible now for anyone who is familiar with his work as a whole to separate the idiosyncrasies that are the flashes of genius from the idiosyncrasies that are merely the fumbblings of an inadequately equipped technician.

(To be continued.)

ARTHUR BLISS

By EDWIN EVANS

(Concluded from January number, page 23.)

The *Conversations* which followed were written in 1920, and performed for the first time in January, 1921. They consist of five pieces for violin, viola, violoncello, flute (alternating with bass-flute), and oboe (alternating with cor anglais). The sub-titles are: 'The Committee Meeting,' 'In the Wood,' 'In the Ball-room,' 'Soliloquy,' 'In the Tube at Oxford Circus.' Although their instrumental ingenuity is conspicuous, much of their interest is polyphonic, especially in the first and last numbers. 'The Committee' seems to have had a chairman of more than usual obstinacy, who contrived to have his own way by persevering in spite of interruptions. If realism had been intended, Bliss would doubtless have infused more hatred into the other parts. But he is not a realist in the sense that Moussorgsky was. He is preoccupied solely with musical effects, and finds music even in the rumble that drowns conversation in the Tube—where, by the way, he appears to come upon a sentimental idyll, perhaps when returning home by the last train. Even more idyllic is the scene in the wood, from which the following is quoted:

Ex. 2.

CONVERSATIONS ('In the wood').



The ball-room episode is the one that I find least interesting of the five, but perhaps the composer, like myself, has observed the curious solemnity of people who dance. 'The Soliloquy,' for cor anglais, is, on the other hand, an absorbing piece of unaccompanied *cantilena*.

It was also in January, 1921, that Miss Viola Tree produced *The Tempest* at the Aldwych Theatre. It was not so much a production as a selection from a series of productions in various styles. Decorative scenes designed by Hugo Rumbold alternated with pseudo-realistic vistas of our own Channel coast. If I remember rightly, there were even real sea-shells against the back-cloth of 'these yellow sands.' There were almost as many composers as it takes to present a revue. The contributors were Arne, Sullivan, Raymond Rôze, Frederic Norton, and Arthur Bliss. Bliss's share consisted of an Overture, the storm-music of the opening scene, and a weirdly fantastic musical incantation announcing the 'strange shapes' that provide the banquet. The score is for tenor and bass voices, trumpet, trombone, a large array of timpani, side-drum, tenor-drum, bass-drum, gong, and pianoforte. There were some who resented the regulated effect of drum-rhythms in place of stage-thunder, but since the poet asks us to believe the storm to be of Prospero's manufacture, a disciplined thunder, with nicely calculated ebb and flow, does not seem incongruous to his phantasy. This music has been heard in the concert-room, at home and abroad, and has naturally provoked differences of opinion. The notion of a symphony for percussion instruments only is, however, not new. Unless I am mistaken Delage has written one, on the basis of the Hindu *Tiger Dance*, for a ballet on an Indian subject. Moreover, Bliss does not limit himself to percussion, though he gives it here a preponderating part. In the theatre the effect was remarkable, though it had the disadvantage of showing up the imperfections of the production. The only way in which congruity could have been preserved would have been by permitting Bliss to furnish all the music associated with the invisible world of magic forces, and restricting his collaborators, dead and living, to the human elements. But precisely because Bliss's music was theatrically admirable, it has proved unsuited to the concert-room.

Meanwhile Bliss had completed two other works both of which are dated 1920: the Concerto, which was first performed on June 12, 1921, and the two Orchestral Studies which were

heard for the first time at a rehearsal of the Patron's Fund on February 17, 1921. The Concerto is for pianoforte and tenor voice, accompanied by strings, drums, and xylophone. Once more Bliss employs the voice as an instrument, but as its resources of timbre reside in consonants as well as vowels, he found himself impelled to use words, not for their meaning, but again for phonetic effect. Unfortunately words have a meaning, whatever composers may say, and when a group of them coheres, giving a literary association not out of keeping with the mood of the music, the composer's intention is stultified. This happened more than once during the first performance. Musically the ideas and the method of presenting them appeared slightly at variance, some of the former being reminiscent of an earlier and more romantic Bliss than the one who returned to us from the wars. The form, too, is almost classical. Yet much of the music has that alert and springy gait that is so characteristic of the composer, and the following quotation proves that his rhythmic energy has not deserted him:

Ex. 3.
XYLOPHONE.
Allegro.

PIANOFORTE CONCERTO.

8va

PIANO. *f*

STRINGS. *f*

8va

Despite its lack of unity the Concerto contains so much that is both effective and interesting, that one hopes to renew acquaintance with it, perhaps in a revised form. Probably that is the composer's intention, for the work has not been published and, so far as is known, has had only two performances.

Of the two Orchestral Studies it is enough to state that they are exactly what they purport to be, that is to say, studies in orchestral colour. One resembles a nocturne, and the other is more animated; both abound in venturesome moments, but, though they have had several public performances, it is doubtful whether Bliss attributes

permanent value to them. But they were, no doubt, helpful as preliminary studies for the much more important work that was to follow.

This was the *Mêlée Fantastique*, performed for the first time at the Promenade Concerts on October 13, 1921, and repeated by Eugène Goossens and his orchestra on November 9, at Queen's Hall. It is significant that this work is dedicated to the memory of the late Claud Lovat Fraser 'a great and lovable artist,' for, apart from being friends, the two had much in common. In his own sphere Lovat Fraser had a pronounced hatred for all that was turgid, and particularly for uncertain colour. If a colour-scheme was lacking in precision, he regarded it as 'mud,' and did not scruple to say so. He detested compromise in such matters. In his own stage-work he planned that colour should stand out from colour with an incisiveness that eliminated all compromise or subterfuge, and no effect of his was ever blurred at the edges. Arthur Bliss pursues the same ideals in sound and design as did Lovat Fraser in colour and design.

As for the emotional significance of the music, we are at least permitted to surmise that the dedication affords a clue. At the risk of implying more than the composer intended, one may discern in the brisk rhythms and honest cheerfulness of the greater part of the music something of the peculiarly lovable nature of Lovat Fraser, ever alert, ever active, and ever sensitive. If this is justified, then the quiet ending assumes the character of an elegy, a last tribute. To go beyond this is dangerous, for it would be foreign to the composer's creed to allow music to be governed by non-musical considerations.

But there is enough in this to reconcile the earlier, cheerful mood of the work with its elegiac close. The rhythms are brilliant, and many of their combinations are most dexterous and ingenious. The texture of the music is remarkably clear in view of these complexities, but harmonically it is of course characteristic of the composer. The following may serve as an illustration:

EX. 4. 'MÊLÉE FANTASQUE.'

B

During 1921 he set for soprano voices two nursery rhymes by Frances Cornford, *The Ragwort* with pianoforte and clarinet, *The Dandelion* with clarinet only. These have met with great success everywhere. The first composition of 1922 consisted of *Three Romantic Songs* to poems from Walter de la Mare's *Songs of Childhood*, introduced by Anne Thursfield in a programme of the Classical Society on January 18.

The recent publication of Mr. Percy Scholes's monograph on the subject dispenses me from the need of dwelling in detail upon the *Colour Symphony*. It is however advisable to comment upon the adoption of the title. Despite the arguments urged by Mr. Scholes to convince the composer of the advantages to be gained with a distinctive title, the associations of colour are too vague for safety. How is the newcomer to know whether Bliss intends the title to be read scientifically, as indicating music based upon the relative frequency of colour vibrations; or in reference to those associations which sound is capable of evoking, and which, as we know only too well, differ with the individual; or in conjunction with the literary and poetical connotations of colour; or the distribution of colours in the present political situation? Wild as it may seem, the last suggestion is not the least feasible, for, in point of fact, the composer had in view colour in its heraldic sense; and the hues adopted by political parties, and formerly by the Suffragettes, are nothing more than the modern equivalent of heraldry. Omitting concrete objects, such as precious stones, it will be seen that the headings of the four movements bear out this interpretation. The association of red with revelry is a form of bunting. The royal purple is purely heraldic. The blue of loyalty and the green of hope are only a little less so.

The four movements are described as follows: 1. Purple, the colour of amethysts, pageantry, royalty, and death; 2. Red, the colour of rubies, wine, revelry, furnaces, courage, and magic; 3. Blue, the colour of sapphires, deep water, skies, loyalty, and melancholy; 4. Green, the colour of emeralds, hope, joy, youth, spring, and victory. The first and third are slow movements, the second a *scherso*, and the fourth fugal. The reception of the work at the Gloucester Festival is still fresh in mind, but an opportunity for confirming or modifying first impressions will occur when it is repeated at Queen's Hall on March 10. Perhaps the investigation of such comments as were made on the English 'pastoral' character of the 'blue' movement, and on various resemblances, chiefly with Stravinsky, is best deferred until the work has become more familiar. One need, however, not wait so long to dismiss as merely superficial the references of this kind that have been made to the conclusion of the *scherso*, and to the rhythmic pulsation which underlies the third section. If such devices as these were to be copyrighted it would be the end of musical progress. There is more interest in discussing the supposed resemblance of the first fugal subject:

Ex. 5.

Andante moderato.

COLOUR ' SYMPHONY.

Viole.

to the manner of Schönberg. This has a certain superficial plausibility, but no more. Remove what may be termed the 'dressing' of the idea, and the latter resolves itself into a straightforward diatonic theme of robust character, which one might label as English. Schönberg's ideas can be stripped in the same way, but the residue nearly always betrays affinity with Schumann or Mendelssohn. The contrast is further accentuated by the shape of the second fugal subject:

Ex. 6. Cl.

' COLOUR ' SYMPHONY.

which bears the distinct imprint of Bliss and none other.

The works upon which he is now engaged include the Oboe Concerto, which was not completed in time for the performance announced at the Promenade Concerts, and a ballet *The Mask of the Red Death*, after Edgar Allan Poe.

In any other country but this, Bliss would long ago have been recruited for the theatre, probably by somebody as far-sighted as Diaghilev proved himself to be in thus recruiting Stravinsky, when the latter was younger and less experienced than Bliss is to-day. That he comes before the public with chamber music, concertos, and symphonies, is chiefly due to the fact that the English theatrical world is not, in this or other matters, populated with far-sighted people. Even the word 'theatrical,' when applied to music, carries with us a suggestion of tawdriness, and therefore a tinge of reproach. But there is a 'fine art' of the theatre, and time will probably show that it is Bliss's vocation. There is scarcely a work of his that does not suggest scenic action. He belongs to the theatre as much as Lovat Fraser, and practically for the same reasons, and some day he will be discovered just as Lovat Fraser was discovered. The recruiting of both was delayed by that tendency of the theatre to place reliance upon those who do it the most injury by blurring what should be clear. The strong lights of the stage demand definition in speech, in action, in decoration, and in music. In their place we are constantly given slipshod enunciation, undisciplined action, colour-schemes of the kind that Fraser denounced as 'mud,' and music which fuses where it should detach.

Though his later works have been on a larger scale than those which first drew attention to his gifts, and therefore require a more solid inner construction, just as the inner supports of a large building demand different planning from that of a cottage, the principle underlying his method remains the same. Whether the notes are many or few they are not squandered, but employed for definite purposes. It is the same with his use of timbre. When he employs an instrument he does so for the purpose of producing an effect such as it alone can give, and not because it happens to be handy to reinforce another, or to supply what is known as texture. This gives his music a certain quality of transparency. It does not of itself produce lucidity, which after all is a quality of thought, but it provides a clear and lucid means of expression, of which it only remains for the composer to make the best use. But just as in ordinary speech the habit of employing a clear mode of expression is conducive to fostering the habit of clear thought, this way of writing music has often compelled the contemporary composers who adopt it to clarify their own thought when other methods would have left them quite content to remain obscure.

LIST OF COMPOSITIONS

1918. *Madame Ney* (for soprano and six instruments). (J. & W. Chester.)
 1919. *Rhapsody* (for soprano and tenor voices and seven instruments). (Stainer & Bell.)

1919. *Rout* (for soprano and chamber orchestra). (Goodwin & Tabb.)
1919. *Conversations* (for five instruments). (Goodwin & Tabb.)
1920. *Concerto* (for pianoforte and tenor voice, with strings and percussion).
1920. *Two Studies* (for orchestra).
1921. Incidental music for *The Tempest*.
1921. *Mêlée Fantastique* (for orchestra). (Goodwin & Tabb.)
1921. *Two Nursery Rhymes* (Cornford). (J. & W. Chester):
- (1.) *The Ragwort* (for soprano, clarinet, and pianoforte).
- (2.) *The Dandelion* (for soprano and clarinet).
1922. *Three Romantic Songs* (Walter de la Mare). (Goodwin & Tabb.)
1922. *Colour Symphony*.

ROBERT JONES AND HIS PREFACES

BY PHILIP HESELTINE

Of all the composers of that most brilliant period in the history of English music which comprises the last quarter of the 16th century and the first quarter of the 17th, no one has been more completely and more unaccountably neglected than Robert Jones, song-writer, theatrical manager, and controversialist. With the exception of one or two duets which appeared in Mr. Kennedy Scott's admirable 'Euterpe' series (the cessation of which is to be regretted) and a few hopeless travesties of his work printed by Rimbault and his untrustworthy like, none of Jones's songs were available in print until a few weeks ago when a representative selection was published by Messrs. Enoch under the editorship of Mr. Peter Warlock and Mr. Philip Wilson. And yet there is no composer of the period whose work seems more likely to make an immediate appeal, not only to musicians but to the most unsophisticated music-lovers to whom historical considerations count for nothing. His style is admirably simple and direct, and his light-hearted gaiety, his lyrical gift of melody, and his real sense of humour in music fully entitle him to be regarded as the Sullivan of his day—though in certain other respects the comparison does not hold good.

This Robert Jones is, as Dr. Grattan Flood pointed out in the *Musical Times* for October, 1921, quite a different person from his namesake, the pre-Reformation composer of Church music who was a Gentleman of the Chapel Royal in 1512. But it would seem that Dr. Grattan Flood is in error when he proceeds to say that the later Robert Jones was born about the year 1560. We learn from the preface to the latter's first book of songs that he had practised singing ever since he had practised speaking; and when he came to take his musical degree at Oxford in 1597 it was stated that he had studied music for sixteen years. We have therefore no reasonable ground for fixing the date of his birth any earlier than 1574 or 1575. Very little is known of his life, but his elaborate and vigorously-written prefaces and dedicatory addresses in the song-books throw a good deal

of light on his personality and upon the relation that existed in his time between the composer and the public.

We must not forget that in those days there were no public concerts and no professional critics. Music was heard in the church and in the home, and every man was his own critic. But there was a musical profession—perhaps it would be more correct to say that there were two musical professions: the one secular, the other ecclesiastical. Certainly there were the two traditions, sharply opposed to one another; though the secular tradition, relying on oral methods for its persistence, has not been preserved for us by history. The result is that musical historians, ignoring the existence of the secular tradition, greatly exaggerate the importance of what they are pleased to call the homophonic *revolution* at the end of the 16th century. There was, in point of fact, no revolution at all, only a gradual process of fusion between the two traditions, each imparting new strength and vitality to the other—and we see this process at work all through the golden period of English music. After 1625 began the period of decline and decadence, illuminated only by the solitary genius of Purcell towards the end of the century, when polyphony decayed and the almost infinite resources of the modes were whittled down to the limitations of the two diatonic scales.

Now Jones was of the secular tradition, a descendant of the minstrel and the jangler of the Middle Ages, whose music, enjoyed by the multitude of high and low degree, was no doubt viewed with contempt by the respectable professionals of the rival tradition—more especially as the mediæval minstrel and, as we shall see from one of Jones's dedications, his later counterpart were looked upon as rather disreputable members of society. Hence the urgent necessity for patronage and regular employment either at Court or in the house of some rich nobleman.

The fact of his having taken a musical degree tends to show that Jones had a strong desire to be reckoned a serious musician of the established order; but his genius led him in another direction, and utterly deserted him, as did also his technical competence and his sense of humour, whenever he tried his hand at a work of grave and serious character: the result was almost always dull to the verge of the ridiculous. And whether we attribute it to his rather ludicrous achievements in this kind of music, or to his having neglected the larger forms and concentrated upon genial tunes and comic songs, the fact remains that he came in for a good deal of adverse and contemptuous criticism—to which, however, he lost no time and spared no pains in replying.

His first work was published in 1600 under the title of *The First Booke of Songs and Ayres of foure parts with Tableture for the Lute*. So made that all the parts together, or either of them severally may be sung to the Lute, Orpherian or Viol de Gambo. The wording, with its obscure second sentence, is precisely the same as that of the title

of John Dowland's first book of songs, and is doubtless the work of the publisher, Peter Short, the assignee of Thomas Morley, who had at that time a monopoly for the printing of music-books. It was obviously not the composer's intention that the alto or tenor parts should be sung separately to the lute, orpherian, or viol de gambo, for the songs are true part-songs, that is to say, simply-harmonized tunes, having nothing in common with the polyphonic style of the madrigal. The ambiguous phrase was certainly meant to imply that if the three lower voices were absent the *tune* could be sung just as well to the accompaniment of the lute, orpherian, or viol de gambo. On this point there is an interesting passage in Thomas Campian's preface to his first and second books of songs :

These Ayres [he says] were for the most part framed at first for one voice with the lute or viol, but upon occasion they have since been filled with more parts, which who so please may use, who like not may leave. Yet do we daily observe that when any shall sing a treble to an instrument, the standers-by will be offering at an inward part out of their own nature ; and true or false, out it must, though to the perverting of the whole harmony.

On the other hand, we must not assume that Campian's methods were also employed by other composers. From internal evidence it is clear that certain songs of Dowland and Jones were definitely conceived as part-songs ; and three of Michael Cavendish's songs for the voice and lute reappear later in the same volume, one (*Fair are those eyes*) as an ayre for four voices with the lute, the other two (*Wandering in this place* and *Every bush now springing*) as madrigals for five voices unaccompanied.

Robert Jones's first book of songs is dedicated *To the honourable and virtuous gentleman Sir Robert [brother of Sir Philip] Sidney, Knight governour under Her Majesty of the town of Vlushing, and the castle of the Ramekins in the low countries, and of the forts of the same appendant, with the garrison therein placed as well of horse as foot.*

Your great love and favour, honourable Sir, ever manifested to all worthy sciences, hath emboldened me to offer up at your lordship's shrine these the unworthy labours of my musical travels. [sc. travails = works.] And though in respect of their weakness they may perhaps seem untimely brought forth, and therefore the unlikelier to prosper, yet doubt I not but if tendered by you they shall haply find gentle cherishing, which may be a mean to make them stronger, or else miscarrying, to encourage my endeavours to beget a better ; for as no art winks at fewer errors than music, so none greater enemies to their own profession than musicians, who whilst in their own singularity they condemn every man's works as some way faulty, they are the cause the art is the less esteemed and they themselves reputed as self-commenders and men most fantastical. Wherefore if this one censuring infirmity were removed, these my ayres (free I dare say from gross errors) would find everywhere more gratuitous entertainment. But since even those who are best seen in this art cannot vaunt themselves free from such detractors, I the less regard it being so well accompanied. Howsoever if herein I may gain your honour's good allowance, I shall think I have attained to the better end of my labours, which

with my self and the best of my service rests ever more at your lordship's employment.

Your lordship's devoted in all dutiful service,

ROBERT JONES.

This is followed by an address *To the Reader :*

Gentlemen, since my desire is your ears should be my indifferent judges, I cannot think it necessary to make my travels or my bringing up arguments to persuade you that I have a good opinion of myself, only thus much will I say, that I may prevent the rash judgments of such as know me not. Ever since I practised speaking I have practised singing ; having had no other quality to hinder me from the perfect knowledge of this faculty, I have been encouraged by the warrant of divers good judgments that my pains herein shall at the least procure good liking, if not delight, which yet for mine own part I must needs fear as much as I desire, especially when I consider the ripeness of this industrious age wherein all men endeavour to know all things. I confess I was not unwilling to embrace the conceits of such gentlemen as were earnest to have me apparel these ditties for them : which though intended for their private recreation, never meaning they should come into the light, were yet content upon entreaty to make the encouragements of this my first adventure, whereupon I was almost glad to make my small skill known to the world, presuming that if my cunning failed me in the music, yet the words might speak for themselves, howsoever it pleaseth them to account better of that than of these, of purpose (as it should seem) to make me believe I can do something. My only hope is that seeing neither my cold ayres nor their idle ditties (as they will needs have me call them) have hitherto been sounded in the ears of many, they may chance to find such entertainment as commonly news doth in the world : which if I may be so happy to hear, I will not say my next shall be better, but I will promise to take more pains to show more points of music, which now I could not do because my chiefest care was to fit the Note to the Word. Till when, I must be as well content with each man's lawful censure as I shall be glad of some men's undeserved favours.

(*To be continued.*)

FRANCK'S ORGAN MUSIC

By HARVEY GRACE

The numerous articles called forth by the Franck Centenary naturally made no more than brief and general reference to his organ music. There were, however, some statements that call for correction. We were told (1) that Franck's organ works are seldom played in this country ; (2) that they are difficult to obtain ; and (3) that their cost places them beyond the means of the average organist. All three statements are easily disproved. At the office of this journal many hundreds of recital programmes are received in the course of a year, and I have observed that Franck figures in a very large proportion. His organ music is as easily obtainable as that of Guilmant or any other popular French composer. The cost of course varies with the value of the franc, so it is impossible to give a fixed price, but at the moment of writing the professional musician may buy the Chorals for 2s. 6d. each, the *Pièce Héroïque* for 2s., and so on—a cost that compares very favourably with that of any other good music.

Certain of Franck's organ works have had a considerable vogue in England ever since the Royal College of Organists began to draw on them for examination purposes. (The College syllabuses have contained the A minor Choral, the *Pièce Héroïque*, the *Cantabile*, and the *Pastorale*.) Franck's place in the organist's repertory is as secure as that of any composer after Bach, Mendelssohn, and Rheinberger. The bar to frequent performance of his music by the rank and file is its difficulty, not its price or inaccessibility. Excluding the two books of short pieces and the *Andantino* in G minor, it may all be graded as very difficult, whereas among the organ works of Bach, Mendelssohn, and Rheinberger, we find much that is excellent and at the same time modest in its demands on the player. Franck's easy examples are as a rule far below his average in quality. He wrote nothing so good and at the same time so easy as the numerous short Chorale Preludes of Bach, the less difficult movements of Mendelssohn, and the scores of admirable short pieces of Rheinberger. We come across a few gems among his two collections of harmonium pieces, but they are almost swamped by the many weak examples.

The fact is, Franck was born at an unfortunate time so far as church and organ music was concerned. The brilliant promise held out by the early French writers from Titelouze (1563-1633) to Clérambault had ended abruptly with the death of the latter in 1740. After a blank of nearly a century the silence was broken by Boëly (1785-1858), a learned writer who, curiously enough, did his best work when slavishly imitating others—chiefly Bach. Franck, therefore, had no tradition to carry on. The organ music of his time was that of the Lefébure-Wély type, and there are not a few traces of that cheerful writer in Franck's earlier efforts. Asked off-hand to name the composer of an organ piece opening in this skittish vein:

Ex. 1. Bourdon & Fl.



most of us would at once say 'Lefébure-Wély or Batiste.' But it happens to be by Franck—one of a large number of short and easy pieces written for an old organist friend in the provinces. We may say that the *faux pas* is 'only a little one,' but it is one of many such flippancies in Franck's early organ pieces; they show that here, as in other respects, there was an unusually wide gulf between the youthful and the mature composer.

Apart from the *Andantino* in G minor and these two books of easy pieces, which do not call for

discussion, Franck's organ music consists of three sets of pieces, produced at rather long intervals—the *Six Pièces* (1862); the *Three Pièces* (1878); and the *Three Chorals* (1890). So far as mere bulk is concerned, this is a small output; it is of first-rate importance, however, not only in regard to quality, but also because (as we have seen) it appeared at a time when French organ music was at a very low ebb. (In fairness, we must not forget that the ball had been set rolling by Saint-Saëns, whose E flat *Fantaisie* and *Three Rhapsodies* were published a few years before Franck's *Six Pièces*. Saint-Saëns was then about twenty years old, and organist at St. Merry.)

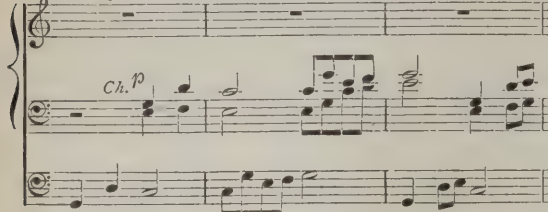
When these first works of Franck appeared, Gigout, Widor, Salomé, and Dubois were mere lads, Guilmant was beginning to be talked about at Boulogne as a promising young organist, and Boëllmann was just starting his all-too-short life. The staple organ music of the time was that of Lefébure-Wély and Batiste. A public brought up on the light-hearted strains of these two composers probably turned a deaf ear to Franck's *Six Pièces*, but the group of young organists and composers took notice, and the result has been a store of organ music which for variety, brilliance, and clarity is second to no other school of to-day.

Although the *Three Chorals* are apparently the best known of Franck's organ music, I believe that in the long run the *Six Pièces* will rank above them on the score of quality and varied interest. One point in their favour is that they are free from the cloying chromaticism that spoils some pages of the *Chorals*. The accidentals with which some of their pages bristle are merely the result of Franck's want of thought in the matter of notation; the harmony itself is simple. For example, the *Finale* in B flat contains a long stretch in the forbidding key of A sharp major. There is no practical reason why the passage should not appear in B flat; it is simply an extreme example of Franck's weakness for sharps. The *Prière* also contains an exasperating passage that would lose much of its difficulty with a simple change of signature. The whole set suffers, too, from inconvenient laying out. Franck was as thoughtless in the matter of ledger lines as of accidentals, and calmly stacked them up when a change of clef would have saved trouble to himself and to his player.

We badly want a new edition of these works, with convenient lay-out and proper phrasing. In regard to the latter point Franck was very casual. He indicates the phrasing for a couple of staves, and then leaves it alone for a page. There are no doubt many players who are discouraged from working at these fine pieces by the lack of any help in fingering and pedalling, and by the inconveniences mentioned above. I hope that a brief discussion of the set and a few suggestions as to their performance will induce some players to make fuller acquaintance with them.

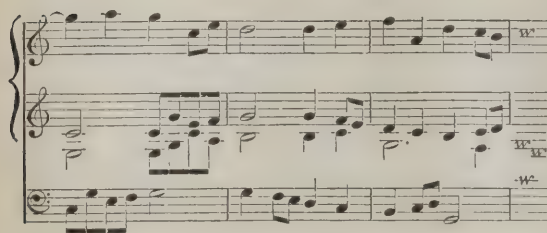
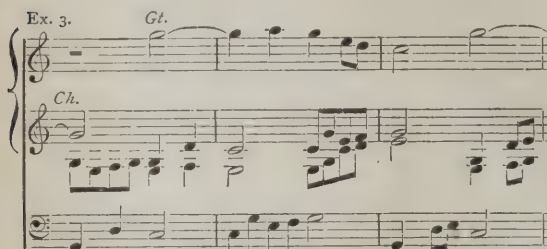
FANTAISIE IN C

Organ fantasias are usually long and stormy, but this one is short and quiet. The opening *Poco lento* is notable for its beautiful use of canon. The second subject—suggestive of a carillon—is imitated at the octave above:

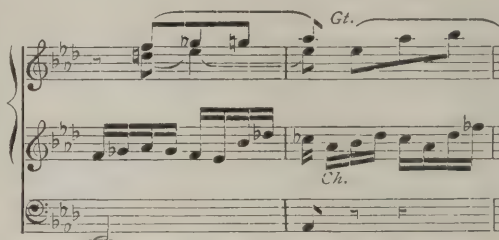
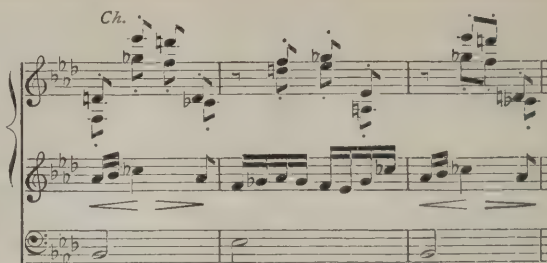
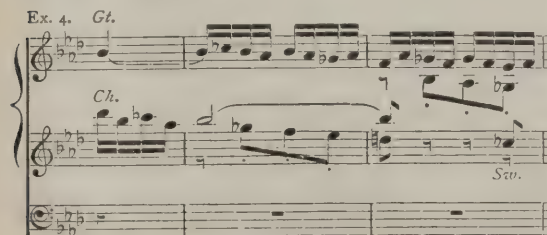
EX. 2.
a tempo.

The canon is then repeated with a delightful counter-theme, suggestive of a certain famous 'sleep motive':

EX. 3.



The movement ends with a return to the less interesting material with which it opened. The few bars of bridge-passage that follow show Franck in a state of suspended animation, and are best omitted, the full close in C being followed by the *Allegretto Cantando*. It is surprising that this dainty movement is not well known. It is complete in itself, and so may be played separately; it is tuneful in the regular French organ cantilène style; and it contains some beautiful use of three contrasted manuals, e.g.:

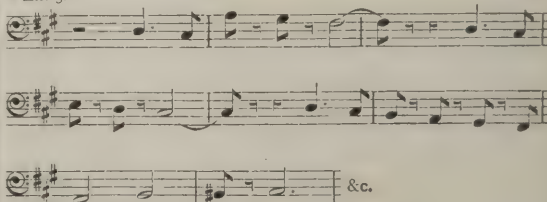
EX. 4. *Gt.*

Players should note that Franck's indication of *Trompette* on the Swell must be taken with caution. On an average organ the stop so named would ruin the piece, but M. Alexander Cellier points out in his *L'Orgue Moderne* that the organ at St. Clotilde possessed 'a small *Trompette*, almost a *hautbois*, of great *finesse* and flexibility; this justified a registration which would ordinarily be hazardous, although possible upon the organ for which it was conceived by the composer.' We shall find the Swell Trumpet called on again in the middle section of the *Pastorale*. In both cases an oboe, or a gamba plus a soft diapason, will generally be more suitable. This attractive *Allegretto* is followed by yet another irritating bridge-passage and a short and simple—perhaps too simple—*Adagio*. The best use to make of the *Fantaisie* is to play the first movement and the *Allegretto* as separate pieces, or to join them up as a pair of contrasted quiet movements.

GRANDE PIÈCE SYMPHONIQUE

This fine though unequal work opens with a weighty introduction (*Andantino serioso*) which is disfigured by the too-numerous pauses. It leads without break into the first movement proper, the bulk of which consists of development of this theme, given out by the pedals *ff*:

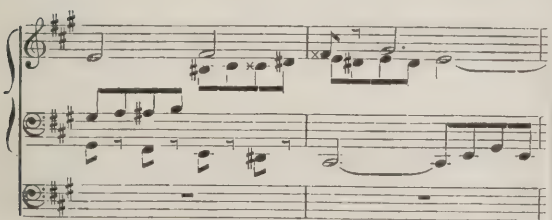
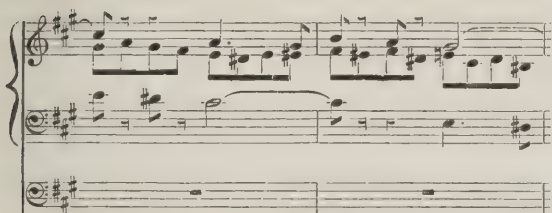
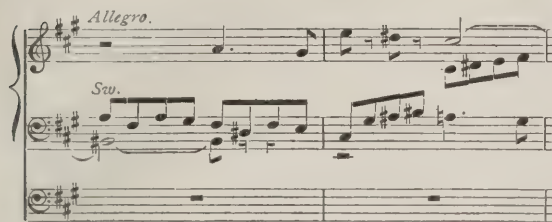
EX. 5.



Contrast is provided by a suave second subject in minims in the relative major. There are traces of the influence of Lefébure-Wély in the passages

where repeated chords are used as accompaniment, but the effect is better than it deserves to be. It would be difficult to overpraise the best parts of this movement, such as the two- and three-part treatment of the main theme immediately after its announcement:

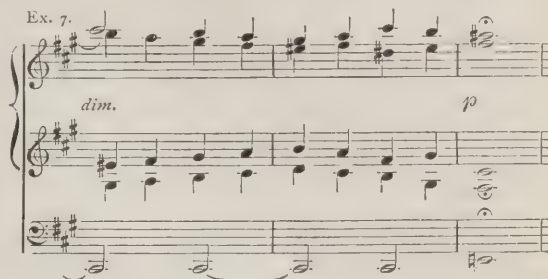
Ex. 6.



The climax into which this is developed is a good example of what may be done with three-part harmony for manuals alone, and with no great amount of tone. The power is in the music itself, with its wide-ranging left-hand part and its gradual ascent of the keyboard. Unfortunately Franck lets this movement down by the five pauses on pages 22 and 23, and by the string of tame chords at the end of page 22. That they are mere registration halts is shown by the indications that accompany them. This being so we need not hesitate to omit the eight bars following the third pause on page 22. Similarly, unless we are enthusiastic about the letter rather than the spirit,

we shall 'cut' the eight bars that follow this halt on page 26:

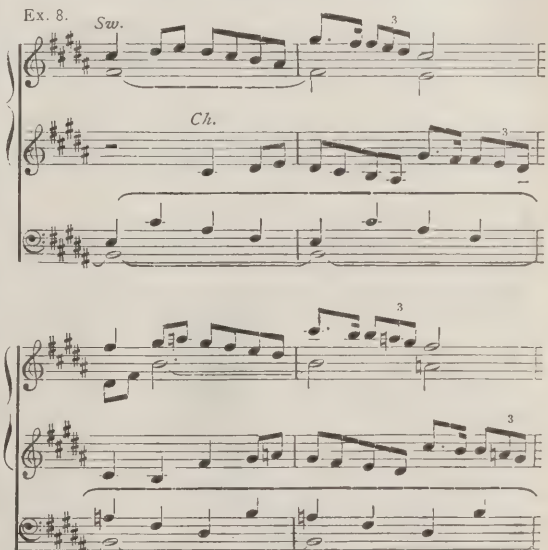
Ex. 7.



If we 'cut,' we must of course change the last chord from an inversion of the seventh into a plain chord of F sharp.

The *Andante* foreshadows the slow movement of the Symphony in its construction. It consists of an expressive Cantabile, followed by a five-page section (*Allegro*) of a Scherzo-like character. The *Andante* is then briefly restated with some effective canonic writing helped out by double pedalling:

Ex. 8.



The Scherzo section is of no great originality, but, neatly played at a sharp pace (not less than $\text{♩} = 120$) and in the right light registration, it is very effective. If we prefer to omit it, however, we need not hesitate to do so, as the two portions of the *Andante* join up into a very satisfactory whole.

Franck leads up to the *Finale* by passing in review subjects already used. Inevitably we are reminded of Beethoven's use of the device in the ninth Symphony, and the comparison leaves the advantage with Beethoven. Indeed, it may be doubted whether this kind of thing can ever be successful without the help of words, or at least of discordant interruptions such as Beethoven uses, and which are in fact almost as significant as words. Without such aids the marshalling of a number of themes produces merely an

effect of scrappiness. Moreover, in the ninth Symphony, there is drama in the angry refusal of the various motives, and in the appearance of a new subject so fine that nobody is likely to regret the discarded. In Franck's piece the composer seems to be merely wondering which subject he shall take as a basis for the *Finale*—a choice that is best made privately. From the first it is clear that he inclines to the main subject of the first movement, and, after a final tussle, in which the theme of the *Andante* makes a strong bid for favour (note the insistence on its two-note figure in the right hand against the opening three notes of its rival in the pedal), the *Finale* blazes out thus, with a major version of the first movement subject over a grandly-rolling bass:

Ex. 9.

The quaver movement of the pedal is kept up for about thirty bars—a couple of pages of glorious music—after which we have a fugal section, the subject being a not too obvious derivative of the main theme. The texture of a good deal of the remainder is inclined to be thin, but judgment must not be passed on the appearance of the page

or by the effect on the pianoforte. French organs as a rule have a sub-octave coupler but not an octave coupler, a fact that accounts for French composers' liberal use of the higher part of the keyboard in *ff* passages. Clearly Franck relied on the coupler here, for at the start of this thin portion he calls for all the sub-octave couplers (*Ped. des 8^{ves} graves à tous les claviers*). On small organs, minus both doubles and sub-octave coupler, it will be better to play some of the right-hand passages an octave lower. There is, however, still a problem in this section of the *Finale*. Franck gives no indication that the subject in the left hand should be soloed, yet it is clear that, if both hands are on the Great, the quaver figure in the right hand is made far too prominent. We may assume that he played the left hand on the Great and the right on the Swell or Choir—more probably the latter, as the Swell at St. Clotilde had no 16-ft., whereas the Choir had a Bourdon and was stronger in other ways than the Swell. This two-manual disposition would begin at bar 2, line 3, page 40, and would continue until the *a tempo* on the last page, when the right hand would join the left on the full Great until the end. On most organs it will of course be advisable to put in the Great-to-Pedal coupler during this soloing. If any reader has doubts about the necessity for some such arrangement as this, he should examine and try on his organ the effect of the dozen bars before the *a tempo*, especially these:

Ex. 10.

There can be no question that the tenor—a derivative of the subject—is the main theme, with the alto a good second. (A glance at the alto on its first appearance a few bars before shows that it too is an offshoot of the subject.) The high accompanimental figure is ugly and killing unless played on a second manual. This soloing leads to no difficulty save in the bar preceding the *rall.*, where the left hand has to negotiate a very awkward tenth. But we know Franck's grasp was

unusually big, so the presence of this stretch—impossible to most players—is no proof that Franck did not solo the whole of this long passage. Incidentally the movement gives us a good—or bad—example of Franck's carelessness in the matter of laying out. No doubt many players have failed to persevere with this splendid and difficult *Finale* owing to the awkwardness of such passages as that quoted above. Yet how much easier Franck could have made it! Thus:

Ex. 11. *Sra*

And had the whole movement been in G flat it would have been still easier.

The *Pièce Symphonique* is rarely heard—its length, difficulty, and loose construction are against it. But it may be improved and tightened up into a reasonably lengthy work by the omission of the middle section of the *Andante*, of the introduction to the *Finale*, and of the two passages suggested as cuts in the first movement. As an extreme measure we may even omit the opening *Andantino serioso*, and start straight away with the pedal solo on page 18. More vandalism! a reader protests. But this is very mild cutting by the side of that applied for years past to Wagner and Shakespeare. When reasonable and careful cutting enables us to keep a fine work in the repertory, there is everything to be said for it. The crime is not in cutting, but in clumsy cutting.

(To be continued.)

SOME ANCIENT CONCEPTIONS OF RHYTHM


BY C. F. ABDY WILLIAMS

The story told by Mr. Ernest Austin in a letter to the *Musical Times* of November, 1922, brings to mind other things connected with the musical 'feet' by the ancients, who loved their 'rhythms' as much as modern harmony writers love their chords. Plato goes so far as to say that the morals of a people are more affected by the rhythms they use than by their melodies.


The words *dactyl*, *spondee*, *anapaest*, and so on, now almost exclusively used by poets, were originally

musical terms at a time when the poet and composer were one and the same person. They all implied a strictly proportional division of time, a feature that is an absolute necessity to music, but would be ridiculous or repellent if applied to the recitation of modern poetry. Hence, though they have for convenience been adopted by poets, they are not applicable in their true sense to any modern language.



All ancient theorists, without exception, derive the poetic-musical feet, which are our simple bars, from a theoretically indivisible unit of time called the primary time. It is usually translated by our quaver. The combination of two 'times' in one note made the 'long,' equivalent to our crotchet. Four and eight primary times in one note produced the equivalents of our minim and semibreve.

These writers all agree in giving the dactyl  the first and most important place in musical feet. It formed the basis of the hexameter. Aristides Quintilianus (*fl.* about A.D. 50) says that the dactyl, and other feet that commence with the thesis, or down beat, produce on the mind an effect of calmness. He and many others tell us that the name is derived from *dactylos*, a finger, which consists of one long and two short joints. It gave the name dactylic to all duple-measure rhythm.

Time was beaten audibly by foot or hand. From pictures and statues and vases we know that the conductor used little cymbals in his hands and wooden clogs on his feet, to increase the noise of beating the time. In museums are to be seen many examples of these small cymbals; also of the sistrum, a kind of rattle, specially connected with the music of the Temple of Isis. All this noise would not meet with the approval of a modern audience; but the ancients differed from us in many of their ideas of art. It is known, for instance, that the Greeks painted their beautiful marble statues; that their theatre had no curtain, and all scene-changing took place in full view of the audience.

Opposed to the dactyl, but still in the same species, was the anapaest  Aristides considers that this is one of the 'exciting' or 'agitated' forms, since it begins with the up-beat, or arsis. It was used for military marches, and in the final chorus of the play the performers marched off the orchestra by way of the parados to an anapaestic song. It was also used for satire and ridicule. From Liddell and Scott's lexicon we learn that the word *anapaistos* means 'struck back,' 'rebounding.' Hence, a dactyl reversed.



When the Spartans were at war with the Messenians they were told by an oracle to apply to Athens for a leader. The Athenians, not wishing for their success, sent them the most inefficient general they could find in Tyrtaeus, a lame schoolmaster. But Tyrtaeus turned out to be a poet. His elegies inspired the Spartans to constancy, and, still more, his anapaestic marches, sung with the aulos, so roused the soldiers as they advanced to the attack that they fought with a vigour and spirit that eventually led them to complete victory.




The next foot of the dactylic species is the spondee  and the major spondee . Aristides tells us that this foot was so named because it was used in the spondee, or libation, a small portion of wine which was solemnly poured out to the gods at a feast. The spondee was accompanied by a hymn whose rhythm consisted of feet of two equal long


notes. The libation was the precursor of the 'grace' sung in monasteries, in college halls, and at City dinners. Aristides continues that from its grave character the spondaic foot was appropriate to hymns to the gods, to religious festivals, and sacrifices. So much was this the case that the official aulos-player, whose presence was necessary at every sacrifice, was sometimes called the *spondaulos*.


This use of the spondee was unconsciously resuscitated by Luther and his contemporaries when they invented the chorale; and it has formed the basis of the majority of hymn-tunes in the Reformed churches since his time to the present day.



As to the calming effect of the spondaic rhythm, many successive authors down to Boethius (born about A.D. 473) tell the story of how Pythagoras was one night examining the stars, when he found a lover trying to set fire to the house of his innamorata, being maddened by jealousy, and by an aulos which was playing in the Phrygian mode. The philosopher ordered the auletes to change to spondaic rhythm; this at once sobered the young man, and brought him to a reasonable temper.

Of the pyrrhic  and the double pyrrhic or proceleusmaticus  Aristides tells us that, being very rapid, they are impetuous and lively, and proper for warlike dances and contests in the games. Some theorists, who will not allow that a foot can contain less than three primary times, do not recognise the pyrrhic, and call it a vulgar innovation, not a real foot. Bacchius Senior calls it the hegemon, but, unlike Aristides, he does not inform us why he gives it this name. Mr. Austin gave an account of it in his letter above mentioned.

The verb *iambizein* means to speak evil, to lampoon. It gave the name iambus to the form  since this was the rhythm at first used only for scurrilous songs. But the importance of the iambus for serious music was early recognised, and soon gave the name 'iambic species' to all music in triple measure. Aristides says that iambic and trochaic rhythms have great vivacity and fire; but that the triple time in which the two members have respectively the value of four and eight primary times, namely the orthios  and semantos  are specially dignified on account of the slowness of their movement. Whether these were used for hymns we cannot say. The ancients had no metronome by which they could regulate the tempo. In its place they used the beating of the human pulse. If the primary time was taken to coincide with the beats of the pulse, the pace was 'moderate,' neither fast nor slow. If the primary time was quicker or slower than the pulse the tempo (*agoge*) was 'rapid' or 'slow' respectively. As all pulses differ in their pace, and also differ from time to time in the same individual, the tempo must have varied a good deal. Probably, however, being practical people, they left it to the performer to take the tempo he felt best fitted, and used the pulse only for theoretical purposes.

The trochee  derives its name from *trochos*, a wheel, a boy's hoop, a running pace. It is something that runs or moves very fast. Aristotle says it is voluble and rapid, and suitable for dancing. Hence it also had the name of *choreus*, from *chorus*, a body of dancers. Plutarch

informs us that Terpander invented the rapid trochaic dance. Sometimes the trochee was dissolved into the still more rapid tribrach, 

Quintuple measure was called pæonic, from the *pæon*  and the *pæon epibatus*  It was a very favourite

rhythm for sacred dances and for hymns. The well-known hymns to Apollo discovered at Delphi in 1893 make large use of pæonic rhythm. Recent research in the domain of English folk-song has shown very decidedly that quintuple rhythm is not the 'unnatural' thing it was considered till comparatively recently, but a very natural and easy rhythm to master when once understood, as explained by Aristides, that its bar should be imagined as divided in the way we have shown in the *pæon epibatus*.

We have only referred to the most elementary forms of foot. The compound measures described by Aristides are said by him to be more 'pathetic' than the simple measures. There were also 'mixed' rhythms of triple with duple; and it is interesting to see our youngest school of composers unconsciously resuscitating some of the complicated ancient Greek rhythmical forms that our fathers endeavoured to explain away as impossible for the mind to assimilate or tolerate. They are, in fact, doing for the ancient 'mixed rhythms' what Luther did for the spondee when he revived it for religious use in his chorale.

DR. HULBERT'S LECTURES

A series of four lectures on 'Eurhythm' will be given by Dr. H. H. Hulbert at 160, Wardour Street, London, W., on February 7, 14, 21, and 28, at 8 p.m. Admission is by card of invitation, which can be obtained from Messrs. Novello at the above address. The synopses of the lectures are as follow:

LECTURE 1.

Eurhythm—Its theory, practice, and value in voice-training.

Its effect upon appreciation, conception, and expression—Its application to accomplishments—Its bearing upon the attitude and poise of the artist—The sense of touch in music and games—The sensation of tone—Conviction and self-control—Artistry and sentiment.

LECTURE 2.

Eurhythm the basis of musical pronunciation.

The cerebral apparatus of speech—Thought in diction—The movement-feeling word-understanding centre—The sounds of the English language in speech and song—The vowel shapes and the articulatory positions—The neutral vowel and the 'R' sounds—The combined sounds.

LECTURE 3.

Eurhythm—Its importance in breathing for voice.

The vocal apparatus—Different kinds of breathing—Thoughtful breathing and tonicity—Diaphragmatic and Intercostal breathing—The Abdominal press—The breathing centre for voice—Breathing exercises.

LECTURE 4.

Eurhythm—Its bearing upon voice and health.

The laws of movement—Value of Music in exercises—Happiness versus worry—Resisting power of body—The hygiene of voice—Eurhythmic exercises—Remedial work.

THE MUSIC OF TIBET

BY T. HOWARD SOMERVELL

The Mount Everest Expedition of 1921 brought back many fine photographs and important observations, but with regard to the music of the country, in response to inquiries, all we could learn was the fact that 'The Tibetans had quite jolly little tunes, and made a deuce of a row with trumpets and things.' When, in 1922, I found myself about to start for that mysterious land, I was (being a keen listener, though an ignorant student of music) naturally eager to find out something concerning these 'jolly little tunes' and (more especially perhaps as an ardent lover of Stravinsky) the 'deuce of a row.' I was a bit apprehensive of the quarter-tones and things which are traditionally associated with the music of the East, but I managed before entering Tibet to invent a rough notation for the recording of these mysterious intervals. Imagine my relief and delight at finding that the tunes of Tibet were in the pentatonic scale, and those of Nepal in the diatonic. But more of the tunes anon. Let us first talk about the instruments on which they are played. These are not very many in number, but comprise wood-wind, brass, percussion, and strings.

The principal item in the Tibetan orchestra is the percussion. There are drums of all sizes, from the small one made of the top of a human skull to drums several feet in diameter. In addition there are cymbals and gongs of various sorts. The Tibetans employ two wind instruments—a long straight trumpet, some 10-ft. in length, and a kind of cor anglais, played with a double-reed and provided with seven holes, which are equidistant, and comprise an octave, therefore sounding in the scale of whole-tones. The foregoing instruments are employed in the temples, and with them the lamas accompany the Devil Dances which are so important a feature in their worship.

Mendicants and private individuals use two stringed instruments. The Tibetan violin, the more elaborate of the two, has four strings, tuned a fifth apart, Nos. 1 and 3 sounding A, Nos. 2 and 4 sounding the D below. The bow has two hanks of Yak-hair, threaded between strings 1 and 2, and between 3 and 4 respectively. Thus, when pressed against No. 1 string, it sounds No. 3 also, and when pressed in the opposite direction it plays on Nos. 2 and 4.

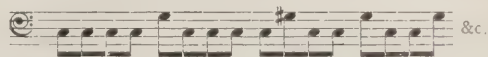
The fingering is done on all the strings at once, which necessitates their being close together at the nut, the pressing of the bow alone determining which pair of strings shall sound. In addition to this violin there is a one-stringed banjo-like instrument on which tunes are sometimes played, but which is more often twanged to one of the characteristic rhythms mentioned below.

Our coolies, collected almost entirely from the tribes of Nepal, beguiled the hours by singing native songs, which had a curious appeal by reason of their lilt and by the fact that they were almost invariably in the diatonic major scale. Some of these airs are arranged as a short Overture to the film of the Expedition's work now being shown at Philharmonic Hall. But across the border of Tibet a different type of tune is found, nearly always in the pentatonic scale. At one or two temples where the *cor Tibetanglais*, if I may so call it, is

used, the tunes are naturally in the scale of whole-tones. But men working in the fields in the same places sing pentatonic tunes, and these must be considered as the national mode. I have heard Tibetans whistling *arpeggios* of common chords, and, strangely enough, of diminished sevenths; but never a semitone, which they do not seem to appreciate as an interval. They may strike E and E flat in this way, but never in succession.

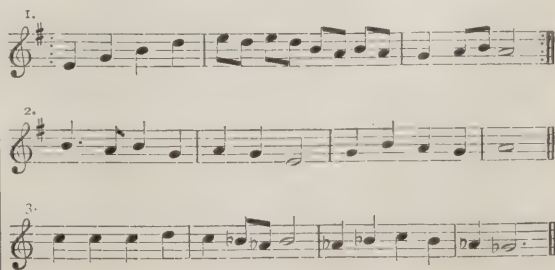
The Tibetan music that we heard divides itself into three sections. First, the airs sung by the people and played by mendicant fiddlers (these are in the pentatonic scale); second, the chanting of the lamas; and, third, the more orchestral music of the temples. The folk-tunes are simple, usually repeated many times, and almost always in the pentatonic scale. They suggest the negro 'Spirituals.' The music played in the interval at the Everest film, and orchestrated by myself (very amateurishly, I fear), consists of a number of these airs. The mendicant fiddlers play delightful little tunes suggestive of the Scottish Highlands, in the pentatonic scale, or, more rarely, in the scale of whole-tones.

The chanting of the lamas is usually of the form quoted here :



an occasional rise of a fifth or an augmented fifth being characteristic. Sometimes, especially if an air is sung, the supertonic is held by a second deeper voice as a kind of ground-bass. It is interesting to notice that when such a note is held as an accompaniment it is always the supertonic, which the Tibetans apparently consider as the root of their scale. Thus in the pentatonic scale, C D E G A, D is the note so employed.

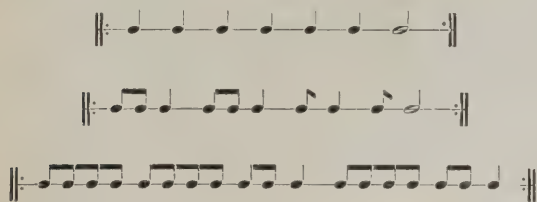
Sir Henry Walford Davies, who was very interested in the Tibetan music played at Philharmonic Hall, considers the supertonic to be the natural root of this scale, for, starting from D with the two perfect intervals—fourth and fifth—we arrive at G and A; starting from G and A we arrive at C, D, and E, and in this way, from two successions of perfect fourths and fifths, the whole pentatonic scale is built up from the root. Sir Henry told me that he believed that if the world came to an end to-morrow and were reinhabited, music would start in this fashion and the pentatonic scale be therefore the first mode or scale to appear. Be this as it may, it is remarkable that so many primitive or isolated peoples, such as the Highland Scotsman or the Tibetan lama, use the pentatonic scale. Appended are three typical Tibetan tunes—the first originally heard on the violin, the second sung in the fields, and the third on the cor anglais :



So much for the airs themselves. The Tibetan Orchestra, which plays more organized music at the larger temples during religious festivals, was intensely interesting to listen to, although a trifle monotonous after a few hours.

The music of a Tibetan orchestra consists generally of the following component parts: (1) Rhythm, kept up in the drums and cymbals, and never ceasing even when the other parts are silent; (2) The drone-bass, played on two of the long trumpets, and consisting almost invariably of two notes a minor seventh apart; (3) The air, often monotonously repeated hundreds of times, played on the cor anglais, or rather its Tibetan equivalent.

The rhythm of the percussion instruments is always one of three:



The music played during the Devil Dance film being shown at Philharmonic Hall will give a better idea than any musical score or quotations of the sound of the Tibetan orchestration. The reader may be able to imagine it by considering that the rhythm of the percussion is continuous, and lasts throughout the day (for a concert in Tibet is a whole-day affair). The drone-bass goes on most of the time, with or without the air on the reed instrument. In addition, there is the chanting of the lamas from time to time, sometimes unaccompanied, occasionally in two parts, in which case the lower part, as already mentioned, is a ground-bass of the supertonic. The music and Devil dancing fit in with one another very adequately, and in a crude way seem to me to be a very high form of art; for, after all, sincere art is almost always good, and whatever the primitive nature of both music and dancing, this intensely serious presentation before the awed populace of the sights and sounds they will meet with after death is an attempt at religious instruction of the most sincere and practical kind. We hope that those who see the reproduction of these ceremonies at Philharmonic Hall will thereby obtain a real intellectual treat; we are at any rate safe in saying that neither Tibetan film nor Tibetan music have been produced in London before. This entertainment, with its accompanying films of travel across Tibet and of climbing 27,000-ft. on the world's highest mountain, is to be continued, it is hoped, until the first week in February. The profits from the show are to be used for the equipment of a similar expedition next year. We look to the public to prevent Britain from being forestalled by another nation in this great adventure, as she has been in the conquest of both the Poles.

We have received the 1923 edition of *A Kalendar of Hymns Ancient and Modern and the English Hymnal* (Humphrey Milford, Oxford University Press, 6d.). This invaluable guide in the selection of hymns should be on the desk of every parson and choirmaster.

Music in the Foreign Press

By M.-D. CALVOCORESSI

FRANCK'S UNPUBLISHED WORKS

Nothing could be more welcome and more instructive than Julien Tiersot's contribution to the history of Franck's early evolution, under the title *Unpublished Works by César Franck* (*Revue Musicale*, December). He starts by remarking that very little is known of the first fifty years of Franck's life; the only standard critical biography, Vincent d'Indy's, says very little of the period before 1870. And most of the works which Franck wrote during this period have remained unpublished.

Tiersot divides the manuscripts which he has examined into various groups: firstly the school tasks, consisting of exercises in harmony, counterpoint, and fugue (1883-40); then original compositions written during childhood, during youth, and from 1847 onwards.

The first group comprises the four-part Fugue with three subjects, 'well worthy [Tiersot says] of being transcribed for keyboard and performed,' with which Franck won his prize in 1840. In the second are mentioned 'Variations for pianoforte upon an aria from *Le Pré-aux-Clercs*, by César Franck, age eleven years and a half, Op. 5,' songs and an *O Salutaris*, a Pianoforte Sonata (in the style of Beethoven's early works), a Symphony for full orchestra, Op. 13 (performed, according to a note pencilled on the MS., at Orleans in 1841, but probably written far earlier), and a second Pianoforte Sonata in which the 'cyclic' principle is already applied.

At the beginning of 1848 Franck had completed a tone-poem inspired by Hugo's *Ce qu'on entend sur la montagne*, which, judging by Tiersot's description and the examples quoted, should be well worth knowing. (Tiersot's contention that on the strength of this work, Franck is to be considered as having forestalled Liszt in inventing the *genre* of the tone-poem is not altogether admissible: Liszt's *Mazeppa* Etude, for instance, in its final form (1837), might be adduced as proof to the contrary.)

Three important works for chorus and orchestra, *La Tour de Babel* (1865), *La Plainte des Israélites*, and *Cantique du Moïse*, are mentioned further and described as heralding the style and architecture of *Les Béatitudes* and *La Rédemption*.

Tiersot concludes his article by remarking that:

The case of a composer withholding from publication practically the whole of his output during the first half-century of his life is almost unique; and that although Franck's unpublished works may be less significant than those upon which his fame rests, we should welcome the possibility of studying César Franck's individuality during the first stages of his creative career.

The *Monde Musical* (December) reports an address by Vincent d'Indy to the members of the Société Française de Musicologie upon certain early works of César Franck:

Between 1837 and 1847, Franck's music reveals, from the melodic point of view, the influences of Monsigny, Méhul, Gluck, and Beethoven; and, as regards writing, those of Liszt, Thalberg, and Alkan. The imitation of Liszt is particularly obvious in a *Chant du Pâtre* for pianoforte, which, however, is quite characteristic of Franck's own individuality. All the early pianoforte pieces are in the same shape—an *Allegro* between two expositions of one theme, with or without an introduction.

FRANCK'S INFLUENCE

In the *Revue Musicale* (December) André Schaeffner disengages certain characteristics of Franck's influence. It is unfortunately impossible to give more than an inadequate outline of this remarkably thoughtful essay:

Franck, in spite of appearances, is something of an experimentalist. His methods are altogether classical, and the discipline of his mind leads him to disengage from the study of classical masterpieces a tendency towards ever-increasing unity, logic, and economy, with the result that in his work a strong chain of relationships will come to connect every detail with the whole. Thus, his first step is to attune himself to tradition as conceived by him, never to break away from it. He writes nothing of which he does not find an example, at least embryonic, in the past. But what he does is to apply his own instinct and his fecund empiricism to the solution of every problem of form and architecture. So soon as he knows that the structure is quite firm he allows free play to his fancy. 'The waves of chromaticism play round the granite of diatonism; one stronger wave, and all will be submerged: from Franck's last works to Debussy's first, the distance is bridged merely by a quickening in the speed of successive tonal waves.' Many of his followers are content with adopting his structural methods, without displaying any of the spiritual and imaginative qualities which ensure the vitality of his music. The works of Franck's maturity are characterised by an economy which is the fruit of long experience. His followers start, without previous experience, from the point which he reached gradually. Premature discipline and diffidence render them incapable of proceeding further. Others (like Magnard and Roussel) remain open to the suggestions of their own experimental instinct.

The same issue contains articles on Franck's influence abroad. As regards this country, Harvey Grace writes:

Franck's influence on British composers is slight, partly because his works have not been known until a comparatively recent date, and also because certain main characteristics of his music are out of fashion. We are witnessing just now a reaction against classical methods of working-out; and in the matter of chromaticism, our palates favour sharper, more pungent flavours. But it is likely that ten years hence Franck's influence will be greater.

Henry de Groot writes:

Franck has exercised no direct influence on Dutch music, but the composers of his school to whom we owe so much of to-day's conceptions have certainly influenced the younger generation of our composers. It is chiefly chromaticism, one of the revelations due to Franck, that has carried weight with them. Some of our composers resort to cyclic form, but for reasons generally more psychological than purely formal.

V. Stepan writes that the lofty spirit and splendid architecture of Franck's music correspond closely to Czecho-Slovakian ideals.

BRITAIN'S ULTRA-MODERNIST AND FUTURIST

COMPOSERS

These, as enumerated by Vittorio Ricca (*Critica Musicale*, November), are:

John Ireland, Frank Bridge, John Tyrwhitt, Emil Goossens, Josef Holbrooke, Benjamin Dale, Arnold Bax, J. MacEwen, and many others.

In the course of the article attention is called to the lack of confidence in British art which is a characteristic feature of a not inconsiderable fraction of the British public.

RIMSKY-KORSAKOV AND BORIS GODOUNOV

In *Il Pianoforte* (December) Gino Roncaglia concludes an article on *Boris Godounov*, which he has studied in Korsakov's revision, with the following words:

But the question arises, How far were Moussorgsky's intentions respected? Where does his contribution end and Korsakov's begin? Which beauties have been preserved unaltered, which improved, which spoilt? If we possessed Moussorgsky's original score, those questions might be investigated.

Whence it would appear that all the things written on the two versions of *Boris Godounov*, beginning with Pierre d'Alheim's contribution in his book, *Moussorgsky*, of 1896 (which is the very first students of Moussorgsky might be expected to consult), may still escape the attention even of eager investigators.

New Music

A NEW LENTEN CANTATA

Percy E. Fletcher's sacred cantata, *The Passion of Christ* (Novello, 3s.), is a setting of some words adapted by Mary Bradford Whiting from the libretto of an oratorio written by Metastasio, which was first performed with music by Caldara in 1730. The music is laid out for chorus, with soprano, tenor, and bass (or baritone) solos, and an organ accompaniment. The composer has evidently had in view the needs of choirs of quite modest resources, and has consistently avoided anything in the nature of intricate writing whether for voices or for organ. The music is always melodious and singable, and much of the work is expressively treated. Probably most choirs will avail themselves of the optional 'cut' in the chorus 'Light dawns.' By so doing they will skip one of the weakest spots of the work; the part-writing here is decidedly feeble, and the rather trivial theme is strikingly reminiscent of a well-known children's hymn. Two hymns, in which the congregation may join, are introduced. A varied arrangement of the tunes is provided, but the use of this is optional. We note that in each case the composer has made use of the—to many musicians—irritating trick of introducing the flat seventh before the Amen. It should be added that the work is also scored for small orchestra, including a special organ part for use with both complete and incomplete orchestral combinations, and is published in Tonic Sol-fa (2s.). The time required for performance, including hymns, is about forty-five minutes. For short Passiontide services certain numbers may be omitted.

For choirs which are not in a position to tackle the more elaborate settings of the Passion, this little work should provide a welcome change from certain well-worn Lenten cantatas. G. G.

CHORAL MUSIC

Two Bach Cantatas have lately been added to Novello's Octavo Edition—*Christians, grave ye this glad day and O Christ, my all*. The former calls for skilful soloists, and gives ample opportunities to a good choir. The latter contains treatments of no less than four chorales. The chorus work is expressive and fairly simple; soprano, tenor, and bass soloists are needed. Granville Bantock's *Grass of Parnassus* is a pleasantly flowing part-song for S.A.T.B. It is not difficult so far as the notes are concerned, and can be made effective by a choir whose strong point is soft, sustained singing. John Pointer's *Rough wind that moanest loud* calls for a choir with ample resources, as the writing is largely in seven parts. Sung with the right breadth and sonority, this setting of Shelley's well-known lines would be very impressive. These two part-songs are published by Novello.

Stainer & Bell have issued for the Carnegie Trust Cyril Bradley Rootham's *Brown Earth*, a striking setting for chorus, semi-chorus, and orchestra of a poem by Thomas Moulton. The semi-chorus is beautifully employed for remote effects. The work is quite short.

From Bayley & Ferguson come six part-songs by Kenneth G. Finlay, a new writer, who, as a choral composer, has the root of the matter in him. *Logie Kirk* is in folk-song style for S.A.T.B.; for S.S.A. there are *Here a pretty baby lies, The feathers of the willow*, and an arrangement of *Ay waikin', O*. Of these the first-named is perhaps the best—a beautiful setting of Herrick's poem. Mr. Finlay has also arranged for T.T.B.B. *My love is like a red, red rose and Ye banks and braes*. Of these we prefer the former. In *Ye banks and braes* the excursion into the tonic minor at the close of each verse is not in keeping. The composer is to be commended for his care in the matter of verbal accent.

Eugène Goossens's *Silence*, written for the Gloucester Festival, has just been published by Chester. Difficult though it be, it shows far more sympathy with the choralist than some of us might have expected from the composer. There is no denying its beauty. We hope that Mr. Goossens will follow up this start as a choral writer, and turn his attention especially to unaccompanied work.

Paxton's have just issued an edition of the *St. Matthew Passion* in which the music is given both in Old Notation and Tonic Sol-fa. Such an edition will be a boon to many. Our only complaint is that a good many of the pages are uncomfortably crowded. This happens especially in the double choruses—the very places, of course, in which clearness is especially desirable. In future dual-notation editions we hope both type and page will be slightly larger. The version used is that of Sterndale Bennett.

So large a parcel of part-songs and madrigals comes from Curwen's that only brief discussion is possible. There is always room for good, straightforward choral versions of fine national airs, and here are six from Ireland, arranged by Stanford: *Lay his sword by his side, How dear to me the hour, My gentle harp, They know not my heart, Quick! we have but a moment, and Oh for the swords*. As will be seen from the titles the words are from

Moore's *Irish Melodies*. The settings are for S.A.T.B., and are well within the powers of the average choir. They would serve well for quartet singing.

A somewhat more sophisticated folk-song setting is George Dyson's version for S.A.T.B. of *Up in the morning early*. Felix White's *John Anchor* is a capital part-song for T.T.B.B. His *Marriage Song* for S.S.A., unaccompanied, is cleverly written, but at the quick pace called for it would be risky so far as intonation is concerned. Mr. White is apt to spoil his work by over-chromaticism. This is especially noticeable in his *Beethoven*, a setting for mixed voices of Sir William Watson's sonnet. One finds oneself longing for a few bars of diatonic writing. This part-song, by the way, should be attempted only by choirs able to attack complex seven-part writing. A large choir is needed, too, for Cyril Jenkins's *Impressions*, as the four parts are divided most of the time. The best parts of this effective work are the simplest. There is a sense of effort about some of Mr. Jenkins's chromatic flights. Granville Bantock's T.T.B.B. setting of Suckling's *The Fond Lover* is spoiled by the terribly platitudinous opening. Eric Fogg has provided yet one more setting of Herrick's *To Blossoms*. This is for S.S.A., accompanied. It is expressive, and fairly difficult. The same composer's *The Centipede* (S.A.T.B.) is a short, humorous affair; it would perhaps be more effective as a quartet than as a part-song. C. F. Chudleigh-Candish's *Song of the Armada* for T.T.B.B. and pianoforte is commonplace in idea and treatment. E. Markham Lee's *The Shepherd's Holiday* is a capital little two-part song in canon for equal voices of mezzo-soprano compass. C. Armstrong Gibbs has written straightforward music for T.T.B.B. to the familiar old song *Hey nonny no! Men are fools that wish to die*. Two short works by Maurice Besly show a knack of getting effect by simple means—*O Lord, support us*, a S.A.T.B. setting of a beautiful 16th-century prayer, and *Sleep*, a poem by Keats. Both are for unaccompanied singing. Granville Bantock's *Jack and Joan*, for S.A.T.B., provides opportunities for light and spirited singing. The words are taken from Thomas Campion's *Divine and Morall Songs*. The music is frankly commonplace, with its successions of thirds and sixths, but the flowing rhythm and the light 'la la' accompaniment will make the song attractive. Gerrard Williams's arrangement for soprano and contralto soli (or semi-chorus) and mixed-voice chorus, unaccompanied, of the traditional *Three Ravens* is unnecessarily bleak, and some of the imitative writing is a trifle obvious.

Michael Cavendish has been comparatively overlooked so far in the revival of our old music, but that his claims are considerable is proved by his *Six Ayres to Four Voyces*, which have just been transcribed by the enthusiastic Peter Warlock and Philip Wilson, and published in separate numbers by Novello. The quick ones are particularly good. *Wanton, come hither*, and *Say, shepherds, say*, sung as they should be sung, are two of the sprightliest and most attractive part-songs I have met with for a long time (I say 'part-songs' advisedly, for both have little of the polyphonic texture of the madrigals of their period). The last page of *Say, shepherds, say*, has a rhythmic scheme that fairly takes hold of one. These six little pieces should be examined by choral conductors, as they are only moderately difficult, and (despite the wails about the expensiveness of choral music) they cost a mere twopence each.

One would like to discuss fully Sydney Grew's *Polymetric Edition of 16th Century Vocal Music* (Curwen), but space does not allow. The numbers to hand so far are Morley's *April is in my mistress' face*, and Weelkes's *O care, thou wilt despatch me and Hence care! thou art too cruel* (under one cover), Wilbye's *Adieu, sweet Amaryllis* and *Draw on, sweet night*. Mr. Grew contributes to each number a preface dealing with the rhythm of this old music, and adds a biographical and critical sketch of the composer. Without practical experience of its working with an average choir I hesitate to express too decided an opinion on Mr. Grew's system of barring. I cannot resist an impression, however, that it is needlessly complicated. After all, singers and conductors who cannot discover and express the right flexible rhythm through their own musicianship and commonsense are hardly likely to do so by such aids as frequent changes of time-signature, a liberal use of five-four, seven-four, ten-four, and constant cross-barring with dotted lines. The time-signature of Wilbye's *Draw on, sweet night* is given as three-four, four-four, two-two, yet there appears to be no difficulty in realising the rhythmic scheme with the ordinary signature of C or four-four. So elaborate a system as Mr. Grew's is likely to make singers regard the problems set up by such music as being more formidable than they really are. When all is said and done, a choir that can sing good modern part-music with the right freedom is a goodish way on the road to success with the older polyphony, and learned talk about amphibrachs and bacchics is not really helpful. Even the title of the series is unnecessarily forbidding. Is not almost all good choral music more or less polymetric? Heaven forbid that I should throw cold water on any attempt to aid our singers in the study of this fine old music, but I cannot help feeling that here, as in other branches of the art, such a thing as a fool-proof edition is undesirable, even if it be possible. Performers must not have their thinking done for them.

Havergal-Brian's *It was a lover and his lass*, for S.S.A., is a really fresh and original affair, with some arresting harmonic touches that are in the picture. It needs spirited singers and a skilful pianist. The same composer's *The Phantom Wooer* is a setting for S.A.T.B. of some gruesome words of Thomas Lovell Beddoes. The music is appropriately uncomfortable, both to singers and hearers—so much so that a choral society which rehearsed it thoroughly for a month or two would then wind up with either a collective nervous breakdown or a rebellion.

H. G.

NEW CHURCH MUSIC

During the coming months Elizabethan music will be very much discussed in this country. Some new publications will therefore be viewed with special interest by church musicians. Under the editorship of Sydney Grew there appears Byrd's *O God, give ear*, No. 1 of *Psalmes, Sonets, and Songs of Sadnes and Pietie*, 1588 (Curwen). This beautiful work is for five voices—soprano and contralto in unison, two tenors, baritone, and bass. In places where the first tenor part is uncomfortably high, small notes indicate optional singing by contraltos. Mr. Grew contributes a preface in which the subject of metre is minutely discussed, and advice given on the proper rendering of 16th century music. A short biography of Byrd is added. We wonder if this edition is

not over-edited, and whether the multiplicity of time-signatures is really necessary.

One of the latest additions to the Tudor Church Music series published for the Carnegie United Kingdom Trust by the Oxford University Press (Humphrey Milford) is a *Magnificat and Nunc dimittis* by William Byrd. Dr. Fellowes is the editor, and the service appears in F minor—a minor third above the original pitch. It needs a choir of ample resources, as altos and tenors are frequently divided. Apart from this its difficulties are not great.

Simpler than the above, and well within the powers of the average parish church choir, is a setting of the same canticles by Thomas Tomkins (*circa* 1575-1656). The editor is Edgar T. Cook, and he has transposed the music from C to E flat. This useful and effective setting is for four voices, and is published by Novello.

From Stainer & Bell come three splendid works by Byrd—his *Masses* for three, four, and five voices. If we remember rightly these three *Masses* were sung at Christmas at Westminster Cathedral under Sir Richard Terry. The editor is Dr. Fellowes, and we understand from the publishers that he is now preparing an edition for use in the English Church.

Passing to present-day music, John Pulein's setting of the *Te Deum* in D (Faith Press) may safely be recommended. The vocal writing is strong and vigorous, and though not elaborate or difficult it never lacks interest. It is dedicated to the organist and choir of Rochester Cathedral.

A revised edition of Alex. Morvaren Maclean's *The Annunciation* (Novello) has now been issued. It is a setting of Bible scenes for soprano, mezzo-soprano, tenor, and bass soli, chorus, and orchestra. The work is difficult, and contains a considerable amount of eight-part writing. The choral work is impressive, and the elaborate orchestral accompaniment is skilfully developed. Adequately performed it should have an imposing effect.

A new Easter anthem, *Jesus Christ is risen to-day*, by Sir Charles Stanford (Novello), is a setting of the well-known Easter hymn. The music is laid out for double choir—Decani and Cantoris—but there is actually very little in the nature of real eight-part writing. The first verse is set to a strong theme, sung by all the basses in unison, the other voices entering imitatively at the cadences with Alleluias. The second verse is sung in four-part harmony, unaccompanied (Decani), the organ coming in with the Alleluias sung by Cantoris at the end of each line. The third verse opens quietly with a theme given to the basses, the treatment generally being similar to that of the first verse. At the close all voices come together in triumphant Alleluias, forming an imposing finish.

In the Easter carol, *Spring bursts to-day* (Novello), Christina Rossetti's words have been set to fittingly joyous music by Geoffrey Shaw. Intended for unaccompanied singing, this admirable little work would well repay any time spent on its preparation.

G. G.

The Ealing Philharmonic Society gave an excellent concert of 'English Music of Yesterday and To-day' on January 18, under the direction of Mr. E. Victor Williams. Among many good things Stanford's *The Blue Bird* may be specified as an example of choral interpretation. The instrumental music included two Suites for strings, by Purcell and Parry.

Ad Libitum

By 'FESTE'

No doubt many of you observed a week or so ago that two music critics wrote notices of an operatic performance which they heard by wireless telegraphy. One writer was too unwell to leave his home, so a friend ran round with a set of gadgets, made the connection in a few minutes, and, the critic being unable to go to the opera, the opera came to the critic. In the other case the critic was on a visit, or was pursuing, in some wild northern region (Golder's Green, I think the settlers call it), and, instead of making Covent Garden an excuse for hurrying away, he found one of the natives who had a wireless set, and, by the gift of a string of beads or some other simple gewgaw, obtained permission to make use of it. Critics will not be able to do all their work by the fireside just yet, but they may look forward to such slippered ease in the not very distant future. The progress made lately is remarkable. Six months ago I had my first experience of music by wireless, and the effect left so much to be desired that I was unable to take it seriously. Without the headpiece, the sound—(via a gramophone horn) were barely audible. With one, they were not to be endured. A tenor nasally wept his way through 'Lohengrin's Farewell,' his sobs being punctuated by crackling noises, Morse signals, and remote syrens. To say that I heard a violin solo would be to state the case feebly. The sound, magnified, and brassy rather than stringy, bored its way into my skull in a manner suggestive of a surgical operation. A pianist took a turn. Maybe he was a normal player with a normal instrument, but as I listened, I seemed to see clenched fists smiting huge keys with senseless fury. It was not a pianoforte solo, but a cataclysm. I removed the headpiece in a hurry, and went away convinced that music by wireless needn't be written about for some years to come. But on January 20 I sat by a friend's fireside, and heard two Acts of *Aida* and a couple of *La Bohème*, with Melba bringing down the house, and I am convinced that the invention which a year ago seemed like a futile toy is about to create something like a revolution in the musical world.

Naturally, the first question that is being asked everywhere is 'How will the broadcasting of concert and operatic performances affect the box-office?' So far the reply seems to be that the box-office will gain. The optimists who say this bid us to look at the case of the gramophone, which (they tell us) by increasing the knowledge and appreciation of good music, has sent many people to the concert-hall.

I am inclined to doubt the assumption, and even if I thought it were correct I should have to point out that the analogy does not hold. The most the gramophone could do for me in the way of opera is to provide at considerable expense records of short items, and before I can use those records I have to buy a good gramophone at a cost of anything from ten pounds upwards. A wireless set can be got for a good deal less, and (as I have said) the other night it enabled me to hear a complete operatic performance, with all sorts of more or less interesting trimmings—the quiet confused sounds of the audience getting seated and rustling its programmes, the tuning of the orchestra (the wood-wind gurgles and twiddles were so near and clear as to be startling), the applause that greeted the conductor, and the 'calls,'

and highly emotional speech of the prima donna at the end. More: a voice (apparently at my elbow, but really at the broadcasting station) helps me to see as well as hear, by saying in a confidential hope-I-don't-intrude tone such helpful things as 'Mimi is about to enter'; 'It is now day, and the people come out of the inn'; 'The market women enter, bearing [of all things!] market produce.' I am an enthusiast for the gramophone, and I believe that it will continue to do much for us that wireless can never do. For example, it can give us music of a type that is not likely to be broadcast, and it has the further advantage of being always available. Wireless, on the other hand, is bound to cater for the general taste and to work at fixed times. But wireless will beat the gramophone hollow when we want to hear a whole concert or opera, and, moreover, we are not bothered by having to jump up to change records and needles and to wind up motors. Wireless wins hands down, too, so far as ensemble effects are concerned. For example, the climaxes in *Aida* the other night were quite thrilling, despite the fact that one seemed at times to be listening through the wrong end of a telescope, so to speak. The gramophone gives us more power, especially in records of the Caruso type, but it has the contrary effect of a single thing magnified. (Thus Heifitz, so far as sonority is concerned, is far better heard through the gramophone than in the concert-hall.) And it cannot yet give us (as wireless opera does) the effect of a tremendous lot going on.

Bearing in mind that this Covent Garden broadcasting was fixed up at short notice, and that it is apparently the first attempt to transmit opera direct from the stage, it cannot be denied that the success is astounding and the possibilities practically unlimited. Do I exaggerate? If you think so remind yourself of two facts: (1) Melba singing at Covent Garden was plainly heard not only all over Great Britain but also at Copenhagen, Paris, Stockholm, and Madrid. (2.) A few days ago conversation was carried on between London and New York so distinctly that an American speaker sounded at times as if he were telephoning from a mere mile away. After this who can set a limit to what is possible in the way of long distance music? Already Melba is talking of being the first to sing from London to New York. And she'll do it soon.

The gramophone may or may not have increased the number of concert-goers, but we may be sure that in the long run wireless will not do so. There are too many advantages in listening at home. If you don't like an item you have only to take off your receiver; you may dodge such irritating things as encores, ovations to perspiring prima donna conductors, and so forth. In the concert-room there is no escape.

Discussing this subject with a wireless enthusiast the other day, I expressed the opinion that the day of the concert in its present form will soon be past, and I was interested to hear from my friend that our best-known novelist-scientist had in conversation with him some years ago prophesied the same thing. The services of our leading performers will be retained by the broadcasting company, and daily concerts (afternoon and evening) will be transmitted to all the world and his wife. A subscription fee will have to be charged, for the present system of free-gratis-and-all-for-nothing is obviously one that cannot continue. How a charge is to be made is not clear, seeing that the

purchase of a set gives one the freedom of the ether. Will there be an appliance of the gas-meter type, by means of which listeners will be charged so much per thousand feet of music? Be this as it may, it needs no great daring or imagination to foretell that public concerts, as we know them to-day, will gradually diminish until only a few outstanding soloists or an occasional choral or orchestral performance of special interest, will draw us up to town. Opera will be affected later, when success crowns the experiments now being made in the direction of wireless photography. Already enough has been done to justify the belief that eventually scenes as well as sounds will be transmitted.

How music by wireless will affect professional performers seems to be clear: it will gradually squeeze out all but the handful of tip-toppers—just the few specialists in their various departments, who will be sufficient for the provision of the daily programmes. Composers, teachers, and publishers will probably suffer little, if at all, for people will always enjoy making their own music to some extent, and choral and orchestral societies will continue to flourish because of their social attraction. The evening press will, I believe, be badly hit. Thousands of folk, who at present buy an evening journal for some special item, such as cricket and football results, will prefer to get it free by wireless. Finally, the British National Opera Company is to be congratulated on its enterprise in this matter. How soon it will regret its success remains to be seen. I have already come across a few people who will in future take their opera at home in preference to going out for it. But the B.N.O.C. can easily make things right by broadcasting only on occasional evenings, and in shortish extracts—just enough to whet the public appetite, and no more. By the way, is it too late to plead for the disuse of those hideous terms 'listening-in' and 'broadcasted'? If you are not listening-in are you listening-out? As for 'broadcasted,' it will be time to defend the word when we speak (for example) of bread being casted on the waters.

LADY BEECHAM'S PRESS AGENT

Mr. Hannen Swaffer devoted a column of the *Daily Graphic* of January 8 to my discussion of those *Merchant of Venice* press notices. Mr. Swaffer slipped in one respect. He took my imaginary 'wangling' of Mr. Scholes's paragraph and classed it with the feats of Lady Beecham's press agent. However, as the fictitious example was no worse than some of the real ones, no harm was done. A few days later Mr. Swaffer wrote in the *Daily Graphic*:

Lady Beecham informs me that, although she thinks her press agent could have been more discriminative in his selection of press notices, the article in the *Musical Times*, quoted in the *Daily Graphic*, does great injustice to her son's opera. The *Musical Times* gave the impression that all the newspaper criticisms were bad, whereas, as a matter of fact, there were many exceedingly favourable, particularly those in the *Daily Telegraph* and *Morning Post*.

The answer is easy. My object was, primarily, not to show whether the opera was good or bad, but to draw attention to a scandalous misuse of newspaper notices. If there were 'many exceedingly favourable,' why didn't the agent rely on these instead of distorting unfavourable pronouncements? And, if the *Daily Telegraph* critic was

'exceedingly favourable,' why was it necessary to take the praise he bestowed on one of the performers and pretend that it applied to young Adrian's music? A complaint as to 'great injustice' comes funnily from people who treated the critics with a degree of unfairness that staggered even that tough-hided race.

Gramophone Notes

By 'DISCUS'

For once in a way no orchestral, band, or chamber music records have been received for notice. Presumably the manufacturers look on this part of the year as one in which the gramophonist's fancy lightly turns to dance and song, and to little else. There are, however, one or two good string and pianoforte solo records. For example, here is Thibaud, delightful in the familiar *Tambourin* of Rameau, and brilliant in his own version of Wieniawsky's showy *Saltarello* (H.M.V. 10-in.).

Capital, too, is a 10-in. *Æ.-Voc.* of Lionel Tertis playing Kreisler's *Rondino*, and a tuneful movement from d'Ambrosio's *Petit Suite* No. 2.

Less satisfactory in several ways is a H.M.V. 12-in. d.-s. of Cedric Sharpe's performance of Saint-Saëns's *Le Cygne* and W. H. Squire's arrangement of *Drink to me only*. Surely this graceful melody of Saint-Saëns calls for the minimum of *rubato*. Mr. Sharpe's swan is quite a temperamental fowl, with an occasional leaning in the direction of rag-time. There is a tendency to sentimentalise *Drink to me only*, thanks partly to the arranger. Mr. Squire's success as a popular ballad composer is due largely to an invertebrate harmonic idiom that is quite out of place in the treatment of folk-song. I need only point out that, like the tenth-rate organist, he cannot resist the temptation to emasculate the close by giving it a plagal cadence with the flattened submediant.

Another violoncello record is one of Maurice Dambois in Chopin's *Nocturne* in D flat and a *Canzonetta* of Du Port. The phrasing of the Chopin strikes me as being matter-of-fact, and lacking in the dreamy elegance called for.

Lamond is heard on a H.M.V. 12-in. d.-s. in the Minuet from Beethoven's E flat Sonata, Op. 31, No. 3, and Glinka's *L'Alouette*. The former, being a good reproduction, needs no comment. The Glinka is very brilliant and enjoyable. Another excellent pianoforte record is that of Rachmaninov in his own transcription of the Minuet from the *L'Arlesienne Suite* No. 1. (H.M.V. 10-in.). The only fault about these pianoforte records is an occasional effect of a rather jangling overgrown musical-box.

The English Singers are to the fore with a fine H.M.V. 12-in. d.-s.—Gibbons's *What is our life?* and Tomkins's *When David heard*. Both show an advance on previous records in several respects. The balance and blend are better (although the high notes of the bass occasionally cut through the texture with some edgy tone) and the words are clear. Both these madrigals happen to be of a type that is better suited to a largish choir than to single voices. They are as big in their way as a Handel chorus, and could well carry as much tone. However good the performance by soloists may be, there is inevitably a sense of effort in the more exacting passages. Moreover, this splendid Gibbons work has a sombre weight about it that can be realised only when sung by a choir.

But we know that at present the gramophone gives better results with a few voices than with many, so we may be thankful when the few are so good as are these English Singers. The madrigal by Tomkins will probably be a revelation to many, as the composer is rather overshadowed by Byrd, Gibbons, and Weelkes. It is a setting of David's lament for Absalom, and the music rises to climax after climax of emotion. Of course the purely personal character of the text disappears, and the effect is that of a crowd lamenting. But the result is so fine that nobody will complain if the expression is general rather than intimate. I may as well repeat that users of these madrigal records will ensure full profit and enjoyment only by obtaining a copy of the music.

The other choral record in this month's batch unfortunately calls for hard words—or rather the performance does. The record is an all-too-faithful reproduction of some sloppy singing of sentimental arrangements of *Darling Nelly Gray* and *Sally in our Alley*. I hate saying harsh things, and when people are doing their best I will go a long way round in order to avoid saying them. But the Criterion Singers, having good voices and the ability to sing well together, are, judging from this record, either not doing their best or are hazy as to the difference between the best and the worst. Short phrases are broken up, the time and rhythm are constantly sacrificed to some superficial emotional effect, and all the cheap tricks of the worst male-voice quartet are duly trotted out. So much is this the case that I was at first in doubt as to whether the singers were burlesquing some of their weaker brethren. I am sorry to make myself unpleasant over this record, but the influence of the gramophone is now so widespread that anything calculated to lower the popular idea of what constitutes good part-singing should not be allowed to pass without protest.

Some vocal solo records call for little more than bare mention. The singing is, as a whole, good and the reproduction capital—better than the music deserves in most cases. 'Ballade de Jeanette' from Levaude's *Le Rotisserie de la Reine* and 'Les Larmes' from Massenet's *Werther*, sung by Leila Megane (H.M.V. 10-in. d.s.); Schubert's *Wohin?* sung by Frieda Hempel (H.M.V. 10-in.); *When love is kind*, sung by Lucrezia Bori (not a good fit; this simple old ditty needs less shrewish treatment) (H.M.V. 10-in.); the 'Waltz Song' from *Tom Jones*, sung by Caroline Hatchard (Æ.-Voc. 12-in.); *Non più andrai*, sung by Eric Marshall (a very spirited piece of singing, with the orchestral accompaniment exceptionally well recorded) (Æ.-Voc. 12-in.); Molly Carew's *The Piper of Love*, and Melville Gideon's *Weaver of Dreams*, sung by Kathleen Destournel (Æ.-Voc. 10-in. d.s.); H. F. Best's *Eileen Adair* and Gene Williams's *Caravan*, sung by Sydney Hamilton (Æ.-Voc. 10-in.); Monk Gould's *The Curfew* and Ciro Pinsuti's *The Raft*, sung by Robert Radford (alas! that R. R. should lavish that voice of his on such tosh!) (H.M.V. 12-in. d.s.).

There remain only a capital batch of dance records from the Æolian Vocalian Company. They are all foxtrots, and most of them are played by American bands, and abound in funny noises. But there are signs that the composers' slender stock of ideas is petering out. All kinds of sources are now being tapped. *Yankee Doodle* is made the basis of the *Yankee Doodle Blues*; the Japanese National Anthem

is disrespectfully treated in *Japanese Moon*. (This foxtrot, by the by, has a couple of passages in which the whole-tone scale is exploited with amusing results.) Schubert's F minor *Moment Musical* is drawn on by another bankrupt mind; a fragment of Tchaikovsky's *March Slave* crops up elsewhere, and there are other petty larcenies. But I can forgive a good deal when the performance is so crisp and the rhythms so well handled as they are in these dance records. It may not be a very high-class thing that these bands set out to do, but such as it is, they do it with gusto and conviction. When all our performers of good music are anything like as all-alive-oh, we shall see queues at the concert-hall more often than we do at present.

Occasional Notes

In order to show that the book trade is rapidly returning to pre-war conditions, the December issue of *The Bookseller and the Stationery Trades Journal* gave a statistical table of works published during 1922. Books dealing with music make an unexpectedly good show, no less than a hundred and eighteen being published and ten appearing in new editions. This points to a healthy public interest in the art, for comparatively few of these works are of a purely technical character. As will have been seen in our review columns during the past year, the great majority are for the lay reader. It is worth noting that the *Bookseller's* list classifies the works under forty-nine heads, and that, in regard to total, music comes sixteenth, hard on the heels of 'Sports, Games, and Pastimes,' 'Topography,' and 'Travel and Adventure,' and well ahead of 'Bibliography and Literary History,' 'Natural History, Biology, and Zoology,' and 'Poetry and the Drama.' Top place of course goes to 'Fiction,' with well over the thousand; the bottom of the poll to—can you guess?—'Aeronautics,' with one new book, and 'Philately,' with three.

A few months ago we drew attention to the steadily increasing popularity of *The Apostles*. Our belief that this great work, laid aside for good reasons during the war, will quickly establish its position wherever it is adequately performed, is strengthened by a letter from Dr. Harding, conductor of the Bedford Musical Society. He tells us that the Society's performance of *The Apostles* last season was so much appreciated that requests for a repetition have been received from all sides. It will therefore be given again on May 27.

The hundredth performance of *The Immortal Hour* at the Regent Theatre is a matter for congratulation all round. A modest bouquet may even be cast to effete old London for playing up so well. Who would have expected Rutland Boughton and Fiona Macleod to run where Arnold Bennett could not even get going? And not at art-y Chelsea, or Hammersmith, or Hampstead, but—at of all unlovely places—in the Euston Road! We hope to record at least another hundred performances. The success of a work of this type is full of significance for the future of British opera. Readers who have not yet visited the Regent are advised to do so, and they may be recommended also to prime themselves first either with a copy of the

(Continued on page 119.)

EASTER CAROL

Words by CHRISTINA ROSSETTI

Music by GEOFFREY SHAW

LONDON : NOVELLO AND COMPANY, LIMITED ; NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

Quick and with energy

SOPRANO

ALTO

TENOR

BASS

Spring bursts to-day, For Christ is ris'n, and

Spring bursts to-day, For Christ is ris'n, and

Spring bursts to-day, For Christ is ris'n, and

Spring bursts to-day, For Christ is ris'n, and

(For practice only)

Quick and with energy

all the world's at play ; Sweet spring is come at

all the world's at play ; Sweet spring is come at last,

all .. the world's at play ; Win - ter is past, Sweet spring is

all the world's at play ; Win - ter is past, Sweet

lightly

lightly

lightly

lightly

mf

mf

mf

mf

last, is come at last. Up lift thy head, O pure white li - - ly,
 spring is come at last. Up lift thy head, O pure white li - - ly,
 come, is come at last. Up lift thy head, O pure white li - - ly,
 spring is come at last. Up lift thy head, O li - - - ly, through the

through the win - ter dead; Be - side your dams, Leap and re-joyce, . . . you
 through the win - ter dead; Be - side your dams, Leap . . . and re-joyce, . . . you
 through the win - ter dead; Be - side your dams, Leap . . . and re-joyce, . . . you
 win - ter dead; . . . Be - side your dams, Leap, leap and re-joyce, you

mer - ry - ma - king lambs. All herds and flocks, . . Re -

mer - ry - ma - king lambs. All herds and flocks, . . Re -

mer - ry - ma - king lambs. All herds and flocks, Re - joice, . . re -

mer - ry - ma - king lambs. All herds and flocks, Re - joice, . . re -

A little slower

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

A little slower

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, men, birds and ev - 'ry thing,

Still a little slower

an - gels, and men, . . . and birds and ev - 'ry thing. . .

an - gels, and men, . . . and birds and ev - 'ry thing. . .

an - gels, and men, . . . and birds and ev - 'ry thing. . .

an - gels, men, birds and ev - 'ry thing. . .

Still a little slower

JESUS CHRIST IS RISEN TO-DAY

SHORT ANTHEM FOR EASTER

BY

C. V. STANFORD

(Op. 192, No. 3.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY, CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito

ORGAN

mf

Dec.
SOPRANO

ALTO

TENOR

BASS

Je - sus Christ is ris - en to - day, . . .

Can.
SOPRANO

ALTO

TENOR

BASS

Je - sus Christ is ris - en to - day, . . .

JESUS CHRIST IS RISEN TO-DAY

- lu - ia! Al - le
 - lu - ia! Al - le - lu - ia!
 Our tri - um - phant ho - ly day,
 - lu - ia! Al - le
 - lu - ia! Al - le
 - lu - ia! Al - le - lu - ia!
 Our tri - um - phant ho - ly day,
 Al - le - lu - ia! Al - le - lu - ia!
 - lu - ia! Al - le - lu - ia!
 Al - le - lu - ia!
 Who did once, up - on the Cross, Suf - fer to re - deem our
 - lu - ia! Al - le - lu - ia!
 - lu - ia! Al - le - lu - ia!
 Al - le - lu - ia!
 Who did once, up - on the Cross, Suf - fer to re - deem our

(2)

JESUS CHRIST IS RISEN TO-DAY

Al - le - lu - ia! Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia! Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia! Hymns of praise then

loss. Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

loss.

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

JESUS CHRIST IS RISEN TO-DAY

ia! Al - le - lu ia! ia! Al - le - lu ia! ia! Al - le - lu ia! ia! Al - le - lu ia! ia! Al - le - lu ia! But the pains that

ia! Al - le - lu ia! ia! Al - le - lu ia! ia! Al - le - lu ia! ia! Al - le - lu ia! But the pains that

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! He . . eu - dured . . . Our sal - va - tion

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! He . . en - dured . . . Our sal - va - tion

(5)

JESUS CHRIST IS RISEN TO-DAY

Al - le - lu - ia !

Al - le - lu - ia !

Al - le - lu - ia !

Al - le - lu - ia !

Al - le - lu - ia !

Al - le - lu - ia !

hath . . . pro - cured ;

Now . . a - bove the sky . .

hath . . . pro - cured ;

Now . . a - bove the sky . .

cres.

Al - le - lu - ia !

Al - le - lu - ia !

sf Al - le - lu - ia ! . . . *f*

He's King, . . . Where the an - gels ev - er

Al - le - lu - ia !

Al - le - lu - ia !

sf Al - le - lu - ia ! . . . *f*

He's King, . . . Where the an - gels ev - er

f

(6)

JESUS CHRIST IS RISEN TO-DAY

The musical score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Each vocal part has a melodic line with lyrics in Italian and English. The piano part provides harmonic support with chords and moving lines. The tempo/mood is marked 'senza rall.' (without slowing down).

Vocal Parts:

- Soprano:** - ia! A - - - - - men.
- Alto:** - ia! A - - - - - men.
- Tenor:** - ia! A - - - - - men.
- Bass:** - ia! A - - - - - men.

Piano Accompaniment:

The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. The tempo/mood is marked 'senza rall.'.

(Continued from page 114.)

vocal score or libretto (Stainer & Bell) or with a copy of Mr. A. J. Sheldon's booklet 'Notes on *The Immortal Hour*,' which may be bought at the theatre. And it is to be hoped that a seat will be filled by the writer of the note which appears in 'Sharps and Flats' on page 126.

A few months ago, discussing Mr. Neville Cardus's book on cricket, 'Feste' mentioned Mr. Ernest Newman's liking for the prize-ring, and also alluded to the fact that Mr. Thomas Moulton, an occasional contributor to this journal, wrote football reports for the *Weekly Dispatch*. How things get round, and improve on the journey, is shown by the following extract from a recent issue of our entertaining contemporary, *The Musical Courier*:

Le Courier Musical says that an English composer, Ernest Neroman, enjoys himself in acting as referee for boxing matches in his off moments (can this be merely a slight mistake for the celebrated Earnest [sic] Newman?); and that Thomas Monet, a contributor to the *Musical Times*, is a football reporter otherwise. Which reminds us that two venerable New York critics, Messrs. Krehbiel and Henderson, started out as baseball reporters for daily papers; that Henderson is still a great yachting reporter and wrote an authoritative textbook on navigation; and that Dr. Sigmund Spaeth, no longer with the daily press, used to write music criticisms and tennis reports with either hand and equal facility.

Messrs. Earnest Neroman and Thomas Monet will thus see that they are in good company.

We are asked to state that the Archbishops' Committee on Church Music, having made considerable progress with its task, will be glad to consider suggestions from persons interested in the subject. In order to define the limits within which suggestions should be kept, we remind readers that the Committee's terms of reference are 'To consider and report upon the place of music in the Worship of the Church, and, in particular, the training of Church musicians, and the education of the clergy in the knowledge of music as a branch of liturgical study.' Communications should be sent to the hon. secretary, Mr. E. G. P. Wyatt, Rustington Hall, near Littlehampton.

No doubt our friend Mr. Stanley Roper enjoyed the following *Evening Standard* paragraph as much as the rest of us:

A CHAPELS ROYAL CHOIR FEAT.—The choir of the Chapels Royal can rise creditably to an occasion. For the last four Sundays the organ in the Marlborough House Chapel has been out of order, so that the boys have had to go through the services without any musical accompaniment at all. This has been done without a false quaver, and proves how thoroughly Mr. Stanley Roper, His Majesty's organist and choirmaster, has trained the choir.

We can assure the writer that unaccompanied singing, 'without a false quaver,' is not uncommon even in mere parish churches. Indeed, it is often indulged in, without being made necessary by a refractory organ.

The *Evening Standard* enthusiast goes on:

The Marlborough House Chapel is very small, and the congregation rarely exceeds twenty. The only member present recently who probably did not feel the service strange without the music was Queen Alexandra's sister, the ex-Empress of Russia, who for so long attended the services of the Russian Orthodox Church, where the ritual always is without music. The old and ignorant distinction between music and singing dies hard.

Elgar's Violin Concerto has just had its first performance in South Africa, and a very successful one it was, judging from the *Cape Times* report. The players were Miss Ivy Angove and the Cape Town Municipal Orchestra, under Mr. Theo Wendt. Both soloist and conductor are well known in this country, and their many friends will be glad to hear of their co-operation in bringing Elgar's work to South African audiences.

We fancy there will be a rude awakening for all concerned in the following modest announcement which appeared in the *Daily Telegraph* of January 2:

TO CONCERT ORGANIZERS.—Mr. ——— (M.A. Oxon.) has the greatest pleasure in RECOMMENDING for their utterly unsurpassable excellence as pianists and impromptu composers, the Misses ——— and ———, ——— Worthing. Offers of engagements for picture palaces, concert parties, dinners, and as accompanists will be treated with silent contempt. PUBLIC CONCERTS ONLY. Distance no object.

For utterly unsurpassable assurance this is surely the entirely illimitable limit.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

DIPLOMA DISTRIBUTION

On Saturday, January 20, Dr. Alan Gray, President of the College, presented the diplomas to the recently elected Fellows and Associates.

Among those present were Sir Hugh Allen, Mus. Doc., vice-president, and the following members of the Council: Dr. W. G. Alcock, M.V.O., Dr. Harold Darke, Dr. Eaglefield Hull, Dr. H. G. Ley, Dr. Charles Macpherson, Dr. Stanley Marchant, Dr. H. W. Richards, Dr. F. G. Shinn, and Dr. H. A. Harding, hon. secretary.

Dr. Harding made the following announcement: For the Fellowship diploma there were eighty-four candidates, of whom twenty-four passed; for the Associateship diploma there were a hundred and forty-six candidates, of whom fifteen passed. The Fellowship Lafontaine Prize was awarded to F. W. Rushton; the Fellowship Turpin Prize to F. Dodson. The Associate Lafontaine Prize was awarded to C. E. Jarvis; the Associate Sawyer Prize to H. H. Sykes.

The diplomas were then presented to the successful candidates.

PASSED FELLOWSHIP, JANUARY, 1923

Altham, G., Burnley	Manton, W. A. J., London
Askow, N. Market Drayton	Murray, A. J., London
Austin, G., Worcester	Neill, W., Edinburgh
Chapman, D. J., Mus. B., Eccles	Pocock, P. W., Egham
Crompton, E., Radcliffe, Lancs.	Renton, Miss M. T., London
Darch, R. F. J., London	Rushton, F. W., London (Lafontaine Prize)
Dent, E. M., London	Rushworth, T. A., Manchester
Dodson, F., Huddersfield (Turpin Prize)	Sampson, G., New Beckenham
Frost, A. S., Slaithwaite	Seymour, E. A., London
Hardy, R. K., London	Temple, A. E., London
Haylett, F. E., London	Tucker, A. E., Bath
Jones, S. W., London	Warren, A., London

PASSED ASSOCIATESHIP, JANUARY, 1923

Allsop, A. H., London	Morgan, J., Blaenavon
Dawes, T. G., Brighton	Newman, F. E., Lowestoft
Harris, E. A., London	Parsons, F. A., Bangor,
Higgins, G. J., Bristol	Co. Down, Ireland
Hughes, O., London	Phillips, E. V., London
Jarvis, C. E., Port Sunlight	Sayers, G. W., Gt. Yarmouth
(Lafontaine Prize)	Sharrocks, F., Rochdale
Lickfold, L. A., Portsmouth	Sykes, H. H., Huddersfield
Macshane, A. H., Broadstairs	(Sawyer Prize)

THOMAS SHINDLER, *Registrar*.

Appended are the Reports of the Examining Boards :

FELLOWSHIP ORGAN-WORK

We are glad to be able to express our opinion that there has lately been a decided advance in the standard of organ playing at these examinations. Certain gross faults, such as the excessive and inartistic use of the Swell pedal, have been much less in evidence than they were even a few years back. And in the matter of registration most of the candidates seem to have realised the fact that a slavish attention to the printed stop and dynamic directions must be always subjected to a consideration of the characteristics of the particular organ they are playing, and the acoustic qualities of the building in which it stands.

The rendering of the other tests calls for a few remarks. Candidates are rather apt to ignore the printed metronome marks. A faultless rendering of the vocal score at a very slow pace will certainly serve them no better than one played at the correct tempo even if the latter be not entirely free from mistakes.

The standard of extemporisation is still too low, but it is pleasant to be able to record a distinct improvement under this heading.

ALAN GRAY (*Chairman*).
CHARLES MACPHERSON.
A. HERBERT BREWER.

FELLOWSHIP PAPER-WORK

There seemed to be a lack of definite aim in the examples of free (modern) counterpoint, which on the whole were disappointing. Imitative writing should have been more in evidence. There was decided improvement in the strict scholastic counterpoint. The harmonization of the given first violin part for string quartet was satisfactory, but the technique of string writing was often weak, and displayed a lack of experience.

There was a want of variety and device in the working of the ground-bass. The contrapuntal idiom should be introduced more freely in the setting of music to words. Square-cut part-song writing seldom obtains pass marks in this composition test.

The present-day attention given to aural training is producing good results. There continues to be a great improvement in writing down the dictated ear-tests.

F. J. READ (*Chairman*).
J. FREDERICK BRIDGE.
WALTER PARRATT.

ASSOCIATE ORGAN-WORK

The examiners found a marked absence of all-round ability. Many candidates were able to play the set pieces fluently, but in the tests showed a deplorable lack of musicianship. On the other hand, a good number of candidates played the tests passably and even well, and yet in the set pieces showed faulty technique and crude interpretation. Not infrequently the spirit of the music was completely misunderstood. This showed itself in many ways, e.g., the flow of a movement would be held up for a change of stops, or the effect of a climax spoiled by too early addition of heavy stops. The brisk rhythmical figures in the Bach Fugue were often stodgy, and registered too heavily. The Bach Trio was sometimes played with badly balanced manuals, or with an uncoupled 16-ft. pedal. The *Allegro* of Stanford often became muddy owing to lack of pace and clear definition. In the *Intermezzo* of Frank Bridge the treatment was usually too rhapsodical, and the two bars of cross rhythm in the middle section were hardly ever played correctly. Technically there was a general want of neatness

and finish, the left hand being generally the offender; pedals were not prompt, and few candidates seemed to realise the possibility of phrasing a pedal part.

On the whole, the score reading and transposition were better, though there is still much room for improvement. Candidates should remember that the ability to transpose and read from vocal score with certainty and confidence is part of the equipment of every organist. The metronome time in these tests should be more carefully observed; some candidates come to grief by playing them too fast—this was most noticeable in playing from score. In the transposition test several candidates pedalled the bass an octave lower than written, thus spoiling the outline of the part.

The accompaniment test was still poor; elementary misreading of chords was quite common, and the simple unharmonized melodic phrase was often played with wrong note-values. Many candidates began far too loudly, apparently forgetting that they were playing the accompaniment of a quiet solo, and that the introductory bars should have been in keeping. Both introduction and accompaniment, were, as a rule, registered in a manner more suitable for a large choir than for a soloist.

E. T. SWEETING (*Chairman*).
E. T. COOK.
HARVEY GRACE.

ASSOCIATE PAPER-WORK

Counterpoint.—The standard, as a whole, was very good. It should be observed :

(1.) That as one of the chief characteristics of counterpoint is imitation, florid counterpoint would gain in musical value if some of the entries were imitative.

(2.) That in adding parts to a given part in the style of the Polyphonic School of the 16th century it is assumed that candidates will attempt some imitation and not confine themselves to 'plain counterpoint,' especially when the given part obviously lends itself to fugal treatment. They should also attempt to reproduce the free rhythmical accentuation of the separate parts that is such a characteristic feature of the period.

Melody.—This was not well done. With few exceptions candidates showed a poor sense of natural harmonic progression.

Figured Bass.—The standard was below the average, the chords being badly placed and little attention given to the contour of the melody.

Fugue.—The counter-subject was generally poor and the knowledge of the principles of double counterpoint very superficial. Few candidates showed that they really understood what constituted a good bass, and few ventured beyond moving in thirds and sixths with the subject. A study of 'The Forty-Eight' is an obvious corrective.

Modulation.—This showed a general lack of musical sense.

Questions.—Candidates should be more precise.

STANLEY MARCHANT (*Chairman*).
C. H. KITSON.
H. A. HARDING.

THE PRESIDENT'S ADDRESS

It is my pleasant duty to congratulate the recipients of the diplomas on their success in a severe examination, and one that is not likely to become less severe in the future. You have been told on previous occasions that our object in these examinations is to insure, so far as examinations can insure, that successful candidates shall not be merely organists but good all-round musicians. This is undoubtedly our aim. But to-day I am going to talk to you about the organ, and why it is not so appreciated as it ought to be by many musicians who do not play upon it. Yet the organ is increasingly popular. Walking along the streets of the City, we may see organ recitals announced on every Church door, and some of these, at all events, are always crowded. The experience of many, including myself, is that a purely Bach recital draws the largest audience, so that the taste of the public is shown to be sound. But having in mind the existence of the prejudice I spoke of, I approach my subject rather in the spirit of Calverley (*Lines on hearing the Organ*) :

'But I've heard mankind abuse thee,
And, perhaps it's rather strange,
But I thought that I would choose thee
For encomium, as a change.'

I should add that the organ Calverley heard was of the barrel variety. He is aware of its defects:

'Tell me, Grinder, if thou grindest
Always, always out of tune?'

and

'Tis not that I care so greatly
For the same thing played so oft.'

In spite of which he sings:

'Dearly, dearly do I love thy grinding.'

Now organists themselves have been partly to blame for this want of appreciation. They have been liable to adhere too closely to their organ-stool, and have not attended sufficiently to their general musical 'culture,' if I may use a word that has been rather discredited in recent years. But as regards the organ, what are its defects? Shortly, the following: Deficiency of attack; inability to vary the tones, save by mechanical means; and the ponderosity arising from these same unvaried tones. Now no instrument is perfect. The absolute want of sustaining power in the pianoforte is surely a defect. The violin, perhaps the most perfect of instruments, cannot get on by itself, and harmony except in two parts is denied it, save at the cost of somewhat painful effort. This is also the case with the wind family, which comprises purely melodic instruments. These have the additional disadvantage of specialised tone, which renders their unduly continued use unpleasant. I imagine critics are apt in their minds to estimate the organ by comparing it with the orchestra, but surely it is unreasonable to compare the efforts of a lone man at a solitary instrument with the results obtained by fifty to a hundred players, operating on about twenty kinds of instruments! Now as to the organ's admitted defects. Let us first of all consider 'attack.' I submit that strictly speaking the only instruments that have real attack are those of the string family. There can be no mistake as to the correctness of the term in their case. But in all other instances—save perhaps in that of the pianoforte, where we have second-hand relations with strings, and the trumpet, where the quality of tone seems to justify the term—the word 'attack,' as we use it, means simply prompt speech and entry. And of these requirements the organ is quite capable, if the action is good. But the 'bite' of the strings is badly wanted, and I have often thought that our pedal might be improved by the addition of a stop of pianoforte wires controllable as to power by the player. This evenly prolonged tone is undeniable, and if people don't like it, then there is nothing more to be said. It is this very characteristic that gives the organ its majestic effect, which everyone on occasion must admit. Minor objections are that it combines badly with orchestra, a characteristic that probably is largely due to its temperament. Some acute ears find pain even in the combination of pianoforte and orchestra for the same reason, therefore I do not think that there is any future for organ concertos, and where, as in many choral works, organ and orchestra must be combined, it is probably desirable that the organist should, so far as he can, put his major thirds in the corner. An organ to sound its best demands: (1) A good player; (2) That it is a good specimen of its kind; (3) That the building be sympathetic. The first two items are required by all instruments. We all know what a fine violinist makes of a poor fiddle. In the same way it is astonishing how well a good player will make a bad organ sound, as in his case the sounds are made for him. He can produce his results only by rhythm and phrasing, two necessities which were much neglected by most organists in the past and by some in the present. An organ also requires a more sympathetic building than other instruments, and in particular it calls out for headroom for its pipes. Now what is to be said in favour of this despised instrument?

- (1.) It can produce sounds, high and low, unobtainable otherwise. I do not attach so much importance to the first, but surely the low notes are extraordinarily valuable. What a magnificent effect is

that of a big 32-ft., and, indeed, of the whole of a fine pedal organ! And what a poor thing an orchestral pedal-point is compared to that obtainable on the organ! I venture with due modesty to suggest that every orchestra would be enriched by the addition of a set of big pedal-pipes.

- (2.) The organ is capable of considerable colour apart from its proper tone, the Diapasons. Here, again, we must compare its possibilities with single instruments, and not with the orchestra, and its nearest rival, the pianoforte, is far behind it in range and variety of colour. The imitation of the orchestral wind has been carried to a remarkable pitch, though no one would venture to compare these imitations with their originals inspired with living breath. The same may be said of the modern so-called 'string stops.' But of course all these must be used with reserve. It is bad registration, as it would be bad orchestration, to use these specialised tones incessantly.
- (3.) The rolling tone of the Diapason family is surely a splendid thing. It is this that has inspired Milton in many passages, and it is interesting to note that Sir Arthur Quiller Couch, in a recently published volume, ascribes to the poet's practise of the organ the rhythm of his verse: that majestic rhythm that pervades *Paradise Lost* from end to end—a rhythm that no other poet has possessed. Tennyson, too, calls Milton the 'God-gifted organ voice of England.'
- (4.) The organ is pre-eminently a contrapuntal instrument. I should have said that this was universally admitted; but the other day I met with a queer freak of criticism denying this. The writer maintained that Bach only wrote in this style for the organ, because he always wrote contrapuntally. This theory has the merit of novelty, at all events. Bach's Clavier Fugues are perfect and beautiful things, but surely the Organ Fugues are bigger?

There is another charge against the organ—that with the exception of Bach none of the great masters have written for it. It is rather hard nowadays to know who the great masters are, or even whether there were any. We used to think pretty well of Beethoven, but at the present time he seems to be a favourite target for bricks thrown by our younger critics. I met with the following the other day:

'The next item was Beethoven's interesting Quartet, Op. 130. We wish this composer had confined himself to his posthumous works.'

Apart from the pious wish, the epithet 'interesting' is delightful. It is just the word that people use in acknowledging the receipt of new works about which they find it hard to say anything.

Well, let us use the term 'prominent composers,' and run through their names since the time of Bach. Handel we know was a great organist, and I think that if the English organ of his time had possessed the pedals to which he had been accustomed, he might have written organ works instead of concertos. But I do not know that we have missed much, as Handel's instrumental music compares badly with that of Bach, and with his own choral works. After Handel and Bach the whole style of music changed—Bach was forgotten for nearly a century, and the irresistible attraction of the swelling orchestra and the expanding opera were powerful counter-attractions. The musician was no longer necessarily a church organist, as he had generally been, and if a musical boy did not happen to belong to a choir he did not learn the organ, which only existed in churches. All the 'prominent composers' learnt the clavier or pianoforte more or less, and many of them wrote for it incidentally; but why should they write for the organ if they had never learnt it? Thus Haydn studied the clavier and violin, which were quite sufficient to occupy him. Weber and Wagner were absorbed in opera, the former being a fine pianist. Schubert may have done a little at the organ, but his principal interest was the violin. Beethoven seems to have played the organ as a boy at Bonn, but he may have been put off by its quality, for Hopkins with

unusual decision says of this organ, 'It is not a good instrument.' It has the distinction of having all its metal pipes made of lead. Chopin wrote entirely for the pianoforte. Berlioz, who is reported to have been only an indifferent pianist, confined himself to orchestra and opera; but in his book on orchestration he writes apropos the incompatibility of organ and orchestra, 'The organ is the King, the orchestra the Emperor.' Why should any of these composers have written for the organ? Now for those who were players of it. I quote an account from one of Mozart's letters on a visit to Stein, an organ and clavier maker of Augsburg:

'When I told Herr Stein that I should like to play on his organ, he was greatly astonished. "What! a man like you, a clavier player, willing to play on an instrument which allows of neither *piano* nor *forte*, which has no *douceur*, no expression, but goes on always the same!"

"All that has nothing to do with it. To my mind the organ is the King of instruments."

'We went into the Choir. I began to prelude, at which he laughed with delight, then followed a fugue. "I can well believe," said he, "that you enjoy playing the organ when you play like that."

Don't you think we all, organ critics included, would have laughed with delight if we had heard Mozart play? I cannot say why Mozart should not have written for the instrument he admired so much. In those two wonderful Fantasias in F minor written for a mysterious piece of mechanism called a musical clock, he shows what he could have done, but it is quite likely that the execution of these pieces would have been impossible on the organs of that day—at all events as they appear in Mr. Best's arrangements. I need not dwell on Mendelssohn. He played the organ whenever he could get at one, and his Sonatas to my mind rank with his Concert-Overtures as his most original and characteristic compositions. Schumann was, or intended to be, a pianist, and his *BACH* Fugues and the Sketches were primarily intended for the pedal pianoforte, which came under his notice just at the time of his discovery of Bach. Of non-German musicians the old French composers wrote for the organ, as is the case at the present day. The same with Italy, but in both these countries the pedal-board was either illogically arranged or absent altogether, as in England. A hundred years ago there was born in Belgium a great composer and a great organ composer. César Franck was the oldest of the remarkable men who have raised French organ music from the standard of Wély and Batiste to that of Widor and Vierne. The latest estimate of Franck's work is that his feeling for the organ coloured the whole of his compositions—sometimes, it must be confessed, to their disadvantage. At about that time there was also a man who, if he had lived, must have become a great composer. I refer to Reubke, the pupil of Liszt and friend of Wagner, who died in 1858 at the age of twenty-four. Grove is silent concerning him; but his only known work, an illustration for the organ of the 94th Psalm, has secured him immortality. The influence of Wagner is obvious in the slow movement, after which he breaks gloriously free in the superb *Finale*, which is really great music. The conclusion therefore that I come to is that nearly all of these composers did not write for the organ because they did not play it. And consider the obstacles to their acquiring the mastery of the instrument. If they had made an appointment with Master Hugues of Saxe-Gotha, and he had secured them a blower, they would have had to climb his 'rotten-planked, rat-riddled stairs' into a dusty and messy organ-loft to be confronted with what must have been to our ideas an extraordinarily clumsy piece of mechanism, with a touch so heavy that their pianoforte playing would have been ruined. Nevertheless Mendelssohn managed to play both instruments very well. In these days Barker and his successors have done away with heavy touches, and our consoles, as we call them, are models of elegance. Some of us, however, will remember what the old organs of fifty years ago were like, and they must have been even more clumsy and lumbering a hundred years earlier. The future of organ music is promising. The fine French school

includes the names of many composers famous in other fields also, and in England during the last twenty-five years or so we have had a number of works from our leading writers including, I am glad to say, some of the younger ones. I will conclude with one striking fact. No less than three great composers turned to the organ when they knew they were dying. In these circumstances Bach dictated one of his most beautiful and touching choral preludes, perfect in art and moving in its pathos; Franck's last work on his death-bed was to correct the proofs of his *Three Chorals*; and Brahms's sole posthumous publication was also a set of choral preludes, of which the concluding number, judging from the words, must have been his very last composition, written when he knew he was doomed. Sir Hubert Parry's case might be considered to a certain extent as similar, as nearly all his organ works and certainly all the choral preludes were written in the last years of his life. Cynicism might explain these facts on the ground of decline of mental power or senility; but this is not a word that could be applied, for example, to Sir Hubert, by any who knew him, or heard the last wonderful address that he delivered from this chair. I would prefer to think that the minds of all these great men, as their end approached, turned towards an instrument which has always been associated with religious feeling, and that through it they found the most adequate means of expressing their last thoughts to the world.

The following pieces from the Fellowship and Associate Organ work Tests were played upon the College organ by Dr. Henry G. Ley:

Sonata No. 5, in C (1st movement) ...	J. S. Bach (Associateship)
Pastorale No. 4, of six pieces ...	César Franck (Fellowship)
Fantasia and Fugue in G minor ...	J. S. Bach (Fellowship)
Psalm-Prelude No. 1 ...	Herbert Howells (Associateship)
Allegretto from the fourth Sonata ...	Mendelssohn (Associateship)

RECITALS BY BLIND ORGANISTS

The National Institute for the Blind has been asked to arrange for blind organists to contribute six recitals to the series of twelve now being given at 1 o'clock on Fridays at All Souls', Langham Place, W.1. Mr. W. Wolstenholme opened the series on January 5, followed by Mr. H. V. Spanner on January 19. The arrangements for February and March are as follows: February 2, Rev. H. E. C. Lewis; February 16, Mr. T. Percival Dean; March 2, Mr. Sinclair Logan; March 16, Mr. H. C. Warrilow.

THE ORGAN

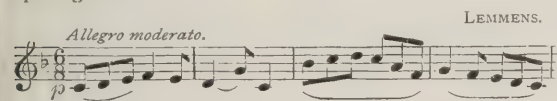
The January issue of this excellent quarterly opens with a long article by Andrew Freeman on the organs of Westminster Abbey, with about a dozen illustrations, including three fine full-page plates. Illustrations of great interest are a feature, too, of an article by Felix Raugel on the organs of St.-Étienne-du-Mont, Paris. Dr. Alcock writes a sincere tribute to the late James John Walker, and the interest of the magazine is well maintained by other articles from Orlando A. Mansfield, D. Batigan Verne, Dr. Eaglefield Hull, F. Meyrick Roberts, &c.

The Bach recital has arrived at the Town Hall stage of popularity. At Johannesburg Town Hall recently Mr. John Connell, the city organist, made up one of his lunch-hour recital programmes from the works of the old man—Prelude and Fugue in A minor, first movement of Sonata No. 1, Bourrée in G, and Prelude and Fugue in D. After this no Church organist need have qualms. We are particularly glad to see the Sonata movement and Bourrée in the above programme. Many of the dances from the Suites can be made very effective on the organ, and are the best of foils to Bach's real organ music. And there are still plenty of people who need an occasional reminder that Bach was as much at home with his wig off writing dances as he was with it on writing fugues.

An exceptionally interesting recital of organ music based on Christmas themes was given by Mr. Archibald Farmer at the Presbyterian Church of England, Muswell Hill. His programme included Maleingreau's *Vers la Crèche* (on *Veni Redemptor*); pieces on old French Carol tunes by Le Bégue, d'Aquin, Boely, Franck, and Ropartz; and on Christmas hymn-tunes by Buxtehude, Pachelbel, Buttstedt, Bach, and Reger, rounded off by Karg-Elert's fine Improvisation on *In dulci jubilo*. Mr. Farmer announces a series of four historical recitals on Fridays at 8 p.m. The first took place on January 19, the remaining recitals being on February 9 (French), March 2 (English), and March 23 (general).

Some excellent music has been heard at St. Martin-in-the-Fields on the Saturdays in January: Parts 1 and 2 of the *Christmas Oratorio*, Holst's Songs for Voice and Violin, songs by Farnaby, Mozart, and Vaughan Williams, String Quartets by Beethoven and Elgar, &c. The singers were Miss Beatrice Hughes Pope, Miss Elsa West, Mr. Norman Stone, and Mr. Eustace Belham; the string players, Mesdames Elsa West, Elsie Bernard, Emily Wingfield, and Hildegard Arnold. Messrs. Bernhard Ord, L. Stanton Jefferies, and the Rev. G. Sydenham Holmes were at the organ.

Mr. A. M. Gifford, of Hunstanton, writes asking if any of our readers can identify an organ work of Lemmens, opening thus:



Mr. Gifford has examined all the works of Lemmens published in this country, but without success. Perhaps the readers who can help our inquirer will kindly send him a post-card direct.

We are frequently asked for suggestions as to the arrangement of a Bach programme. Here is a good example, played by Mr. J. A. Sowerbutts at St. Lawrence Jewry on January 2: Toccata in D minor (Doric); Chorale Preludes—(a) *Help me now to praise God's goodness*, (b) *The old year's past*, (c) *In Thee is gladness*; Andante (Trio-Sonata No. 4); Passacaglia and Fugue in C minor; Fantasia in G; Chorale Preludes—(a) *O man, bewail thy grievous sin*, (b) *Our Father*, (c) *By the Waters of Babylon*; Fugue in E flat ('St. Ann').

A course of six lectures on Ecclesiastical Music will be given at King's College: February 5, Hymn practice of tunes by Bach, &c.; February 12, 'Old Welsh Tunes,' by the Rev. Prof. C. F. Rogers, illustrated by a choir directed by Dr. Mary Davies; February 19, Hymn practice of Welsh tunes; February 26, a Parish Concert, Part I, by the King's College Hostel Singers; March 5, Hymn practice of Old English tunes; and March 12, a Parish Concert, Part 2.

The musical service at Southwark Cathedral on February 17, at 3, will provide a scheme of exceptional interest—The Bach-Elgar Fantasia and Fugue; Goossens's *Silence*, Holst's *Hymn of Jesus*, Franck's *Symphony*, Bax's *Of a Rose I sing*, and Parry's *Blest Pair of Sirens*. The orchestra will be the London Symphony. Mr. E. T. Cook will conduct. No tickets are required.

Mr. Edwin Lemare, senior, has resigned his post of organist at Holy Trinity, Ventnor. Mr. Lemare is eighty-two years old, and was appointed to Holy Trinity in 1862—over sixty years ago.

Mr. Ambrose Porter announces a series of recitals at St. Matthias's, Richmond, Surrey. The next two take place on February 13 and 27, at 8.15. The programmes are excellent.

A graceful tribute was paid to the memory of Ernest Farrar at St. Hilda's, South Shields, on January 26, when the choir sang anthems by Farrar, and Mr. John Pulein played six of his organ pieces.

We are asked to announce that the choral services at Winchester Cathedral, which have been suspended on certain mornings since 1919, are now restored.

ORGAN RECITALS

- Mr. H. Matthias Turton, Holy Trinity Church, Leeds—Fugue in E flat, *Russell*; Musette, *Dandrieu*; Rhapsody, *Harwood*; Finale (Sonata in G minor), *Prutti*.
- Mr. Burton G. Pennock, St. Matthew's, Ponders End—Finale (Sonata No. 4), *Mendelssohn*; Imperial March, *Elgar*; Fantasia on two Carols, *West*.
- Mr. W. J. Lancaster, Boiton Parish Church—Concerto in G, *Handel*; Choral on 'Jesu the very thought,' *Parry*; Final, *Franck*.
- Mr. Arthur Meale, Central Hall, Westminster—Concerto, 'Cuckoo and Nightingale,' *Handel*; 'St. Francis preaching to the Birds,' *Liszt*; Fantasia in E minor, *Silas*; Fantasia and Fugue on BACH, *Liszt*; Le Coucou, *Daquin*.
- Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Grand Pièce Symphonique, *Kunc*; Meditation, *René Vierne*; Sonata, *Reubke*; Interlude, *Cocker*; Fantasy-Prelude, 'Resurgam,' *Harvey Grace*.
- Mr. Philip Miles, St. Lawrence Jewry—Prelude and Fugue in C minor, *Bach*; Pastorale, *Franck*; Preludes on 'Sleepers, wake,' *Bach*, and 'Bryn Calfaria,' *Vaughan Williams*; Slow movement from String Quartet, *Debussy*; Introduction and Passacaglia (Sonata No. 8), *Rheinberger*.
- Mr. B. Langdale, St. George's, Barnsley—Sonata in G, *Elgar*; Andante ('Surprise' Symphony), *Haydn*.
- Mr. G. W. Harris Sellick, Grosvenor Street Wesleyan Chapel, Manchester—Toccata and Fugue in C, *Bach*; Dithyramb, *Harwood*; Two Arabesques, *Debussy*; Prelude on Darwall's 148th, *Harold Darke*; Imperial March, *Elgar*.
- Mr. Francis W. Sutton, St. Margaret's, Westminster—Sonata No. 5, *Mendelssohn*; Evening Song, *Bairstow*; Andante (Sonata No. 4) and Magnificat, *Bach*; Fantasia in E, *Wolstenholme*.
- Mr. Sidney R. Cole, College Presbyterian Church, Parkville—Prelude and Fugue in G, *Bach*; Prelude in D flat, *Chopin*; Paraphrase on Handel's 'See the conquering hero comes,' *Guilman*; Albumblatt in C, *Wagner*.
- Mr. Herbert S. Mountford, Nechells Wesleyan Church, Birmingham—Ode Héroïque, *Cyril Scott*; Prelude and Fugue in D, *Bach*.
- Mr. Cyril S. Christopher, Wesley Church, Dudley—Prelude and Fugue in A minor, *Bach*; Gothic Suite, *Boëllmann*; Prelude and Angel's Farewell ('Gerontius').
- Mr. N. S. Wallbank, Hexham Abbey—Fugue à la Gigue and Prelude and Fugue in B minor, *Bach*; Pastorale, *Franck*; Evening Song, *Bairstow*.
- Mr. Arthur Fountain, Richmond Parish Church—Prelude and Fugue in A minor and Trio in D minor, *Bach*; Rhapsody, *Howells*.
- Mr. Frederick J. Tarris, All Hallows', Bromley, E.—Fantaisie in E flat, *Saint-Saëns*; Prelude and Fugue in C, *Bach*.
- Dr. William Prendergast, Winchester Cathedral—Largo and Allegro, *Wolstenholme*; Chorale Prelude, 'In Thee is gladness,' *Bach*; Maestoso, *Marcel Dupré*; Carillon, *Boëllmann*.
- Mr. Herbert Hodge, St. Stephen's Walbrook—'It Sposalizio,' *Liszt*; Fantasia-Sonata, *Rheinberger*; 'The Wanderer' Fugue, *Parry*; Choral Prelude, 'I give to thee this farewell,' *Bach*.
- Mr. C. H. Trevor, SS. Peter and Paul, Olney, Bucks—Allegro from Trio in C minor and Toccata and Fugue in D minor, *Bach*; Allegro in B flat and Introduction and Allegro in E, *John Stanley*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Pastoral Sonata, *Rheinberger*; Sonata No. 3, *Mendelssohn*; Andante from String Quartet, *Debussy*.
- Mr. Arthur G. Gardner, St. Anne's, Brislington—Idylle and Pastorale, *MacDowell*; Fantasia-Sonata, *Rheinberger*.
- Dr. A. C. Tysoe, Newcastle Cathedral—Prelude and Fugue in C minor, *Willan*; Allegro Maestoso (Symphony No. 3), *Vierne*; Prelude and Fugue on BACH, *Liszt*; Academic-Festival Overture, *Brahms*.

- Mr. Eric Brough, St. Lawrence Jewry—Fantasia and Fugue in B flat minor, *Rheinberger*; Choral No. 2, *Franck*; Fantasia on 'Come, Holy Ghost,' *Bach*; Introduction and Fugue, *Reubke*.
- Mr. H. E. Wall, St. Matthew's, West Kensington—Chorale-Improvisation on 'Sleepers, wake,' *Karg-Elert*; Variations on 'Vater unser,' *Mendelssohn*.
- Miss R. H. Hull, Limpsfield Parish Church—Overture in C minor, *Hollins*; Finale (Sonata No. 1), *Mendelssohn*.
- Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in B minor, *Bach*; 'Gothic' Suite, *Boellmann*; Nuptial March, *Guilman*.
- Mr. A. E. Jones, Bolton Town Hall—Sonata No. 3, *Mendelssohn*; Finale (Symphony No. 3), *Beethoven*; Overture to 'Raymond.'

APPOINTMENTS

- Mr. Ernest C. Edwards, organist and choirmaster, St. Luke's, Eltham.
- Mr. Henry F. Hall, organist and choirmaster, Clapham Congregational Church.
- Mr. Frederic Lacey, organist and choirmaster, Claygate Parish Church.
- Mr. Frederick Mason, organist and choirmaster, St. Peter's, Sheringham, Norfolk.
- Mr. Charles Massey, organist and choirmaster, St. Simon and St. Jude, Anfield, Liverpool.
- Mr. W. J. Maynrey, organist and choirmaster, Christ Church, East Sheen.
- Mr. Paul Rochard (organist of Kendal Parish Church), organist of Union Lodge No. 129, Kendal.
- Miss Laura Slingsby, organist and choirmaster, St. Paul's, Marylebone.
- Mr. Alexander Squires, organist and choirmaster, St. James's Garlickhithe, E.C.

Competition Festival Record

THE LEEDS COMPETITIVE FESTIVAL

The first Leeds Competitive Festival will be held on March 21-24 at the Town Hall, Albert Hall, and Albion Hall. The classes number forty-five, and it is known at the time of writing that the entries (which close on February 1) exceed a thousand. Several well-known choirs intend to take part. Mixed-voice choirs in the open class are to sing Brahms's *Our fathers trusted in Thee*, Elgar's *Death on the Hills*, and Marenzio's *Yield up your ancient fame*; male-voice choirs sing Bantock's *The Ballade* and Holst's *The Homecoming*. There are three classes for dramatic ensemble, one for parties of commercial employees. The profits of the Festival go to the National Institute for the Blind. The provisional list of adjudicators includes Prof. Granville Bantock, Sir Frank Benson, Mr. Arthur Catterall, Dr. Henry Coward, Mr. H. Plunket Greene, and Mr. Hamilton Harty.

THE LONDON FESTIVAL

The London Musical Competition Festival will be held at Central Hall, Westminster, on March 5-10 and 12-17. No description can be attempted of so huge and complicated an affair beyond remarking that the number of classes has advanced, by seven, to a hundred and twenty-eight; that twenty-one adjudicators are appointed; and that the hon. secretary has our best wishes. He is Mr. T. Lester Jones, of 130, Belgrave Road, Wanstead, London, E.11.

Nobody can be a frequent attendant at choral contests without observing that the competitors often lose points through their conductor's ignorance of the technique of conducting. We notice that the Thanet Festival Committee, evidently with this fact in mind, has announced a lecture on conducting, at the Wesleyan Hall, York Street, Broadstairs, on February 17. The lecturer will be Mr. Ernest Read. This is a lead that might well be followed in other districts.

We regret that unusual demands on our space compel us to hold over discussion of some competitive festival questions raised by correspondents.

CARDIFF.—In an Eisteddfod held during Christmas week, New Tredegar Choir was the first of three in singing *Crowns of golden light* by Mr. T. Hopkin Evans (who adjudicated), and of three male-voice choirs which sang Cyril Jenkins's *Fallen Heroes*, the Williamstown Choir won first place.

THE HARTLEPOOLS FESTIVAL.—This meeting, suspended during war-time, was revived on Boxing-Day. Mr. Arthur T. Akeroyd awarded the first place among male-voice choirs to Hartlepoons Excelsior (Mr. A. J. Smith).

MANCHESTER.—The fourteenth New Year's Day Eisteddfod attracted few choral entries. The successful choirs were Cambria Male-Voice, Manchester (Mr. Llew. Hughes); the Novello Glee Party; and in the chief class St. John's Wesleyan, Weaste (Mr. J. T. Edwards). Dr. Caradog Roberts and Mr. G. W. Hughes adjudicated.

MIDDLESBROUGH.—Only two choirs entered for the chief contest of the Eisteddfod on January 1. Cleveland Harmonic (Mr. Gavin Kay) proved superior to Middlesbrough Apollo (Mr. T. Nicholas) in Bantock's *Ballade*. Prof. Granville Bantock and Mr. Dan Price adjudicated.

RHYL.—Colwyn Male Choir and Prestatyn and District Choral Society were successful in an Eisteddfod held on December 26.

COMPETITIONS IN FEBRUARY AND MARCH

BEDFORD.—March 3-12. The Hon. Secretary, 95, Ashburnham Road, Bedford.

CARDIFF CO-OPERATIVE SOCIETY.—March 22. Mr. W. L. Stedman, 84, Windway Road, Victoria Park, Cardiff.

EARLESTOWN.—March 3. The Hon. Secretaries, 14, Lawrence Street, Earlestown.

ECCLES.—March 30 and 31. Mr. Ben Harris, 8, The Park, Eccles, Lancs.

EDINBURGH.—February 24 to March 3. Mr. David Latto, 27, George Street.

GLASGOW SOCIALIST FESTIVAL ASSOCIATION.—March 15, 16, and 17. Mr. W. H. Martin, 109, Bath Street, Glasgow.

LEEDS.—See above. The Hon. Secretaries, 8-9, Pearl Buildings, East Parade.

LINLITHGOW (West Lothian Festival).—March 15 and 16. Mrs. Mackenzie, Longcroft, Linlithgow.

LONDON.—See above.

MORPETH (The 'Wansbeck' Competitions).—March 23 and 24. Miss Fullarton James, Stobhill, Morpeth.

OAKLANDS CONGREGATIONAL CHURCH (Shepherd's Bush, London).—February 8. Mr. C. T. Cracknell, 24, Ellingham Road, W.12.

PEOPLE'S PALACE (E. London).—Junior competitions on February 21 and 24. Rev. C. J. Beresford, 392, Commercial Road, E.14.

The test-pieces at the recent 'semi-national' Eisteddfod in London were as follows, and not as quoted in our last issue: Male Choirs: *The Winds* (E. T. Davies), and *The voice of the torrent* (Leon Paliard). Mixed voices: *How sweet the moonlight sleeps* (Emlyn Evans) and *Worthy is the Lamb* (Handel).

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Gentleman, singer and accompanist, desires to meet another (or lady) similarly qualified, for reciprocal assistance.—F. G. W., c/o Musical Times.

An amateur orchestra, in course of formation, has vacancies for all instruments (wind and string). Forest Gate district.—S. F. HARMER, 26, Tylney Road, Forest Gate, E.7.

Lady vocalist (trained) wishes to meet lady or gentleman pianist for mutual practice, in Crouch End district.—Apply L. G., c/o Musical Times.

Pianist would like to meet keen violinist and 'cellist to form a trio.—D. M. E., 8, Ardoch Road, Catford, S.E.6.

Amateur violinist would like to join trio or duo, for mutual practice; W. London preferred.—G. D., c/o Musical Times.

An experienced first violinist and 'cellist would be glad to meet experienced amateur second violinist and viola player for the weekly practice of string quartets; vicinity of London.—R. H., c/o *Musical Times*.

Accompanist (experienced London amateur, gentleman) desires to meet good vocalists, either sex, for mutual practice and introduction, at Birmingham.—J. N., c/o *Musical Times*.

Enterprising Birmingham organist sought by two violinists to take on playing accompaniments from figured bass at sight. Corelli's forty-eight Trios and other music of same class for two violins and figured bass in parts, no keyboard transcription obtainable.—SMITH, 75, Southam Road, Hall Green.

West London district. Gentleman pianist wishes to meet instrumentalist for private practice.—R., 64, Wallingford Avenue, W.10.

Baritone desires to join or form good male-voice quartet, could find tenor for same.—Apply F. H., c/o *Musical Times*.

A young pianist (male) wishes to co-operate with a cornet or trombone soloist in Penge or Beckenham districts.—C. A. KENSETT, 114, Victor Road, Penge, S.E.20.

Violinist desires to meet lady or gentleman pianist, or pianist and 'cellist, to practise best music. London district.—H. H. G., c/o *Musical Times*.

An enthusiastic amateur, South-East London district, wishes to meet amateur instrumentalists (orchestral) in the same district who would be willing to co-operate with him in the formation of an amateur orchestral society.—A. S. M., c/o *Musical Times*.

Euphonium wanted to complete brass quartet. Good player and young man preferred.—Write or call, JOHN SYDNEY, 9, Birdhurst Road, Merton, S.W.19.

A good amateur quartet wishes to meet gentleman 'cellist, for weekly practices of classical and modern chamber music. Gentleman residing in N.W. district preferred.—B. D. S., c/o *Musical Times*.

Lady, excellent accompanist and sight-reader, wishes to meet a vocalist or instrumentalist for mutual practice.—B. G. B., c/o *Musical Times*.

Amateur vocalist desires to meet pianist for mutual practice. South London district.—Letters only, P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Letters to the Editor

THE PARSON PLAYS

SIR,—I am the parson of a tiny —shire village of two hundred souls, and as it happens I am fond of music. So there was no help for it; my people had to be taken in hand and brightened musically, as that was the particular brand of brightness that I could supply.

First, a church choir had to be made, and then made to sing, and then made to want to sing good music.

Next came the village Choral Society. Oh! the blandishments to get them to join!

'I can't sing, Sir.'

'Of course not, if you've never tried.'

In three years we have given six concerts and raised more than £30 for various good objects, and we feel distinctly pleased with ourselves. It is even said that other villages round are jealous.

The latest move was a sheer speculation. I can play the pianoforte a bit, and I hit upon the idea of announcing an hour's recital described as 'Pictures in Music,' to be held in the Village Hall. It was to be quite informal, and admission was to be free.

Would anybody come? If they came, would they stand it? I wondered . . .

Anyhow, from whatever reason, more than a quarter of the village turned up; they came from the big houses, they came from the cottages.

A few simple words on 'Absolute' and 'Programme' music, and then the 'Pictures'—each introduced by a short description in which I indicated the main points. Eagerly they listened for the pattering in Chopin's

Raindrop Prelude and the striking in the *Clock* Prelude. Whether Chopin himself thought of rain or clocks doesn't much matter, for my purpose was to give my hearers a point of view. Then Mendelssohn's *Duetto*, followed by Sinding's *Rustle of Spring*, and so, after a few words explaining unusual scales, on to Rebikov's *Giants' Dance*, *March Past*—much appreciated, I fancy, by ex-service men present—and *Old Women's* and *Old Men's* Dances with their queer, unfinished closes. Grieg's *Little Bird* and *Night Ride* came next, and then Debussy's *Gollywog's Cakewalk*—not quite so easy for them to grasp, gollywogs and cakewalks being out of fashion down here. But Grovlez's *Westminster Abbey* had a great success with its bell, chorale, and organ, while the third movement of Schumann's *Carnival* *Fest at Vienna*, filled with the joy of the dance and closed with that splendid rushing trombone scale, brought the hour to a happy conclusion.

And I hear they want another!—Yours, &c.,

COUNTRY PARSON.

GARBLED REVIEWS

SIR,—'Feste' has ably exposed the degrading and farcical results of misquoting newspaper criticisms for the sake of advertisement. A scarcely less reprehensible matter (in my opinion) is the liberty which certain Editors allow themselves in cutting up and distorting—to say nothing of ignoring—letters addressed to them, especially if the opinions expressed are calculated to get in even a temporary dig at one of the members of the staff. It must in fairness be admitted that the *Musical Times* has been singularly just in this respect, recognising no doubt that a reasoned criticism of, or disagreement with, a writer's point of view cannot harm anyone by being aired. This is not the case with many other journals which devote a good deal of space to letters on musical matters. Not long ago a daily paper printed a report on the Leeds Festival in which it was stated that the performance of Delius's *Appalachia* was partly justified by the fact of the composer having been born at Bradford! This was very much resented by many admirers of Delius, and provoked a spirited retort from me, which was ignored. Some time afterwards I happened to discuss the matter with the musical Editor of the said journal, and was blandly informed that he could not possibly think of publishing adverse criticism directed against a colleague!—Yours, &c.,

ROBERT LORENZ.

26, St. James's Mansions, N.W.6.

January 8, 1923.

[Mr. Lorenz is quite right in principle, but we think he does not realise how many are the considerations—apart from the mere question of space—that lead to the editorial omission or blue-pencilling of correspondence. For example, we have deleted from his own letter a passage concerned with a two-year-old dispute about Stravinsky. As the debate in question caused a good deal of bitterness between individuals, without in the least advancing the cause of music, we think it is best left buried.—EDITOR.]

IN MEMORIAM DR. BUNNETT.

SIR,—It may be worthy of note to all interested in music, and especially those in organ matters, that the instrument originally built for the late Dr. Bunnett by Messrs. Hill & Son was purchased from him by the churchwardens and myself in 1908. Quite recently it was decided, after consulting our Parochial Church Council, that a tablet be fixed on the organ, and Dr. Bunnett was asked for and forwarded such wording as he deemed most fit.

Owing to unforeseen circumstances the project could not be carried to fruition, but there may now be some who would like to take a share in defraying the cost (which will not be large) of this proposed tablet, and thus help to do honour to the memory of the Doctor. The instrument is kept in good condition, and during the recent extensive church repairs the opportunity was taken for having it thoroughly overhauled by Mr. Norman, of St. Stephen's Road, Norwich.

Contributions will be gladly received by myself or my daughter, Margaret, from whom further information may be obtained.—Yours, &c.,

Bawburgh Vicarage, Norwich.

GABRIEL YOUNG
(Vicar).

January 11, 1923.

Sharps and Flats

I do not in the least object to a little music or a song or two in a play, but when a particular character is called upon by the dramatist to sing songs in the wings as part of the story and disturb the dramatic action by chortling to the audience from the stage, and rushing to the pianoforte at the slightest provocation, to sentimentalise over the ivories, I can only utter a sigh of regret and issue a decree of banishment of all such fripperies to the concert-platform.—*Sydney W. Carroll.*

A London journal says that Mr. Kreisler prefers to be described as a fiddler, and regards that term as dignified as 'violinist.' Well, there are fiddlers and there are violinists. Sometimes, playing his short pieces to please the mob, Mr. Kreisler is indeed a fiddler.—*New Music Review.*

Caruso did not invent the operatic sob. Those of long memory can recall lachrymose tenors before his time. . . . Why tenors, virtually alone of operatic singers, should find it necessary to play the baby in emotional climaxes, is one of those puzzling questions that seem to be answerable only by regarding them as a type apart.—*Musical America.*

There are doubtless many people who feel that their enjoyment of a concert would be enhanced if the lights in the auditorium were lowered. . . . LOWER THE LIGHTS! —*Sewell Stokes.*

I am completely at one with Mr. Sewell Stokes in his suggestion for lowering the lights. I attribute the insomnia from which I frequently suffer at concerts to the excess of light—and, of course, the noise.—*Ernest Newman.*

Abroad, if you are to know the leaders of musical thought, you are bound to meet them; for there a man must have more qualifications for talking about music than that of having started as a working journalist—or perhaps a printer's devil. Remember that critics in England are mostly disappointed men, hardly earning enough to keep body and soul together.—*Ursula Greville.*

It is my earnest hope that musical criticism plays no part in the newspapers patronised by those who make the real heart of the 'Old Vic.'—*Dame Ethel Smyth, in the 'Old Vic,' Magazine.*

The conditions of newspaper work do not favour ideal criticism . . . but we do what we can.—*Richard Capell.*

The value of every criticism depends upon the critic behind it.—*A. B. Walkley.*

The Immortal Hour is neither an opera nor a play, but a combination of both. The music is by Granville Bantock, and the story is that of King Cophetua and the Beggar Maid, with a characteristic little touch of mysticism and a different ending.—*The Lyons Mail.*

Fierce customer, hastily entering music shop: 'Mikado libretto!'

Nervous and apologetic assistant: 'Me no speaka Italiano.'—*Daily News.*

Mendelssohn was a bit of a milksop . . . There are degrees and varieties of feebleness in art; and for the special degree and variety that is met with now and then in Mendelssohn I can find no better description than—if I may coin the word—milksoppery.—*Ernest Newman.*

Whether or no Mendelssohn was a milksop his exquisite melodies will be played with rapture long after the name of Mr. Newman has perished from the earth.—*C. T. Taylor.*

It is no use playing Rachmaninov in places like Bermondsey.—*Mr. — Pasquale.*

. . . the dreadful Prelude of *Lohengrin* . . . the exquisite *Adelaida* of Beethoven.—*Darius Milhaud.*

Opera libretti in general seem to be written for the class of people for whom the Thompson-Bywaters hanging is provisionally followed by the mystery of the locked-up tailor.—*Percy A. Scholes.*

Why should a musical journalist nurse his cud of wrath against me when I ask for better treatment of native work? —*Josef Holbrooke.*

It is reported that when Kid Wagner, the champion featherweight boxer, was asked recently, 'Are you related to the great Wagner?' he answered: 'Related to him? I am the great Wagner.'—*Musical Courier.*

Viscount — has given £100 towards the restoration of the organ in Worcester Cathedral. It had been decided that the work of repair should not be commenced until £5,000 had been promised, but as the fund has now reached £4,999 19s. 2d., the work is to be put in hand.—*Daily Paper.*

It is thought that with a very little pressure his lordship may be induced to spring another tennence.—*Punch.*

ROYAL ACADEMY OF MUSIC

The Royal Academy of Music is congratulating itself on the fact that Sir Henry Wood has kindly arranged to take an active and important part in the curriculum of his Alma Mater, in a capacity for which his name is a household word. At the commencement of this Term, Sir Henry's appearance as conductor at one of the weekly orchestral rehearsals—as well as at the Terminal Concerts of the School in Queen's Hall—will be inaugurated.

Another valuable development is the extension of the class for orchestral conducting. The direction of the orchestra will be in the hands of Sir Henry Wood and the Principal, and the various classes and lectures will be undertaken by the following Fellows of the R.A.M.: Messrs. Henry Beauchamp, Adam Carse, Frederick Corder, B. J. Dale, Spencer Dyke, J. B. McEwen, Ernest Read, and William Wallace.

TRINITY COLLEGE OF MUSIC

The inaugural address of the present term was delivered by Sir Frank Robert Benson to an enthusiastic audience. Sir Frank entitled his address 'The music of your voice.' He said that he was one who very early in life had the difficulties of the use of the voice brought home to him, and he gave some interesting details of his first experiences in this connection. As was to be expected the discourse proved a very practical one, and contained much excellent advice, of which the following may be taken as an example: The speaker held that the only rule in voice production was that, laid down by the old actors: 'Take plenty of breath and open your mouth.'

At the conclusion diplomas and prizes were distributed to the winning students, and a programme of music given.

Of the seven successful candidates at the recent examinations in Music at the London University, four are students of this College, and three of these latter hold or have held Scholarships under a scheme which provides for a complete preparation for University Musical degrees to those who have passed the Matriculation examination, or hold an exempting equivalent. The names of the successful candidates are: Messrs. Richard J. C. Chanter, Mus.D., William Lovelock, Mus.B., George M. Matthew, Mus.B., Eric H. Thimann, Int.Mus.B. A very satisfactory record indeed.

In this connection the appointment of Miss Dorothy S. Marshall to a scholarship under the above-named scheme will be noted with interest.

The following scholarships have also been awarded as a result of the competition held at the beginning of the month:

Pianoforte: Gilbert Hart, Goldie Rosenways, Helen A. Horgan, Norman W. G. Tucker, Lily E. Walker, Elga V. Collins. Violin: Frank E. I. Bilbe, Mark Breiterman, Eric C. Coleridge, Hilda Elsaesser, Fred Maybank, Harold P. D. Rendell. Singing: Winifred E. Brightman, Edith Fletcher, Dorothy H. Fox, Florence L. Legg, William Mitchell, Myrtle C. Stewart, Alexandrina M. Stringer. Viola: Winifred T. Stiles. Violoncello: Reginald F. J. Kilbey, Gastone Marinari. Double-bass: Jessie Mason. Clarinet: G. W. Batchelor, Walter H. Scrutton.

The adjudicators were Sir Frederick Bridge, Dr. C. W. Pearce, and Dr. E. F. Horner.

By the death of Myles Birket Foster this College has lost one of its strongest and most active supporters. For a number of years he had acted as examiner both at home and abroad, during which time he was also a member of the College Board Corporation, and finally a vice-president. He will be greatly missed.

The following Local Exhibitions have been recently awarded in connection with examinations held in the United Kingdom:

Senior Division.—Pianoforte: Elizabeth McGregor (Dublin), Eva Howlett (Grimsby), Norman W. G. Tucker (London), Mary Pratt (Worcester), Monica M. Kelly (Arklow). Singing: Annie Feay (Manchester), Beatrice Charnock (Bedford). Violin: Queenie Edgcombe (Plymouth).

Intermediate Division.—Pianoforte: Jacqueline Townsend (London), Ellen C. K. Brunson (Gloucester), Hilda M. L. Munro (Aberdeen), Phyllis C. Grover (London), Edith McIlwraith (Glasgow), John Emlyn-Jones (Bristol), Dennis M. Brierley (Southampton). Violin: Nora M. Carmichael (Belfast). Extra Exhibition (Pianoforte): Cecil Elbro (Walsall).

Junior Division.—Pianoforte: Margaret Harris (Bristol), James A. Cooke (Manchester), Daniel Dillys (Swansea), Bessie G. Hill (Birmingham), Edith M. Bennett (Norwich). Singing: Sydney W. Smith (London), Phyllis M. Ford (Golders Green), Kathleen Walker (Grimsby).

Elocution Exhibitions.—Senior: Nora Swann. Junior: Phyllis M. Bailey (Portsmouth), Enid M. Cooper (West Ham), Doris Rigley (Nottingham).

UNION OF GRADUATES IN MUSIC

The thirtieth annual general meeting of the Union of Graduates in Music took place at the Connaught Rooms on January 11, Dr. C. B. Rootham presiding. Dr. J. C. Bridge, Professor of Music in the University of Durham, was elected president for the ensuing year, and the following members fill the six vacancies on the Council: Mr. C. B. Edgar, Mr. A. M. Fox, Dr. A. T. Froggatt, Mr. R. H. Hunt, Mr. H. K. Moore, and Mr. H. Westerby. During the meeting an informal discussion on admitting to membership of the Union all graduates in music of the Universities throughout the British Empire, took place, the subject being introduced by Dr. E. F. Horner. At present only graduates in music of Universities in the British Isles are eligible for membership. After the meeting the annual banquet was held, and a very large number of members from all parts of the country assembled. Among those who proposed and responded to the toasts following the banquet were Sir Hugh Allen, Sir Frederick Bridge, Prof. J. C. Bridge, Prof. C. H. Kitson, Colonel Somerville, Dr. E. F. Horner, Dr. C. B. Rootham, Mr. E. J. Dent, Mr. R. W. Ffennell, and the hon. treasurer. The gathering was one of the best attended in the history of the Union, and much interest was shown in the next Annual Conference which, this year, is to be held at Durham in the summer, when it is anticipated there will be a record attendance of members.

C. L.

The 'East Anglian Association of Musical Societies' has been formed under the presidency of Dr. Frank Bates. The objects of the Association are the exchange of music, the recommending of principals and orchestral help, an information bureau, arrangements to avoid the clashing of dates, and, in general, help to the musical cause. About thirty choirs had affiliated at the date of a recent meeting of the Association.

A series of lectures on French musical history, given by M. Louis Bourgeois for the Institut Français du Royaume Uni, is in progress at 2, Cromwell Gardens, S.W.7. The subjects of the four remaining lectures are: (February 9) Gabriel Fauré; (February 23) Charpentier and Reynaldo Hahn; (March 3) Messager; and (March 9) d'Indy.

The annual West-End Festival of the Sunday School Choir will take place at the Royal Albert Hall on February 17. The programme to be performed by the choir and orchestra of a thousand under Mr. W. H. Scott includes selections from Beethoven's *Ruins of Athens* and Spohr's *Last Judgment*.

DINNER AND PRESENTATION TO EDWIN EVANS.

At Paganini's Restaurant, on January 21, a large company assembled under the chairmanship of Sir Hugh Allen, the guest of the evening being Mr. Edwin Evans. The object of the occasion was to express contemporary musicians' regard for Mr. Evans and to show their appreciation of his efforts on behalf of modern music, especially that of British origin. As a token of its feelings the committee presented Mr. Evans with his portrait painted by Mr. Wyndham Lewis. The hosts and hostesses were Arnold Bax, Lord Berners, Arthur Bliss, Adrian C. Boulton, Frank Bridge, A. Casella, Edward Clark, Louis Durey, Frederic d'Erlanger, Manuel de Falla, Armstrong Gibbs, Eugène Goossens, Gustav Holst, Herbert Howells, John Ireland, Cyril Jenkins, Ethel Leginska, G. F. Malipiero, Percy Pitt, Maurice Ravel, Florent Schmitt, Cyril Scott, Ethel Smyth, and Igor Stravinsky. Others present included Madame Adeline Genée, Mr. Augustus John, Mrs. Goossens, and Miss Dorothy Moulton.



Photo. by

[Herbert Lambert

EDWIN EVANS

The members of the International Society for Modern Music (at present assembled in conference in London) also attended.

The presentation was made by Mr. Eugène Goossens, supported by Messrs. Frank Bridge, M. Audra, Percy Scholes, and Col. Tatton.

Mr. Evans, in reply, said it was unique that the criticised should form themselves into a committee to honour the critic. After a strenuous fight lasting many years they had at last reached a time when the musical world, which was once an imperial state, was now a federal republic. It was twenty years ago that he wrote his first series of articles on the younger composers. If the critic concentrated on finding fault he was declared to be an impartial critic, but if he concentrated on finding out what was good he was at once put down as somebody's press agent.

Mr. E. J. Dent proposed the health of the foreign guests, Mr. Searchinger (United States) and Prof. A. Weissmann (Germany) replying.

INCORPORATED SOCIETY OF MUSICIANS: ANNUAL CONFERENCE

This year the Incorporated Society of Musicians held its annual conference on historic ground—the Examination Schools at Oxford. The president, Dr. A. H. Mann, held a reception on the evening of January 2, and the official programme opened next morning. On behalf of the vice-chancellor, Dr. F. W. Pember, Warden of All Souls, welcomed the conference to Oxford, and Sir Hugh Allen gave an address. He spoke discursively and pithily on music at Oxford; the danger of too lightly entering the musical profession; the distinction between a musician who performed well and one who listened well; the competition set up by incompetent teachers with easily-won diplomas; how little a handle to a man's name mattered compared to the work he did; and so on. Sir Hugh hurriedly departed for London, leaving his audience wanting more.

That evening Dr. George Dyson gave a lecture on the texture of modern music. He spoke extempore, and played many examples at the pianoforte, so that his lecture is as difficult to sum up as Sir Hugh Allen's. He showed how modern harmonies grew from the multiple weaving of lines, from the 'splash' method, from following melodies in streams of parallel lines, from elliptical resolutions, from multiple tonalities, and the rest, all methods tending towards a twelve-note chromaticism. He showed the stimulus behind it all, drew some general conclusions, and succeeded not only in interesting but in enlightening his hearers.

'Interpretation' was discussed, on January 4, by Dr. Adrian C. Boult, who made an elaborate analysis of the subject. He pointed out the various degrees in which a work can suggest its own interpretation; the ways in which the secret of a work can be discovered; the different degrees of knowledge and ignorance which a conductor can bring to a new work or to an old work; the strength and the danger of tradition; the necessity for understanding the form of a work as a key to its meaning; the necessity for keeping your interpretations fresh by revision and openness to new ideas. Dr. Boult showed at every point how thoroughly he had probed the subject, and how conscientiously he approaches the tasks set before him in his own conducting.

On the evening of January 4, Mrs. Rosa Newmarch lectured on 'Czecho-Slovak-Bohemian Music,' dealing with the gradual rise of national aspirations during the time of German influence, the building of the Prague National Theatre, Smetana's work as leader of the national movement and its expression in his operas, the life and influence of Dvorák, and the modern tendencies under Janacek and the younger modern group.

The annual general meeting was held on January 5. The president pointed out the need for more urgent and practical application of the Society's principle of 'elevating the status' and improving the 'qualification' of *bona fide* members of the profession, and he added that the Society's financial position was critical, and could be dealt with only by a raised subscription or increased membership.

RUTLAND BOUGHTON'S BETHLEHEM

Bethlehem, as played and sung at Glastonbury seven years ago, is a musical setting by Rutland Boughton of portions of the ancient Coventry Nativity Play. Rather elaborately, he calls it a 'choral music-drama.' This Christmas-time the work reached London—first at Battersea and at Streatham Town Halls, then at Church House, Westminster. The Streatham Philharmonic Society, Mr. Haggis, the conductor, and Mr. Frederick Woodhouse, the baritone (who has sung in Glastonbury performances), have to be thanked for bringing it on to the London scene, and now there can be small doubt that it will become established here as part of the Christmas celebrations of many Londoners, just as in the western shires.

The dismalness of the first Battersea performance—rain, a half-empty hall, a belated start, and then a rendering that was often ill-assured—all this did not obscure the impression of a thing of great freshness, naturalness, and beauty.

Once Mr. Boughton has done it, it seems so much the obvious and right thing that the astonishment is that nothing has been done before quite like it, and we feel sure this sweet, humble, and attaching rehearsal of the Divine story will increasingly for years and years be a seasonable joy to English people. Mr. Boughton, nearly always so natural and unforced, has here more than ever done just what pleased him most without straining his ambition, and we think he has done nothing better. This composer, certainly not one of the most powerful in sheer musical imagination, has a hardly surpassed gift for the right, light, and unspoiled musical touch for a situation that has his sympathy. His sympathy goes out to frankness and simplicity, heartiness, homeliness, the natures of country folk and of children. A dozen other composers, equally good musicians, might have essayed such a Nativity cantata tinged with the rustic and festive spirit of an 'old-fashioned English Christmas,' and the result would have been an affectation. Mr. Boughton has not striven either to be archaic or to 'write down' to the insipidity supposedly appropriate to simple folk.

The carols, for instance, which bubble forth at short intervals—the composer, we are sure, wrote them to his own pleasure; and it is a piece of luck not too common in the ways of modern art that what this delightful artist likes best offers no difficulty to the immediate delight of just ordinary listeners. The carols are quite exquisite pages of unstrained part-song writing. In such scenes as the Virgin's Lullaby and the Watching Shepherds (they are shepherds with the accent of the Mendip Hills) there are few notes and just the right ones, so that listeners may take heart, saying that present-day art is not necessarily clouded, tumultuous, and hard.

If we must make an exception to Mr. Boughton's surety of feeling, it is not in the scenes of the Annunciation, of the Bethlehem stable, of the shepherds, or in the interspersed choruses, but in handling Herod that he has been a little baffled; he has had to look round for a moment and to summon in aid a rather operatic style, and a suspicion of falseness enters, heightened by the decoration and performance of Herod's scene—for somehow we feel it is not right that an English Christmas play of Coventry-cum-Glastonbury should be in the least affected by the Russian Ballet. Here, however, Herod has clearly borrowed some languishing young female attendants from *Scheherazade*. The music begins to make pretensions, and on the scene the Town began to affect the pure Country notion of a proper Herod.

Otherwise Miss Christina Walshe's decorations had the exquisite propriety of the music, and ought always to be held as one of the play's integral parts. We had, in some sort of mediæval garb, the chorus to right and left of the stage (an overflow in the orchestra). Such a scene as the Stable, with the blueness of its night-sky and of the Virgin's garb, carried the mind to the religious art of the primitives. Integrally part of the impression, too, was Miss Dorothy Silk in the part of the Virgin. Her mien, like her singing, the delicacy of it, the chastity, the calm, made, we venture to say, as lovely a composition as the present-day stage has known.

C.

Opera in London

COVENT GARDEN OPERA: NATIONAL COMPANY'S SEASON

Beginning on Boxing-Day and continuing for the next four weeks, the British National Company did good service by providing Londoners with grand opera at Covent Garden at a time they do not always have it. Incidentally the Company takes an historical position, for at the close of its season the house was handed over to revue, whose title, *You'd be Surprised*, evokes the reply, 'I am'; and I can hear the Maplesons, the Gyes, and the Harrises echoing a ghostly response. But there it is. Still, there is just a small crumb of satisfaction to the advocates of opera in the vernacular in the fact that the last representations of opera in the famous old place were given by British artists in their own tongue. Thus something has been gained, and shows that the present day finds a spirit abroad

different from that of the past, which led Augustus Harris to say to a singer, who was taking up a part at short notice, 'Don't sing in English, or you'll ruin me.'

The season has been well supported (particularly by the patrons of the more moderate-priced seats, who represent the very people it is desirable to familiarise with grand opera), and the end was triumphant. That generous-hearted woman, Dame Nellie Melba, added her weight to the Company's appeal by appearing at two performances in the last week of the season. She not only packed the house at increased prices, but sang like the great artist she is, and moreover made a speech on behalf of the Company that, had the hat been handed round then and there, would have secured all the money wanted to keep opera going for years. She did not sing in English. I suppose she has never forgiven Carl Rosa for sending his linen to the wash before he had noted the appointment to hear Melba he had made on his cuff. We must take things as they are. Every right-minded person is willing enough to have opera in English, but few realise the enormous difficulties in the way. The chief of them is the supply of trained singers. Still those who have got or are getting their training have worked nobly during this season, and have shown us how much natural ability there is in the British singer.

For the most part the répertoire has covered familiar ground, which was a wise move, though I noticed that there was not the old enthusiasm on the part of the public for former favourites like *Tannhäuser* and *Faust*, and that there was a more ready disposition to hear *Madame Butterfly*—with a very charming Butterfly in Miss Maggie Teyte—and the tuneful operas generally. Humperdinck's *Hansel and Gretel* resumed much of its popularity. It was given every afternoon during the first week, attracting a remarkably juvenile audience for the first performance, and afterwards drawing those who wished to renew their youth. With two casts that included Miss Maggie Teyte, Miss Lilian Stanford, and Miss Doris Lemon in turn as the children, Mr. Frederick Collier, Miss Treweek, and Mr. Sydney Russell (as the Witch), it was a decided attraction. Special nights gave us Wagner opera in the shape of *The Valkyrie* and *Siegfried*, both creditably done with the assistance of Miss Florence Austral, Mr. Walter Hyde, Mr. William Boland, and Mr. Robert Parker, and Mozart nights—highly popular—have called forth *The Magic Flute*, one of the best representations the Company gave, thanks to the work of Miss Sarah Fischer, Mr. Tudor Davies, Mr. Norman Allin, and Mr. Raymond Ellis, *The Seraglio*, with accent on the 'rag,' and *The Marriage of Figaro*.

The general performances have included *Trovatore*, *Cavalleria*, *Pagliacci*, *La Bohème*, *Samson and Delilah*, *Aida*, with Miss Austral, and Bach's cantata *Phaëus and Pan*, in which Mr. Frank Mullings made his reappearance without contradicting the contention that Covent Garden stage is too small for him, and too large for this somewhat amateurish adaptation of Bach. Mr. Percy Pitt has been a tower of strength at the conductor's desk, and his example has been nobly followed by Messrs. Julius Harrison, Eugène Goossens, and Aylmer Buesst. Mr. Leslie Heward, a new recruit to the ranks of baton-holders, showed high promise and a welcome command of technique.

The season leaves a feeling of regret that there are not more opportunities for audiences and performers alike to hear opera. I should add, for the benefit of those who will turn to their *Musical Times* fifty years hence, that many of the performances were broadcasted by wireless telephone, and heard and relished by thousands, including listeners-in at Copenhagen, who heard the Melba *Bohème* perfectly. Possibly this fact may solve the question of an opera-house, by enabling that house to be in everybody's home, the wireless music being illustrated by a portable cinema showing the action. Perhaps. This is only 1923. F. E. B.

POLLY: THE SPIRIT OF ENGLAND

By the time these lines appear—a month after the date of production—*Polly*, the sequel to *The Beggar's Opera*, produced at Kingsway Theatre on December 30, 1922, will have completely established herself in the esteem of the public. The piece was designed by Gay to follow up the history and fortunes of his famous work. In

The Beggar's Opera he satirised society generally, but in *Polly* he proceeded to particularise by assuming an attitude that generally was 'agin' the Government,' with the result that the piece was promptly banned. It did not appear until fifty years later, when all the bite was taken out of it and its point lost. To-day few know what was behind the satire or even its direction, but the fact remains that there is an intention to 'chip' somebody somewhere, and that is enough for a public familiar with the delights of barbed chaff as expounded by W. S. Gilbert. There is great affinity between John Gay and W. S. Gilbert, in spite of the century that separates them, for neither hesitated to be sarcastic in public. Indeed to me it is perfectly clear that *The Beggar's Opera* was the forerunner of the Gilbert and Sullivan series, for the spirit in both is the same, and both got themselves into trouble for being a little too pointed—a fact that has caused to be lost to sight a very good example of the genius of the twain in *Utopia Limited*.

To-day all the political significance of *Polly* has faded, and the thing remains a joke, but hardly a Gilbertian joke, as Gilbert 'wasn't born until after that.' But it is through Gilbert that we can appreciate the spirit underlying the whole thing—the farcical pirates, the mumchance Indians, the amorous Ducat, the scheming Mrs. Trapes, the virtuous Polly, and the fickle Macheath; and, thanks to tradition, the present-day arranger of the libretto (certainly a necessary factor since our manners, if they have not improved, have changed) has maintained its spirit admirably. He is Mr. Clifford Bax, whose business it has been to 'edit' the whole thing, and make it presentable to present-day ears as well as eyes. He has done his work well, keeping faithfully to outline, though his last stroke, the reunion of Polly with Macheath, is his own arrangement with which everyone will agree, since her presentation to the Indian Chief was a little touch of 1728 that means nothing to-day.

The story as told is, briefly, how Polly, the most faithful of Macheath's wives, follows him from Hammersmith to Kingsway—pardon: from England to the West Indies—where, as Morano, he has become the chief of a pirate band. She is met on arrival by Mrs. Trapes, who tries to place her in the service and esteem of Ducat the planter. Mrs. Ducat realises that Polly's intention is not to be obliging when she learns from her true story, and helps her by disguising her in a youthful British cornet's uniform. Polly makes for the Pirate's lair, but her uprightness carries her through, wins her the support of the honest Indian Chief, and in the end enables her to bring Macheath to her side.

So much for the idea and story, which leaves us free to revel in the music. As with *The Beggar's Opera*, the industrious Dr. Pepusch was called in to find the tunes that fitted Gay's verse, and again he did the wisest thing, and caught all the various tunes he heard floating about the air in those tuneful and universally musical days. He cast his net rather wider than before, and enmeshed all kinds of melodies, including many of the beautiful French examples, and some of the Italian. Mr. Frederick Austin's business has been to collate these and re-dress them. Wisely he has kept to the old outlines and the old colours. He lives in the period with great success—not such a difficult business to the really musical, such as Mr. Austin is, for the reason that the spirit of this music is in our blood. We British are first and last melodists, and that which endures in our hearts is melody. I cannot but admire (while I sympathise with) the restraint Mr. Austin has put upon himself. The temptation to embroider these glorious old melodies of flowing outline, vocal quality, and innate expressiveness, is great. Mr. Austin has resisted it all, and has 'joined his flats' in a way that defies the majority. To his orchestral force—a body of appropriate colour represented by strings, harpsichord, flute, clarinet, trumpet, and drums—he has assigned a scheme of perfect dimensions. The mood is exact in every number, and in some it is so happy that the first-night audience would willingly have renewed it regardless of all else. I am thinking in particular of the contrasted styles of Polly's two songs, *The world is always jarring* and *As sits the sad turtle alone*. These the audience asked for again and again on their first hearing. I do not wonder at it. All my life I have been familiar with the delights of these 18th-century tunes and well acquainted with the fascinating contents of *Clio* and *Euterpe*, *Pills* to

Purge Melancholy, and *Calliope*—productions of an age when people knew how to write melody, and music was music, not noise. Now others can participate in these delights presented to them with so much care and knowledge by artists like Mr. Austin, Mr. Bax, Mr. William Nicholson (who has designed the costumes and scenery), and Mr. Nigel Playfair, who has produced the whole.

The cast is happy in every respect, and the members one and all seem to enjoy themselves as much as the audience. Miss Lilian Davies makes a very charming Polly, tuneful of voice and pleasant in manner; Mr. Pitt Chatham a gallant Macheath; Miss Muriel Terry a most insinuating Mrs. Trapes; Miss Winifred Hare an excellent Mrs. Ducat; Mr. Percy Parsons a truculent Pirate Lieutenant; Miss Adrienne Brune a pleasing Jenny Diver, while the rest of the cast are well up to their work. The orchestra was in the charge of Mr. Eugène Goossens. The whole, including the costumes, the scenery, the action, and the presentation have been prepared with the care that is the due of a masterpiece of amusement. It is not difficult to foresee that here is the type of entertainment the public wants, and that, as becomes a sequel, *Polly* will follow *The Beggar's Opera* and hold its own for many a long day and night.

F. E. B.

London Concerts

THE ROYAL CHORAL SOCIETY

Because the contours of Handel's choral writing are mostly bluff enough to withstand sledge-hammer treatment, choral bodies have more often than not in the past concentrated upon them with all their vocal sinews. At its New Year performance of *The Messiah* the Royal Choral Society adopted the methods of discretion proper to it in treating other works under the new régime, and proved that it can develop eloquence equal in degree though different in kind. Mr. H. L. Balfour broke away from tradition as regards *tempi*, with results gratifying to all who have credited the Society with a wide capacity for achieving variations of light and shade. As an example 'For unto us' became an essay in tone-building, with reasonable and convincing climaxes at the words 'Wonderful!' 'Counsellor!' &c., so that a net result of a lifelike organism was produced. It was refreshing to hear the Overture and *Pastoral* Symphony brought up to a comparable plane of interpretation. As usual, the original accompaniments were retained, with Mr. R. Arnold Greir to assist in giving a good account of them at the organ.

H. F.

THE NOVELLO CHOIR

A programme of remarkable variety and interest was given by this choir at its concert at Bishopsgate Institute on December 21. Indeed, we can always turn to these enterprising singers and their excellent conductor, Mr. Harold Brooke, for a lesson in how to make quite ordinary means serve the highest musical ends. Among unfamiliar things were heard Ayres by Cavendish and Motets by Byrd, also a Suite for strings from the *Gordian Knot* United of Purcell, while Bach's Cantata *Sleepers, wake*, Vaughan Williams's *Fantasia on Christmas Carols*, and Elgar's part-songs from the Greek Anthology (arranged in this case for mixed voices) represented better-known items.

The choir was obviously more at ease with the modern idiom than the older one of the Elizabethan writers, and showed its best form in the Elgar part-songs. These were given with clearness, point, and a felicitous touch that did not appear in the same degree in the performance of the older music. But those who have to deal with the Elizabethans know how difficult it is to phrase subtle polyphonic rhythms, and how easily they can become heavy and laboured. A word of criticism might perhaps be directed to the over-quick *tempi* adopted sometimes by the conductor, but on the whole he handled his forces with aptness and discretion.

The principal solos were undertaken by Mr. John Buckley, whose free, open voice served him well, and

Miss Gladys Marloe, who left something to be desired in the way of impassioned utterance. Mr. H. W. Parsons, in a smaller rôle, must also be commended for his delivery of the tenor recitative in the Bach cantata. Valuable assistance was given to the choir by a small orchestra of well-known players, led by Mr. W. H. Reed, and also by Miss Maud L. Allwright at the pianoforte.

C. K. S.

FEDERATION OF MUSIC CLUBS

A concert given on January 16 at Chelsea Town Hall by the Goossens Orchestra, with E. Howard-Jones as pianist, calls for mention here, not so much for its programme and performers (though both were excellent) as for the idea that lay behind it. This was the inaugural event of the Chelsea Music Club, and that club is a unit in a new combination called 'The Federation of Music Clubs'—a body of but a few weeks' standing, with already a membership of fourteen clubs, comprising over two thousand music-lovers.

Full particulars of the new organization can be obtained of its hon. secretary, Miss Winifred Chamney, 16, Prince Edward Mansions, Pembridge Square, W.2. Its aims are clearly set out in a leaflet signed by Frederic Austin, Goossens, Howard-Jones, Sammons, Sir Henry Wood, and others, and, in brief, they amount to this—decentralisation, the collection of audiences (under the title of 'club') before the engagement of artists (and consequent saving of printing and advertising expenses), the linking of concerts in different localities into groups (so that the same programme may be given by the same performers with a considerable saving of cost and increase of efficiency through fuller rehearsal), the performance of new works (the cost of preparation of which for a single performance would be prohibitive), interchange with foreign countries, &c.

It all looks downright practical, and the only doubt that at the moment arises in one's mind is this: Is there going to be an unfortunate competition between this new body and the as yet none too well-established yet already very valuable British Music Society? As many of the signatories of the manifesto just mentioned are connected with the older society, no doubt this danger has been foreseen.

P. A. S.

MODERN VIOLIN AND PIANOFORTE SONATAS

John Ireland's No. 2, J. B. McEwen's No. 5, and Respighi in B minor, made up the programme of Messrs. Sammons and Murdoch at Wigmore Hall on January 13. All are comparatively recent, the Ireland work having been composed six years ago, the Respighi about five years, and the McEwen presumably within the past few months, since this was its first performance.

Of the Ireland work not much need be said, as it is already well known, and can even be obtained (in a somewhat condensed form) as a Columbia gramophone record, made by these very players.

The McEwen work is called a Sonata-Fantasia. It consists of two movements, (a) *Maestoso sostenuto—Doppio movimento animato—Tempo primo*, and (b) *Vivace*. The first movement is somewhat brooding, the second has a good deal of the dance about it, and a somewhat Scottish flavour. Any criticism of such a work, based merely upon the impression from a first hearing, may be properly taken by cautious readers as open to revision upon fuller acquaintance, and, subject to this reservation, the opinion may be expressed that this work is interesting but lacks spontaneity.

Despite the announcement on the programme the Respighi work had been heard before in London—played by André Mangeot and Casella at one of Mr. Edwin Evans's lectures on 'Modern Music' in 1918. (The *Dizionario dei Musicisti* gives the first performance as taking place at the Accademia St. Cecilia at Rome in 1919, which is also evidently an error.) But the point of precedence is not important, since the work itself is not of outstanding merit, being very much the normal well-made, three-movement composition, generally a trifle on the side of dullness and never showing much of the modern sympathies with which the composer is usually credited.

P. A. S.

There was no need to think seasonable thoughts at the Christmas concert of the Oriana Madrigal Society. Such a programme would be equally welcome on May-Day or August Bank Holiday. The old and the new were equally well chosen and sung. As only contemporary composers are available for compliment we make special mention of Arnold Bax's *Mater ora filium*, Peter Warlock's *Corpus Christi Carol*, and Holst's *This have I done for my true love*; and we must not forget Charles Kennedy Scott, also very much alive.

M.

E. J. MOERAN

Mr. E. J. Moeran's ambition did not quite go the length of giving a one-man's show, for his concert at Wigmore Hall on January 15 concluded with the Ravel Quartet, but it was obviously given for the purpose of introducing two important works from his pen—a String Quartet in A and a Violin Sonata in E minor. The former is the earlier of the two, and its chief merits are concentrated in a sparkling and vigorous final *Rondo*. Its opening section suffers a little from the fact that its principal subject was apparently chosen more with a view to the mission it had to fill than for its intrinsic attractiveness. In this respect the *Allegro* of the Sonata shows a great advance, for its impetuosity is not hampered by technical obligations, although these are met as consciously as we have a right to expect in a modern sonata. In short, this movement falls into line, as the other did not, with the general spontaneity of Mr. Moeran's work. This quality is perhaps more pronounced in the slow movements of both works, though it is naturally less assertive in the lyrical mood. Where it leaps up to meet the listener is in the two final movements, the *Rondo* which has been referred to above, and the concluding section of the Sonata. Mr. Moeran, who has been working with John Ireland, inclines, like many other composers of to-day, to rely upon the pentatonic scale for the fashioning of his thematic material. It is this that gives it the flavour which is conventionally recognised as Celtic, though a film now showing proves it also to be Tibetan. In his case it has been hailed as Irish, and none can object. The flavour itself is good, but we cannot entirely overlook the circumstance that with the pentatonic scale it is next to impossible to go wrong. The composer's treatment is, however, remarkably interesting. The performers were Miss Harriet Cohen (who played with much charm a group of not very weighty pianoforte pieces before tackling the Sonata, in which she was joined by Désiré Defauw) and the Allied String Quartet, of which Mr. Defauw is leader. Both the concerted pieces were given with that assurance which denotes careful preparation and sympathetic interest. Hence the interpretation was excellent.

E. E.

BLOCH'S THREE JEWISH POEMS

It is perhaps not without significance that Mr. Ernest Bloch's *Trois Poèmes Juifs*, played for the first time in England, at the Queen's Hall Symphony Concert on January 13, are dedicated to the memory of the composer's father. Behind the eccentricities of their presentation move shadows and portents which it is only reasonable to credit with a strong racial origin. They are the expression of deep feelings, with which it is probably impossible for the Western mentality to claim a very lively sympathy. The composer of this 'Dance,' 'Rite,' and 'Funeral Cortège' achieves orchestral colouring peculiar to his subject-matter with the ease of a practised hand. But the significance of the idiom remains uncomprehended. Were it otherwise, the pieces might not appear somewhat long for what has been said. But perhaps it is as well that their meaning is somewhat a matter of guesswork, for one had an uncomfortable feeling, as when walking among Oriental scenes and people—which the music does not fail to conjure up—that if all were known the spectator might not find himself flattered. There is little evidence of organic growth in these atmospheric pictures, but their cleverness held the attention under the competent exposition of Sir Henry Wood.

H. F.

SOME SINGERS OF THE MONTH

Miss Ivy Phillips sang at Wigmore Hall. A good voice, used on the right technical lines; an artistic sense, too, and even when we did not see eye to eye there was no mistaking her serious mental survey. Like most contraltos she finds perfect compatibility of diction and tone a difficulty. Sometimes the balance tipped one way, sometimes the other, yet it is fair to allow that they were often in concert. In an interesting programme two songs that stood out were Rutland Boughton's *Immanence* and *The Piper* of Arnold Bax. Mr. Harold Craxton's accompanying was a delight. Do concert-goers appreciate such exquisite art when in this supposedly ancillary position?

Miss Stella Wootton at the same hall sang easily and sweetly, but has not yet the physique to propel tones that count for very much. So far as it went her singing had no positive faults of note, and there was a certain pleasing freshness, only mitigated by a mixed programme that boasted Mozart and Debussy to begin with, but later descended too many degrees.

Miss Phyllis Lett, heard again at Æolian Hall after six months, at once struck me with her improved breath-control. In the result her attack was cleaner, her tone more solid, there was an adroiter (though still incomplete) welding of registers. The final skill is still lacking in the management of this lovely voice—the skill which suggests that considerations of technique are assimilated and all but forgotten. We applaud her for resisting the temptation—whispering at the elbow of the possessor of such a contralto voice—of freakish singing. But she is too sincere; she does not confound hollowness and depth, and does not annoy us with mere moans on notes below the stave. Only her vocal tenacity must become more uniform still if she is to hold the rank we hope for her. Some of her Schubert singing was the most impressive, notably *The Wraith* and *Who is Sylvia?* Miss Lett overloaded Debussy's *Mandoline* and Arnold Bax's *Femmes, battez vos maris*—songs of lightness—with too much lusciousness. The heavy gilding of lilies is her interpretative fault at present.

Miss Margaret Balfour was heard at one of the Æolian Orchestra's concerts. The dignity of her voice and of her manner is admirable, and admirable is the subjection in which she keeps her fine opulent tones. She has the art of making singing appear not, after all, so difficult. In beginning the phrases of Elgar's *Where corals lie* she conveyed comfortably that she had their end well in view and was mistress of their progress. Having got so far, Miss Balfour might well be a more adventurous interpreter. She satisfies the sensual ear. But the intelligence does not feed on sumptuous tone; it wants (among other things) sense from the words, and Miss Balfour's words are generally careless, and occasionally not words at all. Improved enunciation would give the actual music of her voice more variety. And finally she must be reproached for stooping to conquer with an item of balladry not meet for a civilised quarter of the town.

Mr. Philip Wilson raised the level of a recent ballad concert (Enoch's, on January 13) by singing some lute-songs of the Dowland period and type, newly transcribed by himself and Mr. Warlock—delicious trifles, though the accompaniments seemed very slight to engage the whole bulk of a modern pianoforte! Mr. Wilson quite spoils a good tenor voice by an excess of 'twangy' tone. Nasal resonance is one thing, but singing down the nose is another and not a good one. We recognise that Mr. Wilson is a keen lover and interpreter of music, and so hope he will get over this mannerism.

Perhaps without encroaching on a colleague's domain a word on the technique of some of the singing lately heard at Covent Garden is admissible. There were several beautiful voices; there were a few commandingly beautiful; there were some singers who made headway in spite of vocal handicaps; there are others who are in process of ruining good natural powers by striving after tones foreign to them. The example of the illustrious Caruso seems to have resulted in a harvest of his faults. We must put down to him, poor man, the recent showers of 'glottis strokes' (*coups de glotte*). And then, when Caruso choked back his breath in that wonderful way he had it is perfectly certain he knew what he was doing; but do his imitators? The imitators refrain

from imitating his glorious *cantabile*, his intensity, his cumulative power—that would involve such tremendous application and hard labour as few of our singers care to face.

Miss Florence Austral and Mr. Norman Allin, together with (in a lesser degree) Mr. William Anderson, were voices that it was a great joy to hear—voices that would worthily adorn the most splendid of opera-houses. Such singers do not disturb us with apings. Miss Maggie Teyte, Miss Beatrice Miranda (apart from the poverty of her lower tones), Mr. Walter Hyde, Mr. Andrew Shanks, and Mr. Robert Radford were others who illustrated the English singing art of to-day. H. J. K.

Music in the Provinces

ABERDEEN.—The Bach Society, conducted by Mr. Willan Swainson, gave the following programme on December 21: Bach's *God's time is the best*, Holst's Two Psalms, and Dale's *Before the paling of the stars*.

BARNSTAPLE.—At the Musical Society's concert on December 11 the choir sang Parry's *There is an Old Belief*, Sterndale Bennett's *Come, live with me*, and other part-songs. A Sonata for flute and pianoforte by Barnett, and another for 'cello and pianoforte by Beethoven, were among the instrumental items. Dr. H. J. Edwards and Mr. Sydney Harper conducted.

BIRMINGHAM.—A Sunday night concert at the Futurist Theatre introduced the Leeds Trio to Birmingham. Mr. A. Cohen is its leader, with Messrs. Hemingway and Herbert Johnson for colleagues. Rachmaninov's *Trio Élégiaque* was beautifully played, and one desired to hear it again, but Franck's early F sharp minor Trio, though no less well played, offered us Franck before he had found himself. Mr. William Heseltine, of *The Immortal Hour* cast in London, was heard in several songs.—The Christmas season brought a concert by Madame Elma Baker. A seasonal appropriateness was secured by drawing on Christmas music by Bax, Vaughan Williams, and Holst. Boughton's choral arrangement of 'The Holly and the Ivy' carol from *Bethlehem* was in the programme.—Sir Henry Wood conducted the Festival Society's usual Boxing-Day performance of *The Messiah*.—Two days later the same work was given at Walsall by the newly-formed Free Church Choirs Society under Mr. Graham Godfrey.—At her recital on December 22 Miss Rebe Hillier sang Chausson's *Chanson Perpetuelle*, the Paul Beard Quartet and Mr. Michael Mullinar co-operating in the instrumental music. The occasion was the first appearance of the Quartet, whose members are Messrs. Beard, Cantell, Venton, and Dennis, of the City Orchestra.—Tchaikovsky's Trio was given at the first Mid-day concert of the year by Miss Marjorie Sotham and Messrs. Paul Beard and Johan Hock. At the second Miss Dorothy Silk sang some Brahms songs and a group of old English songs in her exquisitely refined manner.—Kunneke's light opera, *The Cousin from Nowhere*, which has had a wide success on the Continent, had its first English performance at the Prince of Wales Theatre on Boxing-Day.

BRADFORD.—Elgar's Quartet was heard on December 14 at a concert of the McCullagh Quartet.—On December 17 Mr. Julius Harrison conducted the Bradford Permanent Orchestra in Mendelssohn's *Scotch* Symphony and Debussy's orchestration of Eric Satie's *Gymnopédie*, No. 1.—Mr. Erik Brewerton played 'Romantic and Descriptive Music' from Schumann to Tcherenpin on December 18.—The first movement of the Ninth Symphony was given at the Bradford Sunday Society's concert on January 7.—Choral performance has included *The Messiah* by the Bradford Festival Choral Society and a *Faust* selection by the Bradford Pioneer Choir.

BRISTOL.—Parry's *Ode to Music*, Holst's *Hecuba's Lament*, Granville Bantock's *Sea Wanderers*, Dunhill's *Pilgrim Song*, and the Bach-Elgar Fantasia and Fugue were performed at a recent concert of the Philharmonic Society. Mr. Arnold Barter conducted, and the English Singers sang Elizabethan music.—At the annual ladies'

night of the Madrigal Society sixteen concerted pieces were sung, seven belonging to the Elizabethan period. The programme included *All creatures now are merry-minded* (Benet), *Those sweet, delightful lilies* (Bateson), *Lady, see on every side* (Marenzio), and *Ye singers all* (Waelrant). Mr. Hubert W. Hunt is the present conductor.—Three works of César Franck were performed at the second concert of Clifton Chamber Concert Party on December 12 in celebration of the Franck Centenary. These were the String Quartet, the Pianoforte Quintet, and the Prelude, Choral, and Fugue for pianoforte.—The Y.M.C.A. Brotherhood orchestra and male choir gave a benefit concert on December 13 for their conductor, Mr. W. S. Porter, the programme including Liszt's second Hungarian Rhapsody for orchestra, Neumann's chorus *The rising storm*, and *The last days of Pompeii* (Ritz).—At the annual concert of the Bristol Grammar School a choir of old and present boys sang unaccompanied part-songs, including Dicks's *The Unseen Choir*, the words of which were written by the Rev. Dr. W. S. McGowan, an old boy.

CAMBRIDGE.—On November 14, 1922, the C.U.M.S. experimented in giving a 'Popular Orchestral Concert.' The programme included the *Ruy Blas* and *Freischütz* Overtures, Mozart's G minor Symphony, the *Peer Gynt* Suite, the Aria on the G string, and Elgar's Gavotte (*Contrasts*, A.D. 1700, 1900). This concert was much appreciated, and on March 13 the Society will give another. It is hoped that very soon these events will become a regular institution, taking place at least once every term.—On the afternoon of March 14, in the Royal Albert Hall, a combined choir and orchestra from Oxford and Cambridge will perform Beethoven's Mass in D. The programme will probably include Vaughan Williams's *Towards the Unknown Region*, Cyril Rootham's *Brown earth* (for chorus, semi-chorus, and orchestra), and Stanford's first *Irish Rhapsody*.—On June 2-8 a Festival of British music will be held at Cambridge, and will include various kinds of music of the 16th, 17th, 18th, 19th, and 20th centuries. There will be a choral and orchestral concert, a concert of chamber music, unaccompanied choral works, 18th-century opera, folk-dancing, and possibly a river-procession to the accompaniment of Handel's *Water Music*.—Prior to the Albert Hall concert, the C.U.M.S. choir and orchestra will perform Beethoven's Mass in D, at Cambridge, on February 9, the soloists being four of the 'English Singers.'

CARDIFF.—Madame Tetrassini, Mr. Lauri Kennedy, Mr. John Amadio, Signor Baggione, M. Bratza, and Mr. Ivor Newton gave a ballad concert on December 16.—At the Park Hall concert on December 17 the orchestra played Saint-Saëns's *Le Rouet d'Omphale*, and the vocalists were Mr. John Perry and Mr. Cuthbert Pardoe.—At the Capitol on the same date the chief feature was Schubert's *Unfinished* Symphony.—At the Park Hall concert on December 31 Litoff's Overture *Robespierre* and Coleridge-Taylor's Ballade in A minor were played by the orchestra. Mr. Adolphe Hallis, a South African pianist, played, and Miss Beatrice Miranda sang.

CHATHAM.—The Royal Marine Orchestra played a new Suite de Ballet, *My Lady Dragon-fly*, by Finck, on December 11.—On the same date was given the annual concert of the Medway School of Music and Mr. Leslie Mackay's Choir, the latter singing *Sister, awake* (Bateson), Elgar's *It comes from the Misty Ages* and *Love's tempest*, Austin's *Lady-love mine* (for female voices), *Hey nonny no* (Armstrong Gibbs), and *Lo! country sports* (Weelkes) (for male voices).—On January 2 the band of the Royal Engineers played Gade's second Symphony, Bizet's *Patrie* Overture, and a Festival March written by Lieut. Neville Flux, who conducted.—A new Suite by Arthur Wood was played by the same orchestra on January 9, at Brompton Barracks. The Suite, *My Native Heath*, gave impressions of Yorkshire. Tchaikovsky's first Symphony and Berlioz's *Carnaval Romain* Overture were also played.—Three modern Valses, by Percy Godfrey, were given a first performance by the band of the Royal Marines on January 8, under the composer. Dr. Hoby conducted Goetz's Symphony in F.

COLLINGHAM (Yorks).—Mr. Frank Mullings gave a song recital in Memorial Hall on December 16, and

Mr. Lloyd Hartley (pianoforte) played some Beethoven and Ravel.—At the Subscription Concert of January 7, Bach's Concerto for two violins was performed by Miss G. Davey and Mrs. J. S. Hartley.

CRAWLEY.—Parry's *Pied Piper of Hamelin* was given by the Crawley and Ifield Musical and Dramatic Society on January 4, Mr. Courtenay Robinson conducting.

DUMFRIES.—Vaughan Williams's *Fantasia on Christmas Carols* and Dunhill's *Tubal Cain*, conducted by Mr. C. F. Eastwood, were in the programme of the Musical and Operatic Society's concert on January 1.

EDINBURGH.—The Corporation has been considering the promotion of concerts in Usher Hall and Waverley Market, but at a meeting on December 15 the suggestion was definitely negated, it being felt that the Corporation should not enter into competition with private enterprise.—At the Patterson orchestral concert in Usher Hall on December 18 the programme was made up of music either by Scottish composers or Scottish in its inspiring motive. Hamish MacCunn's *Land of the Mountain and the Flood*, William Wallace's *Villon*, Mackenzie's *Benedictus*, Max Bruch's *Scottish Fantasy* (with Miss Daisy Kennedy as solo violin), and Mendelssohn's *Scotch Symphony* were included.—The programme of the Patterson orchestral concert on December 27 was drawn from the works of five Englishmen, an Irishman, and an Australian. It included Balfour Gardiner's *Overture to a Comedy*, George Butterworth's *A Shropshire Lad*, Stanford's first *Irish Rhapsody*, Elgar's *Enigma Variations*, Grainger's *Shepherd's Hey*, German's *Welsh Rhapsody*, and Landon Ronald's *Suite The Garden of Allah*.—The programme on December 30 was designed to interest young people, and was frankly popular. Sir Landon Ronald conducted.—Recent events of interest have included a week of *The Beggar's Opera*; Bach's *When will God recall my spirit?* and Byrd's *Ave verum corpus*, sung by the Bach Choir; visits by the Vatican Choir, Melba, and Backhaus; a first vocal recital by Mr. Jack Miller; a sonata recital (violin and pianoforte) by Miss Dorothy Chalmers and Miss Denise Lassimonne.—Dr. W. B. Ross gave the first of a series of eight weekly recitals in Usher Hall on January 7, introducing his programme with appropriate commentary, and giving information on the construction and history of each piece before playing it.—At the Patterson orchestral concert, on January 8, the programme included Beethoven's C minor Symphony, Strauss's *Don Juan*, Berlioz's *Carnaval Romain* Overture, and the closing scene of *Götterdämmerung*, with Miss Florence Austral as Brunnhilde.

EXETER.—At their annual concert, on December 29, the Isca Glee Singers sang an interesting arrangement by W. J. Cotton (the alto of the party) of *In sheltered vale*, for baritone solo and trio accompaniment, also Schafer's *Come away, pretty maiden*, Hatton's *Summer Eve*, and Horsley's *By Celia's arbour*.—The central feature in the programme performed by the Chamber Music Club on December 13 was Vaughan Williams's song-cycle, *Five Mystical Songs*, for baritone voice, vocal quartet, and pianoforte.

GAINSBOROUGH.—The programme of the Musical Society on December 13, included Stanford's *Phaulraig Crohoore* and two of Holst's *Choral Hymns from the Rig Veda*, Mr. Alan Stephenson conducting.

GLASGOW.—Under the conductorship of Mr. A. M. Henderson the Bach Choir sang at a recent concert the Church Cantatas *O praise the Lord for all His mercies* and *God's time is the best*.

HARROGATE.—Two concerts were given in the Royal Hall, on December 29, in aid of the Memorial Scholarship for students of conducting that has been inaugurated in memory of the late Julian Clifford. In the afternoon the programme was miscellaneous. At the evening concert an orchestra conducted by Mr. Julian H. Clifford played his father's tone-poem, *Lights Out*. Mr. Colombatti was the soloist in Schumann's Pianoforte Concerto, and Mr. Hiawatha Coleridge-Taylor conducted four movements from the *Othello* Suite.

HULL.—Dr. Coward's Vocal Society and Mr. Walter Porter's Harmonic Society have both been occupied with *The Messiah*.—Recitals have been given by Backhaus and by a group of amateurs brought together by Mr. Russell-Starr and Miss Eleanor Coward.—The Carl Rosa Company, installed for three weeks at Alexandra Theatre, lent principals to the Hull Musical Union on December 30.

ILKLEY.—With Mr. A. T. Akeroyd as conductor, the Ilkley Vocal Society sang *Hiawatha's Wedding-Feast* on December 18.—At Ben Rhydding, on December 14, the Ghent Quartet from Leeds played chamber music by Haydn, Mozart, and Debussy.

LEEDS.—At the Industrial Theatre, Hunslet, on December 14, the Leeds Symphony Society gave an orchestral programme directed by Mr. Harold Mason.—Rossini's *Stabat Mater* (English adaptation) was sung on December 17 at Headingley Wesleyan Church.—The annual renderings of *The Messiah*, in the Town Hall, were given on December 18 by Leeds Choral Union (conducted by Dr. Coward), and on December 20 by Leeds Philharmonic Society under Dr. E. C. Bairstow. Both were exceedingly fine performances.—On January 7, the Oak Road Congregational Choir, under Mr. H. Atha, gave selections from *The Messiah* in Armley Gaol before four hundred prisoners.—At Leeds Parish Church Choir concert, on January 9, Bach's Clavier double Concerto in C major was played on two pianofortes by Dr. A. C. Tysoe and Mr. Herbert Bardgett. Stanford's *Revenge* and a miscellaneous programme followed.—Mr. Eugene Goossens conducted César Franck's Symphony, Stravinsky's *L'Oiseau de Feu*, and the first performance at Leeds of Turina's *Procession del Rocío* at the Saturday Orchestral Concert on January 13.—On January 10, Mr. Bensley Ghent's String Quartet gave the first of five chamber concerts, in Belgrave Lecture Hall.

LIVERPOOL.—The luncheon hour recital in Rushworth Hall on January 8 was given by the Edith Robinson String Quartet, who played Schumann's Quartet in A, the *Giga* Quartet of Tanéïev, and a *Fantasy* Quartet by Ernest Walker.—Mr. Joseph Greene gave a pianoforte recital at the Crane Hall afternoon series on January 10. Mr. Henry Wilkinson played cello music, and Miss Ethel Penhall sang.—Mr. John Tobin lectured at Blundellsands on January 11 on 'Chamber Music,' and illustrations played included a Concerto by Delius, Frank Bridge's 'Cello Sonata, the Violin Sonata of Eugene Goossens, and John Ireland's Fantasy Trio, the performers being Mr. Tobin, Mr. Walter Halton, and Mr. J. G. Matthews.

LLANDUDNO.—On December 20 the Llandudno Season Extension Choral Society sang *The Creation* at the Pier Pavilion, and on January 7 the Society gave *Jesu, Priceless Treasure*. The Winter Gardens Orchestra accompanied, and Dr. Caradog Roberts conducted.

NOTTINGHAM.—At an orchestral concert organized by Mr. A. Vernon Felton on January 9, Mr. Wilfred J. Helmsley conducted *Finlandia*, the *Siegfried Idyll*, and Mendelssohn's G minor Pianoforte Concerto, the soloist being Mr. Felton.

OXFORD.—The Bach Choir closed its year with a concert of Christmas music, which was sung under Sir Hugh Allen's direction. It included Bach's *Sleepers, wake!*; an anthem, *Dominus illuminatio mea*, for female voices, by Maurice Besly; and Vaughan Williams's *Fantasia* on old Christmas Carols.—At a recent concert the Eglesfield Musical Society, accompanied by two pianofortes, three trumpets, and a double-bass, sang Vaughan Williams's *Towards the Unknown Region*, Eugene Goossens's *Silence*, and Maurice Besly's *Sleep and Freights*. Mr. Besly conducted, and Mr. S. J. Ching, president of the Society, played the Variations by Brahms on a Theme by Handel.

PENZANCE.—The Choral Society performed *St. Paul* on December 15. Mr. Hugh Bramwell conducted, and choir and orchestra numbered a hundred and forty.

PORTISHEAD.—At the first concert of its fourth season the Choral Society performed *Hiawatha's Wedding-Feast* and Stanford's *The Revenge* on December 20. Mr. Alex Ransom conducted.

PORTSMOUTH.—On December 10 the band of H.M. Lifeguards played Gustav Holst's second Suite for military band and Liszt's second Hungarian Rhapsody.—The Philharmonic Society performed Verdi's *Requiem* on December 14, conducted by Mr. Hugh Burry.

ROCHESTER.—In December *The Dream of Gerontius* was performed by Rochester Choral Society and the London Symphony Orchestra, conducted by Mr. Hylton Stewart. This was the first concert of the Society this season, and its second performance of the work, the first having been given in 1914. The programme opened with the first movement of Franck's Symphony. In the choral work the semi-chorus was sung by a section of the Maidstone Choral Union, and the solo singers were Mr. Steuart Wilson, Miss Lilian Berger, and Mr. Clive Carey.

SCARBOROUGH.—A programme of Christmas music was given on December 19 at the Spa by the Scarborough Philharmonic Society, conducted by Dr. Ely.—Two successful performances of Hubert Bath's *Wedding of Shon Maclean* were given during New Year's week by the Hackness Choral Society. This organization has for the last two years won the Challenge Cup at the Eskdale Tournament of Song.

SHEFFIELD.—The outcome of a successful amateur performance of *Lohengrin* by the Sheffield Grand Opera Society was an offer to two members of the cast (Mr. F. Brindley and Miss Gertrude Gilpin) to play Telramund and Ortrud for the Carl Rosa Company. Mr. Brindley was able to accept.—December brought M. Pouishnov, Miss Olga Haley, and Mr. Eric Marshall in a 'Celebrity' list, Madame Suggia and the 'English Singers' to a Sheffield Subscription Concert.—Of many *Messiah* performances that of Dr. Coward's Musical Union was the most notable.—Rotherham Choral Society gave *St. Paul*, Mr. Granville Naylor conducting.

TREORCHY.—A Choral Festival was held at Noddia on December 25 and 26 by the Treorchy Choral Society, under the direction of Mr. J. T. Jones. The works performed were *The Rose of Sharon*, Verdi's *Requiem*, and *Elijah*—a great undertaking which the choir performed with credit.

WESTON-SUPER-MARE.—Three performances of Rutland Boughton's music-drama, *Bethlehem*, were given in the Town Hall, beginning on December 6, by the Glastonbury Festival Players.

WORCESTER.—Bach's *Christmas Oratorio* was drawn on to a considerable extent for a Christmas concert. In the age-worn College Hall the red cassocked singers lent an appropriate atmosphere, while the colour effect was pleasing to the eye. Carols predominated, some in arrangements by Sir Ivor Atkins made for the occasion, and his own charming *Virgin's Lullaby* also had a place. The Worcester Orchestral Society provided the accompaniments.

YORK.—At St. William's College, on December 18, a gramophone recital was given, of records from Sir Henry Walford Davies's lecture-demonstrations to teachers. The recital was promoted by the local British Music Society, and included reproductions of harpsichord music, songs, madrigals, and a Palestrina Mass sung by the Westminster Cathedral Choir.—Before the York Rotary Club, on January 7, Mr. W. Tuke Robson (Huddersfield) lectured on 'The Story of English Song,' and gave vocal illustrations.—York Minster was crowded on Boxing-Day for *The Messiah*, sung by a choir of two hundred and fifty (including a hundred and twenty singers from the Leeds Philharmonic) and full orchestra, conducted by Dr. E. C. Bairstow.

The current *Music and Letters* leads off with two articles of great interest to chamber musicians—'Of Quartet Playing,' by Adolfo Betti (Flonzaley Quartet) and 'The History of the Viola in Quartet Writing,' by Rebecca Clarke. The Editor writes learnedly, yet not without lightness, on 'The Minor Chord.' Other excellent articles are by Alexander Brent-Smith ('The Workmanship of Mendelssohn'), and a symposium on opera, by Hubert J. Foss, Nicholas Gatty, Clive Carey, and Rosa Newmarch.

IRELAND

Messiah concerts at Dublin, Belfast, Lisburn, Waterford, and other towns testify to the strength of tradition, even in Ireland.

On January 8, under the auspices of the Royal Dublin Society, Miss Dina Copeman gave a pianoforte recital, and displayed rare power as an executant, though at times her interpretation was unsatisfying.

Naturally, the chief musical event of the New Year at Dublin was the rich treat afforded by John McCormack's two concerts, in aid of the Mater Hospital and the St. Vincent de Paul Society, on January 16 and 18. These concerts were in fulfilment of a promise made last year, and McCormack, with characteristic generosity, gave every penny of the proceeds without any deduction whatever to these two deserving charities.

Walter McNally, who shared the triumphs of Margaret Sheridan at Milan, gave a concert at the Theatre Royal, Dublin, on January 14, at which the chief attractions were Giuseppe Barsotti (tenor), Celso Diaz (violin), Dina Copeman (solo pianoforte), Louis Destree, Eileen Hayden, Norrie Finn, and Harry O'Donovan.

The Municipal Elections at Belfast completely swamped several projected concerts in that city.

LEEDS MUSICAL FESTIVAL

(FROM A CORRESPONDENT)

When most musical ventures are fraught with financial risk it is gratifying to record that the Leeds Festival of October last has resulted in a surplus of £653 8s. 8d., of which £500 is devoted to medical charities.

Though a revival after nine years' lapse, the 1922 Festival compares favourably with the pre-war one of 1913. But for the addition of the Entertainment Tax the prices of tickets were the same as last time, except for a slightly reduced charge for admission to rehearsals. What an incubus the Entertainment Tax is to musical enterprise is shown by the fact that it amounted to no less than £1,137 2s. 9d. Yet, excluding interest on the reserve fund, the receipts were £8,225 8s. 10d., as against £7,708 13s. 5d. on the former occasion.

Despite the great increase in the cost of concert organization, the net expenditure of £8,310 14s. 11d. was £56 4s. 10d. less than that of before the war. It is generally agreed that this did not result in any lowering of standard; indeed the artistic success of October's function was indubitable. The policy of eclectic programmes with a good sprinkling of modern orchestral works was endorsed by an increase of £287 9s. in the proceeds of tickets. In social status the Festival gained by the patronage of Royalty. It may be objected that the concerts produced little original composition, but the problem was to get the Festival once more on a sound footing. Economy with little loss of attractiveness was secured by the inclusion of several works, new to Leeds or at least novel, which were already part of the regular repertoire of the London Symphony Orchestra, consequently rehearsal expenses were reduced. Broadly, the artistic and pecuniary results of the event seem to show that the Musical Festival is by no means played out, and arrangements are already sanctioned for the next one, in 1925.

PRESTON CHORAL SOCIETY

(FROM A CORRESPONDENT)

There are so few opportunities in Lancashire for hearing Bach's *Christmas Oratorio* that a journey to Preston on Boxing-Day was worth while. Here the Choral Society (now conducted by Dr. F. H. Wood), with over a century of history behind it, had never before ventured on this music for its customary Boxing-Day concert. Whatever else may be thought of the performance, the playing of the thirty Hallé Orchestra men calls for the greatest praise, especially in the numerous obligati for wood-wind; the trumpeter also (Mr. A. Harris) triumphed famously, notably in the great chorus of the Festival of Epiphany at the beginning of Part 6. For the purposes of really effective interpretation the chorus was too unbalanced; a dozen or so tenors,

however valiant, and fewer than thirty basses were no match for approximately a hundred and fifty women's voices, but the tone in all parts was free from impurity, and the choir sang with abundant verve throughout, and in the reflective passages with just expression. The freely-used organ increased the tonal mass, but at the cost of diminished rhythmical vitality. The solo singing of Miss Florence Mellors and Messrs. John Collett and Topliss Green was competent in many ways, but never made so sure an approach to the genius of the music as did Miss Muriel Brunskill in the contralto solos; she is clearly one of the elect as a Bach singer. 'Cutting such works is ever an unenviable and always an unsatisfactory business, but surely at the close of Part 2, after the bass recitative has called upon mortals to join with the angelicals 'in songs of praise for the joys this day doth bring,' to leave such an appeal in suspense and without the response of the concluding choral was the height of incongruity. There was nothing of a lukewarm nature in the Preston audience's reception of the work of Dr. Wood and his colleagues.

BRITISH MUSIC IN SERBIA

An orchestral concert consisting entirely of modern British music was conducted by Mr. Thomas F. Dunhill at the Opera House at Belgrade, on December 28. British music of importance had never before been played in Serbia, and so great was the interest evinced that every seat in the house was sold within a few hours of the opening of the box-office. The programme consisted of:

Vaughan Williams	...	Overture, <i>The Wasps</i>
Elgar	...	<i>Enigma</i> Variations
Elgar and Dunhill	...	Violin Solos, played by Bratza
Balfour Gardiner	...	<i>Shepherd Fennel's Dance</i>
Dunhill	...	New Symphony in A minor (First performance.)

SOME PRESS COMMENTS [TRANSLATED]

Pravda (Belgrade, December 30).—We have been agreeably surprised by the British music. We have discovered in it a charm of temperament never dreamt of, rhythm and colour, and a very pleasant and new musical idiom.

Politika (Belgrade, December 29). (Special article by Miloye Miloyevitch, eminent Serbian composer and writer on music.)—In spite of the fact that it was not at all advertised, the house was sold out immediately the concert was announced, for everybody wanted to hear English music. And what a surprise it was for those who did not know it at all! This music of spirit from the pens of Elgar, Williams, Gardiner, and Dunhill—who are in the first rank in England—ought to hold a permanent place in European concerts. They are masters of their business, whose thought, enthusiasm, and moderate temperament create works of great value, which are varied and strong in form.

Of Elgar's Variations.—It is a work of high value and beautiful style. Pseudo-classic in expression, it is remarkable for the disposition of light and shade, full of brilliancy, very rich in tone-reliefs, and highly complex.

Of the Symphony.—The principal work on the programme was Mr. Dunhill's Symphony. Whilst it is in the direct line of succession, which leads from Beethoven through Bruckner, Brahms, and Mahler, this Symphony is yet a free and modern exemplification of the sonata-like style which is the standard for symphonic composition. Mr. Dunhill has constructed characteristic themes which are very suitable for development, and employs plenty of contrasts. There is not only breadth but rhythmic *finesse*. The work had enormous success, which was due not only to Mr. Dunhill as composer but as conductor. Leading his players with quiet and moderate but persuasive gesture, this *chef d'orchestre* revealed a skill and a fund of experience that enabled him to hold the complete ensemble in his hands. Only such a conductor could accomplish as much in three rehearsals with so difficult a programme of music unfamiliar to the players.

Of The Wasps.—The impressionistic Overture to Aristophanes's comedy, *The Wasps*, by R. Vaughan Williams, who is slightly influenced by Maurice Ravel, is full of life and descriptive power, which under the baton of Mr. Dunhill became fluent and alive.

Vrema (Belgrade, December 29).—Through Mr. Dunhill were felt last night new expressions of English spirituality, especially in the most interesting and, to our ears, unusual sounding *Variations* by Elgar. The descriptive power of these is masterly. It is English national music free from the old influences. The *Variations* were warmly greeted by the whole audience. Curious, for us, was the *Shepherd Fennel's Dance* of Balfour Gardiner, which represents the merry festivities of rural life in England. We felt how far off we are from this restrained English joy.

Musical Notes from Abroad

AMSTERDAM

After many years of absence we renewed acquaintance with the Spanish violinist Joan Manén. He appeared in a solo recital, and on December 14 was the soloist of the Symphony Concert, playing Bruch's rather antiquated *Scottish Fantasia* and his own Variations on a Theme by Tartini. The orchestra items were Tchaikovsky's Serenade, Op. 48, and Mendelssohn's *Italian* Symphony, which, thanks to Mengelberg's delightful reading, proved to have lost nothing of its freshness. In the subsequent concert Mlle. Simone Hersent, from Paris, made a splendid début with Lalo's *Symphonie Espagnole*. The soloist of the concert on December 21 was Madame Birgit Engell, who again captivated her audience by her fine interpretations of songs with orchestral accompaniment by Mahler and Strauss. On this occasion we heard a new composition by the American composer, Rubin Goldmark (a nephew of the composer of the *Queen of Sheba*). His work, entitled *Requiem*, for orchestra, proved to be an extremely laboured, lengthy, and generally unsatisfactory piece, that met with only a cool reception. Franz Schreker's *Chamber* Symphony was also in the programme, and its repetition did not bring much conviction of this composer's alleged superiority among present-day composers. At the concert on December 26 Corelli's famous *Concerto Grosso* and Bach's B minor Suite were two items which the hearer is always glad to be able to enjoy. On this occasion the excellent Parisian violoncellist, M. Gérard Hekking, gave a masterly reading of Schumann's seldom-heard Violoncello Concerto. Mengelberg having unfortunately to undergo an operation, this concert was conducted by M. Dopfer, who also directed the concert on January 4, when the scheme comprised Berlioz's Overture *Carnaval Romain*, Goudoever's Suite for violoncello and orchestra (the youthful composer himself sustaining the solo part), Strauss's *Don Juan*, and Saint-Saëns's B minor Concerto, played in superior style by M. Zimmermann. At the next concert Prof. Carl Fiedler gave a fine reading of Brahms's fourth Symphony. The concert on January 11—this being the last symphony concert conducted by Mengelberg prior to his departure for America—included a repetition of C. R. Mengelberg's *Symphonic Elegy* and Mahler's fourth Symphony. The vocalist of the evening was Mlle. Mia Peltenburg, who is winning for herself an assured position.

The first of the subscription concerts given by Madame Berthe Seroen and M. E. Cornelis, on January 6, proved to be remarkably successful in every way. The same may be said of the first chamber concert of the Concertgebouw Sextet, the players being heard in a Chamber Sonata by Handel, a *Scherzo* by Dopfer, Beethoven's Trio, Op. 11, in the original version (with clarinet), and as an interesting novelty for Amsterdam, Josef Holbrooke's Sextet, Op. 33, for pianoforte and wood-wind, which gained a cordial reception.

W. HARMANS.

GERMANY

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

This Society, founded last year after the Salzburg Festival, gave two orchestral concerts at the Berlin Philharmonic, which may be considered to be the beginning of a new era in the artistic relations between Germany and the rest of Europe. The first, with Ernest Ansermet as conductor, became an outstanding event by the performance of Stravinsky's *Sacre du Printemps*, which produced extraordinary excitement among the audience that filled the hall. The second concert was noteworthy by reason of the fact that it enabled the Berlin public to become acquainted for the first time with the works of the young British composers, and certainly it will not be the last time.

Eugène Goossens, as conductor and composer, won the warm sympathies of an audience which began to realise that British music production, although very young, is going to have a stamp of its own: Goossens's tone-poem *The Eternal Rhythm*, a striking example of his growing individuality; Gustav Holst's *The Planets*, an arresting example of programme music as seen through an English temperament, did great credit to British art, which by the skill of the young conductor was presented in the most favourable light.

PAUL HINDEMITH AS OPERA COMPOSER

The name of Paul Hindemith is very familiar to those who had the chance of hearing his String Quartet at the Salzburg Festival. This work proved to be attractive in the highest degree by the absence of what may be called modern dogmatism. The spirit of youth expressed by it in the most natural way was confirmed by a one-Act opera performed at Dresden, under the direction of Fritz Busch, the young and strenuous conductor of the Dresden State Opera. Its title *Murderer! Woman's Hope*, sounds brutal, but the music is much more amiable than would be imagined in a work with such a name. Hindemith, though enormously gifted, promises more than perhaps he will be able to fulfil. He is not at all ashamed to confess the great influence that Richard Strauss has exercised on him in *Salome* and *Electra*, but nevertheless he foreshadows his own path in the field of opera, a field which does not allow a young composer to be enterprising so long as the general public remains attached to real melody in the old meaning of the word. Fritz Busch conducted the work in a manner befitting an ardent friend and advocate of the composer.

PHILIPP JARNACH, POLYPHONIST

Philipp Jarnach, a Spaniard born at Paris, belonging to the German school of composers but well known as an independent spirit, has a strong predilection both for the peculiar style of chamber music and for the necessity for a new *Melos*, which has been effectively carried out in a number of his fine songs. His Sonata for solo violin excels by the concentration of style characteristic of the modern school, but is of course very contrary to the feelings of the general public, including that part of it already accustomed to modern music. This work denies the instrument any sweetness, but by reason of its serious character never fails to win the sympathies of connoisseurs.

BAVARIA AND RHENAVIA

In Germany, as in every other country, there are many who oppose all that is new in music. Great differences in the character of musical life exist in the various towns, and usually the more different its tendencies the more interesting is the development of German music. Take, for example, Munich. Once a city where musical progress would find sympathy more quickly than anywhere else, it has now become the stronghold of reaction against modernism. Last year when the English conductor Dr. Adrian C. Boult appeared there, he brought to the notice of the public some works by British composers, but this year he felt compelled to perform a classical programme in which Brahms had an important part. This reactionary spirit of Munich is to

a certain degree opposed at Nürnberg where, with all respect due to tradition, new works are more readily accepted. The pianist Walter Gieseke, for instance, one of the great apostles of the best modern music, was warmly received by Nürnberg.

At Cologne musical life is much more active than at either of the cities just mentioned, because Otto Klemperer and Hermann Abendroth do their best for the cause of new music. A new opera, *Katja Kabanowa*, by the Czechoslovakian composer Leo Janáček, was recently performed there, as well as the orchestral suite *The Seasons*, by Hermann Unger, in which his talent for fine instrumental colouring is revealed. Unger was a pupil of Reger. Besides these new works, Cologne is soon to see the première of Schreker's new opera, *Irrelohe*.

A NEW TE DEUM

The present psychological state of Germany is favourable for the production of ecclesiastical works. The same tendency towards mysticism which leads the German public to Bruckner, has given birth to a new work by Walter Braunfels in the form of a Te Deum. Among German composers Braunfels more than any other gives the human voice fullest liberty while not neglecting the instrumental part. His musical education was acquired in the spirit of Munich, and he reveals all the post-Wagnerian splendour and perfection. If Braunfels is not one of the most modern composers, certainly he is one of the most influential and is always true to himself.

SOME PLAYERS AND SINGERS

Foreign artists cannot, of course, earn any money in Germany under existing economic conditions, but they can earn a reputation. Of this privilege they make as much use as possible. Innumerable concerts by foreign artists are every night given in our halls. Among those which deserve special mention was the appearance of the Budapest String Quartet. This combination of four very young Hungarians is not to be confounded with other string quartets of the same nationality. They may be termed the true heirs of the Bohemian String Quartet, and some of the most perfect chamber music ever heard was given at their two concerts here. Their playing is emotional in the best sense, and they have a rare control over the resources of their art which never fails to awaken loud enthusiasm.

Among the soloists, there is a young violinist, Jenny Skolnik, who by the energy of her bow, her technical finish, and by her musical sentiment has become one of the favourite artists. She revealed all her excellent qualities recently when she played the Concerto of the Swedish composer, Kurt Atterberg under his personal direction. Then, too, there is the baritone Alexander Kipnis, who possesses a powerful voice. He is surely at the beginning of a great career.

ADOLF WEISSMANN.

NEW YORK

Rumour says that the subscribers of the various orchestras write to the conductors demanding new compositions. If rumour is truthful, one conductor shows his complete indifference to these requests, for Leopold Stokowski sometimes gives three concerts in succession to the same audience without a novelty in any of the programmes. Perhaps the Philadelphia conductor thinks he can afford to be independent in this way, as he always plays to sold-out houses. Maybe it was pressure from the listeners who reflect the restless spirit of the times that induced M. Monteux to produce Honegger's *Horace Victorieux* at a recent concert of the Boston Symphony Orchestra. Perhaps, again, the able French conductor really thought the composition was worth producing, and, perhaps (once more) he thought he would serve up such a dose of ultra-modern music that he would not be asked for any more at present. Certainly the work met with a cool reception. Arthur Honegger, one of the famous Paris 'Six,' is said by his admirers to be 'immensely talented.' *Horace Victor* was written as a ballet for the stage. It was first given at Genève, a little over a year ago,

and repeated at Lausanne, Paris, and London in less than six weeks. The story is an old legend, and the composer used a translation of Livy published in 1686. Although he spreads the incidents over eight episodes, and the combat between the three Horatii and the three Curiatii is supposed to take place in the fifth, no one could possibly mistake any part of the composition for a love feast. The illustration of mortal combat of the six men is fairly outdone by the combat between the various instruments as to which shall shriek the loudest, groan the heaviest, or wail in the most fiendish dissonances. From one point of view the work is clever, but why call such sounds music? There isn't a bar of music in the whole composition, and up to date no one has been heard to express the slightest wish to listen to it the second time, or even to see it given as a ballet, for which scenery and costumes have been designed by the late G. P. Fauchonnet.

Exactly opposite feelings were aroused by listening to a ballet pantomime by Blair Fairchild, called *Dame Libellule* (Lady Dragon-fly). Lady Dragon-fly is a flirt of the most heartless kind. On a warm summer afternoon she skims over the surface of a pond, dancing, and entralling a toad, a beetle, a snail, and a lizard, all basking in the sun. She coquettes with one after another, and the discarded ones fight each other till death. It is a gorgeous butterfly that finally appears and wins the love of the merciless flirt, and disappears with her. All this is told in a charming and dainty manner by the composer, who, though born an American, has lived for twenty years at Paris, with the result that his idiom is distinctly French. One longs to see it given as a ballet, and to hear the fascinating music with a pictorial setting. It would be pleasant to claim Mr. Fairchild as an American composer, but not at all fair from this example of his work.

The Apocalypse, a 'dramatic oratorio' composed by Paolo Gallico, which upwards of a year ago won a five thousand dollar prize offered by the National Federation of Music Clubs, had its first New York hearing at a recent concert of the Oratorio Society. Mr. Gallico, born in Italy, has so long made his home here that he is a good deal of an American, but this composition shows neither Italian nor American influences. It is rather a mixture of German and modern French schools, without marked individuality. The three parts are called 'Armageddon,' 'Babylon,' and the 'Millennium.' The text, by Pauline MacArthur and Paul Roche, is made up from selections from the Bible, apparently chosen without regard to their suitability for musical treatment. There is much good workmanship in the composition, but it is too monotonous to arouse enthusiasm. Seven soloists are called for, and the choir—under the new conductor of last season, Mr. Albert Stoessel—gave a creditable interpretation that proved the value of his leadership, the singing being better than that heard for a long time.

Mr. Kurt Schindler, with his *Schola Cantorum*, gave a Christmas concert that presented material culled in many fields. Of the fifteen numbers in the programme, more than half were novelties for New York listeners. There were two old Italian Christmas hymns; three old French Christmas songs; three Catalan songs; Russian children's folk-tunes, an anthem by Rachmaninov, and Basque folk-tunes arranged by Mr. Schindler. In some of the numbers boys' voices assisted the choir, and all the songs were sung in their original language, Latin, French, Catalan, Russian, and Basque. Mr. Schindler called attention to the fact that one of the Catalan songs was a good example of the 'migrating folk-song,' the melody being sung in at least four other countries.

In the recital field we are indebted to Mr. Ernest Hutcheson for his series of the five great masters of pianoforte music (Bach, Beethoven, Schumann, Chopin, and Liszt), each afternoon being devoted to one composer; also to Mesdames Gerhardt and Frieda Hempel.

The most remarkable of the new singers heard at the Metropolitan this year is Miss Elizabeth Rethberg, a young girl from Germany, who had no advance press-agent. The freshness and beauty of her voice, and its wide range and abundant power, were a great surprise to her audience when she made her début in *Aida*. If she was not quite so successful as Sieglinde, this may be simply that she was not fully at her ease, as she had sung the rôle only once

before. Miss Rethberg is a great acquisition to the ranks of the Metropolitan, and if prophecy is of any use, she should have a great future before her. The second important revival of Mr. Gatti's season was Rossini's *William Tell*, superbly staged and finely sung by a strong cast, which included Rosa Ponselle and Giovanni Martinelli.

M. H. FLINT.

ROME

With the production of *Siegfried* under Otto Klemperer's direction at the Costanzi on St. Stephen's Day, the musical season has regained its normal activity, and everything points to its success. The *Siegfried* production was magnificent in all respects, and those who complained at the adoption of a foreign work for the inauguration of the season at the principal theatre of the capital, had an adequate reply from the pen of Signor Belli. The masterly critic of the *Corriere* pointed out that not only is Wagner universal, with no customs-barrier on his works, but also that a Wagner opera must necessarily be placed at the beginning of a programme on account of the immense labour of preparation and rehearsal entailed, which can be efficiently dealt with only when the theatre is as yet closed.

The Amici della Musica Society, ever in the forefront for genial initiative, inaugurated its season on December 9 with a commemoration of César Franck. A short discourse was delivered by Maestro Gasco, and the Society's players performed the Quartet and the Quintet.

Under its new direction, the Sala Bach has had a month of exceptionally brilliant activity. One of the most interesting concerts for English residents was that given on December 13 by Miss May Mukle, who passed through Rome en route for India. During her few hours' stay in the capital she was heard in a programme that included Grieg's Sonata in A minor and four English pieces.

Other concerts of exceptional interest have been that of Marco Enrico Bossi, the famous organist; of the violinist Karl Flesch; and of another celebrity, the Polish pianist Albert Tadlevski.

The latest of the concert-halls to open its doors has been the Sala Sgambati, the historic home of the Royal Roman Philharmonic Academy, which enters upon the hundred and second year of its existence under the masterly direction of Alexander Bustini, who has done much in late years to bring the Academy up to its present high level. The inaugural concert took place on Christmas Eve. Devoted to Christmas music, with the title of 'Tempore Nativitatis Christi,' and conducted by Alberto Cametti, the well-known 'maestro' of St. Luigi dei Francesi, the programme included Palestrina's Motet for six voices, *O Magnum Mysterium*, excerpts from Bach's *Tempore Nativitatis Christi*, Liszt's *Christus*, some *Messiah* choruses, and Berlioz's Overture *The Flight into Egypt*.

At the Augusteum the season opened with Verdi's *Requiem Mass*, which had not been heard at Rome since 1913. It was repeated four times, and had a magnificent success.

It is also worthy of note that at the time of writing the Parisian Quartet Capet is visiting Rome, and is performing the entire series of Beethoven's Quartets at Santa Cecilia.

LEONARD PEYTON.

VIENNA

CZECH 'PEACEFUL PENETRATION'

No more forcible demonstration is afforded of the tremendous revision which the European map has undergone, both politically and artistically, than the recent invasion by Czech artists of the Austrian capital. Prior to the 1918 revolution, when our Czecho-Slovak neighbours were still subjects of the Austro-Hungarian Empire, their national musical idiom was comparatively obscured, and all but suppressed, by the governing ascendancy of the Teuton element. Now, judging by the quality of the works offered by Czech musical bodies who have lately visited Vienna, the Czecho-Slovaks have achieved a national musical culture which is indeed astonishing. It was with a certain resignation that we became aware of the fact that, apart

from its Philharmonic Orchestra, Vienna boasted no organization to rival the superb playing of the Prague Philharmonic Orchestra, under Vaclav Talich, which recently paid us an all too short visit. The two concerts that were given formed part of the Vienna-Prague Exchange Concert scheme, which provides also for a number of concerts at Prague by the Vienna Symphony Orchestra in February, under the direction of Franz Schalk. Frankness compels the statement that this is hardly a fair deal for the Vienna Symphony Orchestra, which is decidedly second-rate and hardly suited to convey a correct idea of Vienna's orchestral status. On the other hand, the Vienna programmes of the Prague Orchestra, which laid particular stress on presenting exclusively Czech music, hardly permitted of any judgment of the players' capacity for the classics, and a definite pronouncement on their qualities should be withheld pending an opportunity for hearing them play Beethoven or Brahms. There can be no doubt, however, of their powers when interpreting the music of their compatriots, e.g., Smetana and Josef Suk. The big Symphony of the last-named, entitled *Asrael*, a serious and scholarly work dedicated to the memory of the composer's wife and her father, Anton Dvorák, formed the programme of the second concert. The distinguishing quality common to the conductor, M. Talich, and to every member of the Orchestra, is one of abandon and enthusiasm, and a temperament which is a racial inheritance. All this holds true to an even greater degree of the Bohemian String Quartet, of which Suk is a prominent member. The fame of this Quartet is of long standing, and even in its present reorganized form the artists live up to the standard of excellence that has become traditional. Most important among the works presented was the new String Quartet, Op. 35, by Vitezslav Novak, a composition of moderately modern character and not entirely free from German influence.

Oscar Nedbal, Furtwängler's predecessor with the Vienna Tonkünstler Orchestra and now a prominent figure in Rumanian musical affairs, has returned to Vienna after a long absence. He displayed the same old 'athletic' methods of conducting, but also the same sound musicianship. Selections from his own comic opera *Peasant Jacob*—a work strongly influenced by Puccini and even more by memories from Nedbal's own operettas—and an *Overture to a Marionette Play* by Jaromir Weinberger, were the novelties of his programmes. The last-named piece, written by the Czech composer at the age of seventeen, is a wittier and more clever counterpart to Korngold's ballet, *The Snowman*, with which it is contemporary.

NOVELTIES

Recently we have heard a number of new compositions belonging to the Korngold species of music, but it may justly be doubted whether Korngold is one of the composers of whom we may anticipate a lasting and real influence upon the present musical generation. Himself a composite of the elements predominant in Strauss and Puccini, he belongs to the family of younger composers who prefer to appeal to the ear rather than to the mind. This characteristic is true of the *Marionette* music mentioned above (although the Weinberger work is more piquant than Korngold's ballet) and, to an even greater degree, of the *Children's Songs* by Wilhelm Grosz, the young Viennese, which were brought to a first hearing, the composer conducting, by Stella Eisner. These songs, for all their craftsmanship, yet contain a certain flippancy, a quality that is disclosed, on re-hearing, by the works of Paul Hindemith, who created somewhat of a sensation with his String Quartet, Op. 16, at the Salzburg Chamber Music Festival. What was then acclaimed as a triumph of melody over atonalism, induced only an amazed disappointment when the Hindemith circle gave us a second opportunity for judging the work at a recent Vienna concert. This feeling became more pronounced when we heard Hindemith's Violoncello Sonata, Op. 11, a work brought forward by his brother, Rudolf—himself first 'cellist of the Vienna Philharmonic Orchestra—who played it in collaboration with Stella Wang. The Hindemith manner, not to say mannerism, is dazzling at first sight, but it does not wear well; there is about this music plenty of dash, but

little substance. Hindemith's latest work, a String Quartet, Op. 22, heard here in a private production, is considerably less superficial than the more familiar Op. 16.

Chamber music novelties have recently been particularly numerous. Mary Dickenson-Auner, the Irish violinist resident here, who introduced Béla Bartók's now famous Violin Sonata last year, gave a concert entirely of novelties. Included in her programme were Four Canons of her own composition which afforded evidence of a thorough mastery of counterpoint, in Reger's style, and a Handel *Passacaglia* freely paraphrased by Halvorsen. Szymanowski's *Mythes*, reminiscent of Ravel, were interesting by virtue of the novel flageolet effects employed (they are in the nature of the quarter-tone system), but the most important work of the evening was the new *Duo*, hitherto unperformed, by Zoltán Kodály. It is for violin and violoncello, without accompaniment, and, like the previous works of this composer, commands attention by straightforwardness and virility as well as by forceful national colour. Heinrich Knödt, a Vienna composer who has recently joined the atonal school, was represented in the programme of the Fitzner Quartet with an earlier Violin Sonata which moves on more conventional lines and is particularly happy in its first movement.

The Chamber Orchestra Concerts inaugurated by Rudolf Nilius, with the assistance of an orchestra formed of Philharmonic players, have been resumed with a performance of Schönberg's *Chamber Symphony* which evoked the same protest on the part of some conservative hearers that it has met with on previous occasions. A *Christmas Music* for orchestra and soprano by Hans Ewald Heller, enlisting the services of a talented young English singer, Miss Marjorie Perkins, received its first performance on this occasion. Its success was chiefly due to its unaffected melodiousness.

Leo Sirota, the Polish pianist, gave a rather belated première of the effective *Pianoforte Concerto*, Op. 1, by Rachmaninov, which has recently undergone alteration. Paul de Conne, a Russian pianist long connected with Viennese musical affairs, offered, as a novelty, the *Concerto in B flat* by Serge Bortkiewicz, which derives from the French school and is half-way between César Franck and Debussy. The new *Eroica Sonata* by Vitezslav Novak, a grateful and noble composition, was presented for the first time by Helene Stein-Koch, a splendid new pianist, and a distinctly 'Regerian' *Pianoforte Sonata* in C minor by Adolf Busch, the favourite violinist, was the novelty in the programme of Rudolf Serkin, a former child-prodigy and now one of the most serious among our younger pianists.

Of violinists, the greatest success this month fell to Francis E. Aranyi, a Hungarian, whose tone is remarkably big and full, and who, despite a pitifully poor orchestral accompaniment, impressed with Sibelius's heretofore unknown and rather dry D minor Concerto. An interesting incident connected with Aranyi's visit was the first Vienna performance, before a circle of musical professionals, of the new Violin Sonata by Paul A. Pisk, an immensely difficult but highly individual composition which ought to have a public hearing here and elsewhere.

A singular personality among the German concert-givers is Ludwig Wüllner, who, after a long and varied career as an operatic and *Lieder* singer, and even as a conductor, has again returned to recitation. Byron's *Manfred*, with Schumann's somewhat insignificant incidental music, is one of his most popularly admired feats. The performance was under the conductorship of Paul von Klenau, who made the most of its limited musical possibilities. Klenau has recently directed a performance of Haydn's *Creation* which, particularly as regards the choral part of the production, ranks among the most brilliant efforts heard here in a decade.

The evenings of the Ellen Tels Ballet are deserving of mention. The work of this company of Russian refugees is admirable in its simplicity and plasticity, and is, happily, as free from antiquated tip-toe coloratura as it is from freakishness. A sensation has been caused also by the dance conceptions of Anita Berber. These are morbid and *risqué* to an unprecedented degree, and attracted the masses and the critical alike.

OPERATIC EVENTS

The Vienna Volksoper is just now preparing the première of Josef Holbrooke's opera *The Children of Don* as a preliminary for that Company's forthcoming tour of England. The Holbrooke opera, as well as the proposed English season, have proved a stumbling-block for Gruder Guntram, Weingartner's co-director at the Volksoper, who had closed contracts for this tour during Weingartner's absence in South America. On his return Weingartner, dissatisfied with Guntram's arrangements, ejected him from his post, and for a moment the English scheme seemed endangered. The difficulty is now overcome, and if the threatened breakdown of the Volksoper can be averted, the English tour will materialise after all.

At the Staatsoper, also, attendance has been very poor, in spite of greatly reduced prices, and a crisis seems imminent. For the moment the Government intends greatly to reduce the personnel, both of officials and singers, in order to ease a deficit which is now approximately forty million crowns a night.

PAUL BECHERT.

PARIS

Polyphème, by Jean Cras, a lyric play in four Acts on Albert Samain's well-known poem, has been produced at the Opéra-Comique. This composer was hitherto known by a small number of minor works, all of which evinced sensitiveness and taste as well as skill. The same qualities are manifest in his *Polyphème*. Indeed, it may be said that he did all that could be done with this curiously transformed and somewhat sugary version of the Polyphemus myth. Samain, probably, was never intended by nature to become a tragic poet. His conception of a Polyphemus who, conventionally remorseful because jealousy leads him very near to murdering Galatea, whom he loves, seeks atonement in self-inflicted blindness, is—to say the least of it—passing strange and unconvincing. But the composer has dealt with all the situations in a spirit of earnest conviction, which is often infectious, and colours the poet's puppets with genuine humanity. The leading parts were well impersonated by M. Vanni-Marcoux, Madame Balquerie, and Mlle. Roussel. Albert Wolff conducted.

There have been no performances of new works at the Sunday Symphony Concerts, and I was unable to hear or to get reports concerning the one orchestral novelty recently played by the Orchestre de Paris, a tone-poem *Torquemada*, by Robert Le Grand. But other concerts have provided plenty of occupation.

Paris has heard at last Stravinsky's *Symphonies d'Instruments à Vent*, splendidly performed by the Société Moderne d'Instruments à Vent, Ansermet conducting. And Paris—or at least that portion which crowded the Théâtre des Champs Élysées, indulged in no violent reaction. There was applause, but no wild demonstration of enthusiasm; there were a few hisses, but these were half-hearted and brief—nothing which could compare with the reception of the same work in London, or with that which had been meted out a few days before to Milhaud's *Études* for pianoforte and orchestra, conducted by Golschmann, with Robert Schmitz as soloist. The protests, and protests against protests, more than once covered the voices of the instruments, and while the fourth *Étude* was being played, it became impossible to hear anything of the music. As a whole these *Études* are a remorseless piece of leg-pulling—or, we may say, of dry caricature.

A. BOLD.

Obituary

We regret to record the following deaths:

ALBERT C. HUNTER, on December 28, at Richmond, Surrey, aged seventy-eight. He was one of the few surviving original members of the Royal Choral Society. An enthusiastic church chorister, he sang at St. Mary Magdalene's, Paddington, from 1876 (at which time Richard Redhead was organist) until his removal to Richmond in 1882, when he joined the choir at St. Matthias, Richmond.

He was afterwards associated with St. Alban's, Teddington. He was a member of Leslie's Choir and the Madrigal Society, and sang at the Coronations of King Edward and King George, acting as choir steward on each occasion. He had been a member of the Court of Assistants of the Worshipful Company of Musicians since 1903, serving in every office save that of Master. In his prime he was a tenor of exceptional ability.

MYLES BIRKET FOSTER, on December 18, at Bedford Park. He was a son of the well-known painter Birket Foster. Born on November 29, 1851, at St. John's Wood, he studied at the Royal Academy of Music under Sterndale Bennett, Macfarren, Sullivan, Prout, Westlake, &c. He was organist successively at St. James's, Marylebone, St. George's, Notting Hill Gate, and the Foundling Hospital, being at the last-named from 1880 to 1892, during which period he was also choirmaster at St. Alban's, Holborn, and organist at His Majesty's Theatre. He was a Fellow of the Royal Academy of Music, and of the Royal College of Organists, and examiner for Trinity College from 1888 until a few years ago. A prolific composer, he met with wide acceptance, especially in regard to Church music. As a writer on musical subjects, he is best known by his *Anthems and Anthem Composers* (1901) and his recently published *History of the Philharmonic Society*.

EDWARD BUNNETT, at Norwich, on January 5, aged eighty-eight. Few musicians have had so long an active career—he played the violin in public when only six years old, and gave an organ recital (at St. Andrew's Hall, Norwich) as recently as October last. He was born at Shipdham, near East Dereham, Norfolk, and was a pupil of the famous Zechariah Buck at Norwich Cathedral. While a chorister he had the honour of joining Jenny Lind and Sainton-Dolby in 'Lift thine eyes.' He took his Mus.B. at Cambridge in 1857, being the first candidate passed by Sterndale Bennett, and became Mus.D. in 1869. He was well known as a composer of church and organ music of a popular type, and in many quarters 'Bunnett in F' has long been regarded (like 'Jackson in F' a century ago) almost as part of the Establishment.

CHARLES FREDERICK DAVIES, at Cleveland, Ohio, on December 4. He was born at Kensington in 1844, and was a pupil of Gauntlett, G. B. Allen, and Lefebure-Wély. He was one of the earliest Fellows of the College of Organists, and was the first organist of St. Alban's, Holborn. In 1869 he went to Canada, on the recommendation of Richard Redhead, to become organist of St. James's, Montreal. He afterwards held other posts, his last one being at Detroit. In 1913 he founded the Windsor (Ont.) College of Liberal Arts, now a prosperous educational institution. (We are indebted to Mr. William Kitching, of Detroit, for this information.)

WILLIAM SAMUEL BAMBRIDGE, at Marlborough, on January 10, aged eighty. He was appointed organist of Marlborough College in 1864, and held the post until his retirement ten years ago. A prominent Freemason, he succeeded Dr. John Ivimey as Grand Organist of England in 1911. He belonged to a family of footballers, three of his brothers—E. H., E. C., and A. L.—having been internationals. Mr. Bambridge had been a member of the Marlborough Town Council for about forty years, and was twice Mayor.

The Rev. W. GARRETT HORDER, at Ealing, on December 19, in his eighty-second year. A noted hymnologist (who claimed to possess a copy of every hymn-book ever published), he edited *Anthems, Ancient and Modern* (1908) and the well-known hymnal, *Worship Song*; wrote *The Hymn Lover: An Account of the Rise and Growth of English Hymnology*; contributed many articles to Julian's *Dictionary of Hymnology*; and compiled various anthologies. He was also author of a number of theological works.

OSCAR W. STREET, on January 10. He succeeded his father as secretary of the Madrigal Society in 1908. The family have been connected with the Society since 1795, and during practically the whole of the past hundred and thirty years a Street has been either a librarian or secretary. Oscar Street was an excellent oboist, playing in the Royal Amateur Orchestral Society.

The Musical Society of Timaru, N.Z., gave a miscellaneous programme on October 22 under the direction of Mr. A. W. V. Vine. Included in it were Elgar's *O happy eyes* and Pinsuti's *Good-night, good-night, beloved*, and Sterndale Bennett's *The May Queen*, formed the second half.

The West Middlesex Musical Society will give a concert performance of *Tom Jones* at Ealing Town Hall on February 7, at 8.

Mr. Jeffrey Pulver is writing for Messrs. Kegan Paul a 'Dictionary of Old English Music,' which it is hoped will be published shortly.

DURING THE LAST MONTH.

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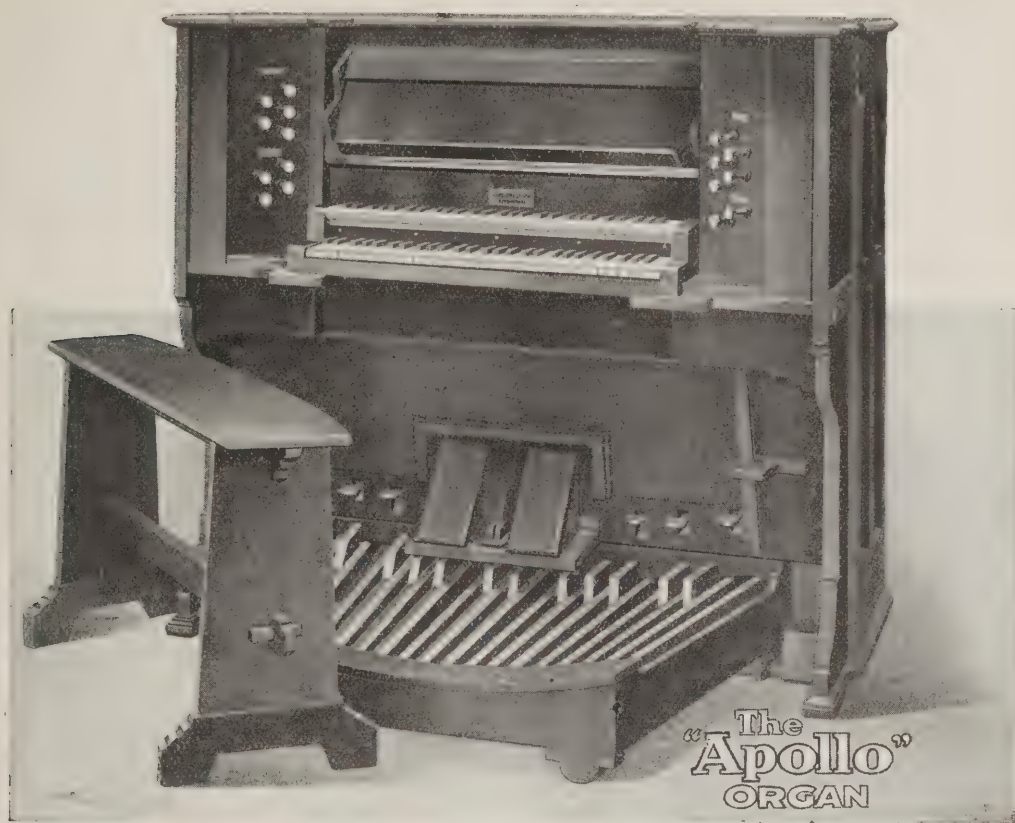
I.—DEFINITION OF EURHYTHM. II.—THE ENGLISH PHYSIQUE AND ARTISTIC MOVEMENT Science and games of skill—Movements of novice and master-man—Co-ordination in movement—Discipline of games. III.—THE POISE OF THE BODY AND TONICITY. Common deformities—Correct poise—Correct figure—Lumbar curve the centre of balance—Degrees of tonicity—Position of attention—Special exercises. IV.—THE SCIENCE OF APPRECIATION AND THE CONCEPTION OF THE BEAUTIFUL. Power of imagery—Knowledge of self—Kinds of appreciation—The five senses and experience—Sense of touch in music and games. V.—THE ART OF EXPRESSION AND CONTROL. Three nervous levels—Will and movement—The guiding sensation of movement—feeling—Self-control of the actor and public speaker—Euphonetics. VI.—THE CENTRAL APPARATUS OF SPEECH. VII.—THE SOUNDS OF THE ENGLISH LANGUAGE. VIII.—BREATHING FOR VOICE. Diagrammatic sketch of apparatus—Different kinds of breathing—Effects of types of breathing on voice hygiene and figure. IX.—THE ARTICULATORY APPARATUS. X.—THE LARYNX. XI.—HYGIENE FOR VOICE-USERS AND ORDINARY HEALTH EXERCISES. Voice-user's throat—Physiological congestion of throat—Voice-training prevents voice-user's throat—Loss of health through civilization—Physical exercises for health—Positions: movements of arms, head, body, and legs; balance exercises, jumping, and marching. XII.—EURHYTHMICS.—THE PRACTICE OF EURHYTHMICS.

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The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1923

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To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

TUESDAY, MARCH 20 (FIRST POST).

MOUSSORGSKY AS A SONG WRITER

BY ERNEST NEWMAN

II.

Not twenty per cent. of Moussorgsky's songs will, I am afraid, survive a critical examination. Some of them show a technical incompetence so complete and an invention so commonplace that it is hard to believe they are the work of the composer of *Death's Serenade* and *Gathering Mushrooms*. In the output of no other distinguished song-writer, no matter how often he may fall below his best, shall we find anything so poor as *King Saul*, *Night*, *The Wanderer*, *Sphinx*, *The Minstrel's Song*, or *A Vision*. Almost all his typical defects can be studied in this last song—his general technical helplessness, his shapelessness, his attempt, in the last bar of the vocal melody, to appear original by an effect of unfinish, and then, in the final foolish little pianoforte arpeggio, the unmistakable signature of the amateur who does not know how to end.

There was a strong strain of sentimentality in him—a curious strain to be running alongside that of what he imagined to be relentless realism. How on earth, we ask ourselves, came the composer of *The Wanderer* into the Petersburg of the 'seventies? His place is among the English or American writers of shop-ballads of the present day: there only can he sit among his peers. But any student who has burrowed much below the surface of the Russian song as represented by the half-dozen great writers, knows that the rank and file wallow in a sentimentality that can be equalled in no other European song but the English. Moussorgsky, apparently, could not escape the general infection in his weaker moments. There is no broader brotherhood in the world than that of the musical sentimentalists. Wherever the breed is met with, it is true to type. Everywhere it speaks the same musical language—an exasperating language, oily, facile, fundamentally insincere; the expression not of something the man has really felt, but of something he feels he ought to have felt. Even some of Moussorgsky's better songs seem to us, now that they have lost their first novelty, tarred with the sentimental—for Russian music, like German, has what Romain Rolland would call its national lie. If German sentimentality has its well-known traditional pretexts for tearfulness, Russian sentimentality has its peasant and its orphan. Of both we become, in time, as tired as of the German young man and maiden with their longings and their ribbons and their flowers. Moussorgsky, the professed realist, is as guilty as any of the German sentimentalists of procuring sympathy under false pretences—of playing, that is, upon our humanitarianism by means of a stock figure of pathos. He resorted to the device a little too often. Standardised pathos of this sort is as well within the scope of the second- or third-rate as of the first-rate men: Cui, in his *Hunger Song*, can paint as tragic a figure of a starving peasant as Moussorgsky; and

Kopyloff, in his *Labourer's Song*, can stir equally effectively the latent sociologist or welfare-worker that there is in each of us. But in all these cases we have a slightly uncomfortable feeling that we are being worked upon, in part at any rate, by other means than those of art; the music, not particularly good in itself, gets the support of our own strong social feeling, just as in the oratorios so beloved of the English public a good deal of poor music is not recognised as poor because it is reinforced by the hearer's religious emotion. Now and then, however, the greater Moussorgsky rises above this mere conventional Russian sentiment about peasants and orphans, and then we get a cry that is universal and enduring in its appeal.

We can mostly write off too, I think, those of Moussorgsky's songs in which he merely underlines the words or turns them into musical graphic. This kind of thing is so easy to do in music that I am astonished at the praise Moussorgsky has had in some quarters for doing it. Finding a sort of musical equivalent for an external image is almost the lowest form of the musical faculty's functioning. Every composer, of course, indulges himself in it at times; but with the big composers it is always a secondary thing, taken, as it were, in the stride of a work. Moreover, the graphic or pictorial is only tolerable when at the same time that it describes the external it makes good music. Most of Moussorgsky's pictorialism fails to comply with this condition. He shows himself a dilettante by his almost childish delight in making pictures in music, and by his childish belief that having made a picture-phrase or two he has made a work. There could hardly be found more instructive specimens of the weaknesses of the pictorial song than *The Goat* or *Master Haughty*. The satire of *The Musicians' Peep-Show* and *The Classicist* seems to me mostly the poorest of poor stuff; any amateur could do this kind of thing, and no composer of gifts who was not half an amateur would think this kind of thing worth wasting his time upon. Nor can I share the admiration of some of my colleagues for what I have ventured to call the patter-songs. This way of writing music—the imitation of the accents of the speaking-voice—is also one of the easiest. An amateur can bring off many quite good effects in it. It is true that Moussorgsky, in such songs as *The Seminarist* and pages here and there of the *Children's Songs*, does the thing better than most amateurs; but it is hardly worth doing at all, and no song composer who has been an out-and-out composer has ever wasted his time on it. He has had in him too much music clamouring for utterance for that. The genre is pre-eminently the amateur's own.

For these and other novelties Moussorgsky got a good deal of credit in the Western world—until the novelty wore off, and the new thing was seen to be of no particular importance for the future of music. He has been over-praised, I think, as a rhythmist, the truth being simply that some of his rhythms were new to Western musicians. And

they were what they were merely because the Russian language is what it is. Our English sense of song-rhythm has been moulded, naturally, by the typical rhythms of our own language and by the very similar rhythms of that German song-literature that has been almost as native to us as our own. The rhythms of Russian are often very different from these; and a Russian composer has only to follow faithfully the metre of a line to produce what seems to our Western ears a strikingly new musical rhythm. Moussorgsky's frequent changes of time-signature were not, as is popularly supposed, the result of a rhythmical sense so subtle that it could not be contained within the ordinary duple or triple metres, but the result merely of a rigidly syllabic treatment of the poetic line. Look, for example, at the opening lines of the song *The Feast*, in which I have given a rough transliteration of the beginning of the Russian text:

Ex. 1.

Mas-sive fold-ing gates now wide-ly o-pen stand
Vo-ro-ta te-so-vwee ras-tvo-rya-lee-sya,
Filled with many a guest great sled-ges drive be-tween.
Kind-ly host and host-ess go to greet there friends.*

* I.e., to greet friends there (!).

It will be seen that every syllable has its note; and this procedure is maintained through the whole of the thirty-five bars of the song. How purely Russian is the rhythm thus obtained is shown by the difficulties of the English translator. It is impossible, indeed, to translate certain Russian poetic rhythms into English, for they are alien to our tongue. We can imitate them for a line or two, but we cannot keep it up, except at the expense of elasticity and naturalness. Of all translators for music, the translator from the Russian is most to be pitied: his task is often a hopeless one. In the above example, for instance, it will be seen how as early as the third bar the rhythm ceases to be Russian and becomes English: we instinctively feel the musical phrase to end on the 'guest,' and the 'great' to be the up-take of bar 4, whereas in the Russian bar 3 is a genuine 3-2, with three emphatic accents | —U'—U'—U' | not | —U'—U'— | U

The point can perhaps be made clearer by a couple of quotations from *Gathering Mushrooms*. Here Moussorgsky's rhythmic plan is a series of two-bar phrases in common time, involving a number of those double or treble rhymes that are so scarce or difficult in English, but are plentiful in so highly inflected a language as Russian. The translator is virtually compelled to abandon the Russian scheme of making the ends of the lines coincide with the ends of the bars, and to resort

to the custom of treating the last syllable of a bar as merely the up-take to the following bar:

Ex. 2 ba - tyu-shkee

Both those lov-ing pa-rents Of him I own for

ma - too-shkee skryazh - ni - tchat

hus-band May cease to be so stin-gy And

po - brazh - ni - tchat.

soon pre-pare a ban-quet.

and again:

Ex. 3. ne - me - lo - moo da

But for him I mar-ried, That pit-eous wretch-ed

khe - lo - moo o - ko - shech - ko

crea-ture, Just by the o-pen win-dow, I'll

loo ko - shech - ko

place be-times a bas-ket. Filled up

To sing the song in English is thus to miss the essence of Moussorgsky's rhythm, and so to miss something of the psychology of the character which expresses itself in this rhythm—to say nothing of the occasional effects of disjointed accent.

If we glance at the song 'Interior' (from the *Sunless* cycle) we see again how spontaneously Moussorgsky's song-rhythms flow from the rhythm of the poetry, and how impossible it is to bend the English language to quite the same curves: note especially the frequency of the double and triple rhymes, and the effect (not to be reproduced in English) of the tapering away of the phrases into vowel sounds:

Ex. 4.

Kom-nat-ka tes-na-ya te-kha-ya, me-la-ya

Ten ne-pro-glya dna-ya, ten bez ot-vet-na-ya

Du-ma glu-bo-ka-ya, ne-snya u-ne-la-ya

We see, then, that although some of Moussorgsky's rhythms are unusual, from the Western point of view, we can hardly put them

down to the subtlety of his rhythmic sense: he comes upon them as a matter of course in merely following the poem syllable by syllable. The test of a musician's rhythmic sense, however, is not the number or variety of his time-signatures, but the delightful unexpectedness—and at the same time naturalness—of his accents within an apparently set metrical scheme; it is herein that lies the secret of those princes of rhythm, the Elizabethan madrigalists. As I have pointed out elsewhere, an irregular metrical formula may be woefully monotonous, because the accents recur always at the same places, while a regular metrical formula, by varying the places of accentual impact, may be made full of variety. The most monotonous movement, rhythmically speaking, of the *Pathetic* Symphony is the one in 5-4 time; just as monotonous is the 11-4 chorus in Rimsky-Korsakov's *Sadko*. The composers here, in trying to escape from the fetters of 2-4 or 3-4 time, have merely imposed heavier fetters on themselves.

Some day, perhaps, these irregular metres will be handled with the same abundant elasticity as the regular metres.* But the practice of the Russians shows that they present a good deal of difficulty even to composers to whose language they are native. Moussorgsky is rarely so monotonous in rhythm as when he is doggedly following out his plan of altering the time-signature in bar after bar in conformity with the poetic metre; the total effect is as truly mechanical as that of any song written throughout in a four-square metre with the one unvarying distribution of pulses could be. *The Spirit in Heaven* may be cited as an example. Sometimes, as in *Misfortune* or *The Ragamuffin*, we get all the charm of the irregular metre and little or no sense of rhythmic monotony, partly because the fall of the accents is varied within the lines, partly because Moussorgsky has had the sense to distribute a few rests over the song. On the other hand, the very persistence of one of those irregular rhythms may have a wonderful potency, as in the great song *Savishna*, where the breathless, unpausing 5-4 rhythm conveys as nothing else could the fever of the poor villager's soul.

We are finally left with about a dozen songs that nobody else could have written. In the *Songs and Dances of Death*, the Russian sentimentalist of some of the other songs becomes the universal humanist—speaking Russian indeed, but a Russian that is intelligible to us all. The songs are sometimes shapeless, but the primitive power of them makes their shapelessness seem less a fault than a virtue. In the *Peasant's Lullaby* (No. 7 of the Bessel volume) the introduction of quite a new strain for the final section, after the long insistence on the main theme of the song,

* It is curious, by the way, how exotic they remain in the hands of an Englishman with a really good sense of rhythm. He seems no sooner to have plunged into a 5-4 rhythm than he hastens to assure us, by some variant of accent or of grouping that suggests a more regular rhythm, that he really did not mean it after all. A very instructive example is to be seen in the excellent Fantasy by R. O. Morris that was recently published by the Carnegie Trust.

would be a piece of bad design that would damn any song by any other composer; but somehow it does not greatly matter here. Moussorgsky is at his greatest, in his songs as in his operas, when he seems to concentrate the character and the history of his race into a page or two; and when he is doing this his roughness and his shapelessness no more matter than do the roughness and shapelessness of Dostoevsky. But he remains an insoluble problem—a baffling mixture of genius, talent, and dilettantism, of the raw primitive and the polished classicist. There is nothing in all song-literature more admirably shaped or more perfectly finished than *Gathering Mushrooms*; while in the *Sunless* cycle he is seen trying all sorts of experiments—some of them successfully—and giving all sorts of hints to future composers. Both Debussy and Stravinsky have made good use, for example, of a striking harmonic sequence that appears in *No more those happy, careless days*. Had he only been able to master a genuine technique, what might he not have done? But he was apparently of the type that rather prides itself on its dilettantism. All in all, Tchaikovsky summed him up shrewdly and fairly in a letter of 1879:

With regard to Moussorgsky, as you very justly remark, he is 'used up.' His gifts are perhaps the most remarkable of all, but his nature is narrow and he has no aspiration towards self-perfection. He has been too easily led away by the absurd theories of his set and the belief in his own genius. Besides which his nature is not of the finest quality, and he likes what is coarse, unpolished, and ugly. . . . He plays with his lack of polish, and even seems proud of his want of skill, writing just as it comes to him, believing blindly in the infallibility of his genius. As a matter of fact, his very original talent flashes forth now and again.

ROBERT JONES AND HIS PREFACES

By PHILIP HESELTINE

(Concluded from February number page 100.)

In common with all Jones's, and most of his contemporaries', song-books this volume contains twenty-one songs. The precise significance of this figure is not clear, though the product of two such traditionally fortunate numbers as 3 and 7 may have been considered singularly propitious.

As a good example of the style of the work, the opening strain of No. 12, *Farewell, dear love, since thou wilt needs be gone*, may be quoted:

EX. 1.

Fare - well, dear love, since thou wilt needs be gone

Mine eyes do show my life is al - most done.

This is one of the snatches of song bawled out by Sir Toby Belch in *Twelfth Night* (II., 3), when Maria and Malvolio come in to protest against the shindy he and Sir Andrew are kicking-up in the middle of the night. The words are almost identical, and it seems likely that the tune Shakespeare knew was this one of Jones's, seeing that *Twelfth Night* was produced in the year following the publication of Jones's book. The popularity of the song is attested by the appearance in the composer's fourth book, nine years later, of a song identical in metre and very similar in melody, *Farewell, fond youth, if thou hadst not been blind*.

The Second Booke of Songs and Ayres, Set out to the Lute, the base Violl the playne way, or the Base by tableture after the leero fashion, appeared in 1601. It is dedicated *To the right virtuous and worthy Knight Sir Henry Lennard*:

Worthy Sir and my honourable friend, I give you this *Child*, I pray you bring it up, because I am a poor man and cannot maintain it. It may suffer much adversity in my name: your Fortune may alter his stars and make him happy. Though his Father be alive, I may call him an *Orphan*, for poor men's *Children* are *Orphans* born, and more to be pitied than they that have changed their fathers for their lands. Such may raise themselves in due time: we have no way to heighten our being but by another power. As gentlewomen peeces themselves with tires and coronets, to appear more personable and tall, so must we add unto our littleness (if we will not be scorned for dwarfs) the crown of gentle persons more eminent and high. Our statures are not set above danger; we lie low, fit for every foot to tread upon, our place is the ground, there is nothing beneath us, and yet detraction will pull us lower if we have not good aspects. They will find means to dig and let us down into the earth and bury us before our time. This is the cause of patronage, and this is the persecution of them that would engross all glory into their own hands. But see the rage of these men, they bite the fruits themselves should feed upon. Virtue would bring forth many *children* but they hold them in the womb that they dare not come out. As the covetous man besiegeth all the land about him with statutes, fines and bands and other such like civil war, so doth the ambitious entrap the little portion of any commendations that may fall besides him. And like the merciless soldiers, the castles they cannot take, they blow up. They are as sparing of every small remnant of credit as if it were laid up in common-bank and the more were given away, the less would come to their shares. They are miserable men: I will only brand them with this mark and let them go. They were eagles, if they did not catch flies; as they are, they are great things, much less than nothing. For my part, I will not contend with them; I desire no applause or commendations. Let them have the fame of echoes and sounds, and let me be a bird in your cage, to sing to myself and you. This is my content, and this my ambition. If I have this, I fail not in my expectation; if more for your sake, that is my advantage and I will owe you duty for it. In the meantime I rest

At your Worship's service,


ROBERT JONES.

The reader is addressed thus:

Reader, I have once more adventured to ask thy counsel, whether I have done well or no in taking thus much pains to please thee. All that I will say for myself is: My intent towards thee was good, yet because perhaps I know thee not and I as yet am not grown so confident to warrant my endeavours against all men, I hold it no shame to crave upright-

ness in thy censure, as I mean not to accuse myself of negligence by begging thy favour: wherein I choose rather to deserve thy commendations than by my own praises to set my labours out to sale. The truth is, although I was not so idle when I composed these Ayres that I dare not stand to the hazard of their examination, yet I would be glad (if it might be) that thy friendly approbation might give me encouragement to sound my thankfulness more sweetly in thine ears hereafter. If the ditties dislike thee, 'tis my fault that was so bold to publish the private contentments of divers gentlemen without their consents, though (I hope) not against their wills: wherein if thou find anything to meet with thy desire, thank me, for they were never meant thee. I know not how the vulgar esteem of travel [*sc.* travail=work], but methinks there should be no gentleman (when he may buy so much pains for so little money) that will not conclude he can at least be no loser by the bargain. If any musician will out of the pride of his cunning disdain me and these my beginnings as things not worth his envy, these are to desire him (if he be not grown past all charity) that he would accept the subscription of my name as a sufficient testimony that I am not ashamed of instruction, wherein soever I may appear to have outrun my justification. As for the rest that would fain inform men they know something by their general dislike of everything, I will not so much as desire them to be silent, lest I should hereby teach them at least how they might seem wise. For the book I will say only thus much: there hath not yet been any extant of this fashion which, if thou shalt pronounce to be but worth thy hearing, I rest satisfied, if not thy debtor. Farewell.

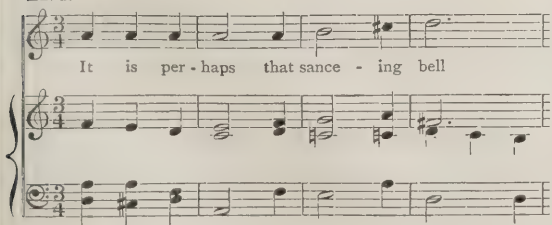
If 'this fashion' designate a book of songs for one voice with instrumental accompaniment, the last statement is incorrect, for the preceding year had seen the publication of Morley's book of solo songs (of which the sole surviving copy is now, alas! in America, and inaccessible), and of the twenty-eight numbers in Cavendish's book (published in 1598) fourteen are for a single voice with the lute. Where Jones's second book is unique is in the provision of an alternative accompaniment for the bass viol tuned *lyra-* (or *leero-*) wise

[*i.e.*, ], in addition to the usual lute

tableture and bass viol part in ordinary notation for playing with the lute.

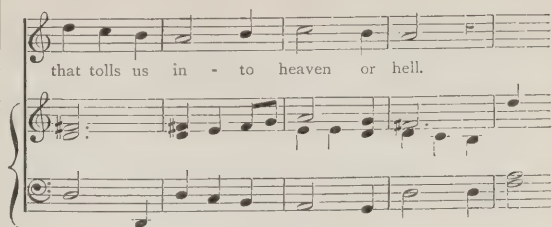
This book contains some of Jones's choicest and most original work. Particularly charming are the songs *Now what is love?** with its fantastic harmonies (which are too clearly indicated in both tablatures to be misprints) and the delightful little four-note figure that haunts the last two lines of each verse:

Ex. 2.



It is per-haps that sance-ing bell

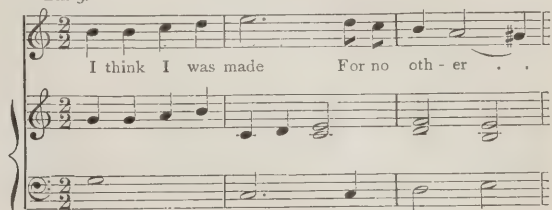
* This setting of Raleigh's words was doubtless the one used in Thomas Heywood's play *The Rape of Lucrece* (Act 2., Scene 1).



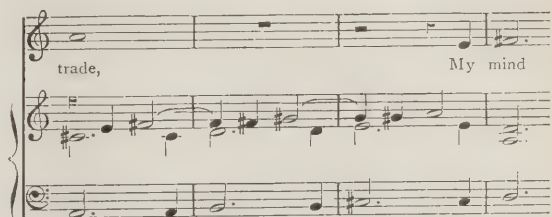
that tolls us in - to heaven or hell.

and *Did ever man thus love as I?* with the delicious sequence in the fourth line:

Ex. 3.



I think I was made For no oth-er



trade, My mind

The dedication of the madrigal set (to Robert Cecil, Earl of Salisbury), published in 1607, is a not particularly brilliant example of what Alfonso Ferrabosco the younger, a man 'not made of much speech,' stigmatized as 'that solemn industry of many in Epistles [to] enforce all that hath been said in praise of the Faculty and make that commend the work.' But in offering his *Ultimum Vale or the Third Booke of Ayres* to Henry Prince of Wales a year later his literary ability reasserted itself in this admirable passage:

Almost all our knowledge is drawn through the senses: they are the soul's intelligencers whereby she passeth into the world and the world into her, and amongst all of them, there is none so learned as the ear, none hath obtained so excellent an art, so delicate, so abstruse, so spiritual, that it catcheth up wild sounds in the air and brings them under a government not to be expressed but done, and done by no skill but its own. There is music in all things, but every man cannot find it out, because of his own jarring; he must have a harmony in himself that should go about it, and then he is in a good way, as he that hath a good ear is in a good forwardness to our faculty. Conceit is but a well-tun'd fancy, done in time and place: an excellent sentence is but a well-tun'd reason well knit together: polity, or the subject thereof, a commonwealth, is but a well-tun'd song where all parts do agree and meet together, with full consent and harmony one serving other and every one themselves in the same labour. But now I intrude into your art, in which all pray (and see hopes) that God will give you a godly and prosperous knowledge, and then all other arts shall prosper under it.

But the popular little sportsman prince came to an untimely end four years afterwards, and when his

younger brother Charles was on the throne the 'commonwealth' (fateful and prophetic word!) was anything but a well-tun'd song.

Ultimum Vale contains six solo songs, followed by some duets and four-part ayres, including *Think'st thou, Kate, to put me down*, which, though too frank a piece of humour for the modern concert-platform, has one of the best tunes Jones ever wrote—and all within the compass of a fifth!

Ex. 4.

Think'st thou, Kate, to put me down With a no or
with a frown? Since love holds my heart in bands I must
do, I must do, I must do as love com-mands.

Having taken his 'last farewell' of the musical public the composer must have caused a certain amount of amusement when he came out with yet another book of songs within a twelve-month. One is reminded of certain 'farewell' concerts of modern times; and of Mr. Max Beerbohm who followed up his *Works with More, Yet again, And even now*. The excuse which Jones puts forward in the dedication (to Sir John Levinthorpe) of *A Muscicall Dreame, Or the Fourth Booke of Ayres* is sufficiently humorous:

It is not unknown unto your well-deserving self, Right Worshipful, that not long since I took my *Ultimum Vale*, with a resolving in myself never to publish any works of the same nature and fashion; whereupon I betook me to the ease of my pillow, where *Somnus* having taken possession of my eyes and *Morpheus* the charge of my senses, it happened me to fall into a musical dream wherein I chanced to have many opinions and extravagant humours of divers natures and conditions, some of modest mirth, some of amorous love, and some of most divine contemplation. All these, I hope, shall not give any distaste to the ears or dislike to the mind, either in their words or in their several sounds, although it is not necessary to relate or divulge all dreams or phantasies that opinion begets in sleep or happeneth to the mind's apparition.

But he had evidently come in for some hostile criticism since his last publication, for in place of the usual address to the reader we have here a page of savage invective against his detractors which even Mr. Josef Holbrooke could scarcely surpass:

TO ALL MUSICAL MURMURERS
THIS GREETING

Thou, whose ear itches with the variety of opinion, hearing thine own sound, as the echo reverberating others' substance, and unprofitable in itself, shows to the world comfortable noise, though to thy own use little pleasure by reason of uncharitable censure—I speak to thee, musical *Momus*, thou from whose nicety numbers as easily pass as drops fall in the shower, but with less profit. I compare thee to the highway dust that flies into men's eyes and will not thence without much trouble, for thou in thy dispersed judgment not

only art offensive to seeing knowledge but most faulty false to deserving industry, picking motes out of the most pure bliss and smoothing the plainest velvet when only thine own opinion is more wrinkled and more vicious in itself than grosser soil, so that as a brush infected with filth thou rather soilest than makest perfect any way. I have stood at thine elbow and heard thee profane even music's best note and with thy untun'd relish Sol Fade most ignobly. I am assured, and I care not greatly, that thou wilt lay to my charge my whilom vow 'never again' because I promised as much; but understand me, thou unskilful descant, derive from that note of plain song charitable numbers and thou shalt find harsh voices are often a note above *E la* reduced by truer judgment, which I bereave thee of, knowing thy rules are as our new-come lutes, being of many strings, not easily used, unless in adventure, till practise put forward into deserving division. This my adventure is no deed but a dream, and what are dreams but airy possessions and several ayres, breathing harmonious whisperings: though to thee discord, yet to others indifferent—I will not say excellent because it is another's office, not mine. But let them be as they are, others' profits and my pains, set forth for pleasure, not for purposed poison to infect imagination, no, but as a shower falling in a needful season, so I flatter myself at least and will say so ever by any other whose labour shall uplift musical meditation, the only wing of true courage being the most pleasing voice of man whose sweetness reacheth unto heaven itself. It is hard if all this pains reap not good commendations, and it is water wrung out of a flint in thee sith thou never thinkst well of any and wert in thyself so unskilful ever as thy tutor from the first hour could never make thee sing in tune. Be as thou art, a lump of deformity without fashion, bred in the bowels of disdain, and brought forth by bewitch'd *Megara* the fatal midwife to all true merit.

Give me leave to depart, or if not, without it I am gone, careless of thy censuring and fully persuaded thou canst not think well and therefore art curst in thy cradle never to be but cruel, and being born with teeth in thy head bitst every one harmless in this or what else honest industry makes thy ear gossip too.

Farewell if thou wilt in kindness, or hold thyself from further carping.

This book contains seven duets, eleven four-part ayres, and three solo songs, two of which have Italian words. In one of the duets occurs a reference to a very curious superstition that seems to have been current at the time, to the effect that 'she that dies a maid must lead an ape in hell.' It is first mentioned in Lyly's *Euphues* (published in the middle of the reign of the Virgin Queen!), and crops up no fewer than four times in the song-books, viz., in Maynard's *XII. Wonders of the World*, Corkine's *Second Booke of Ayres*, Campian's song of the 'Fairie Queen Proserpina' in the Rosseter book, and in the *Musical Dream*. Its origin has yet to be explained.

Jones's last publication was another book of solo songs, *The Muses' Gardin for Delights*, which appeared in 1610. The dedication to the Lady Wroth, daughter of Sir Robert Sidney by his first wife, begins thus:

Most honoured Lady, my eldest and first issue having thriv'd so well under the protection of your right honourable father, blame not this my youngest and last babe if it desirously seek sanctuary with yourself, as being a most worthy branch from so noble and renowned a stock . . .

and continues in the conventionally panegyric manner. The fit of spleen against the critics

seems to have passed off, for this time the preface is addressed *To the friendly Censurers*:

Dear friends, for so I call you if you please to accept my good meaning, I presented you last with a Dream, in which I doubt not but your fantasies have received some reasonable contentment; and now if you please to be awaked out of that Dream, I shall for your recreation and refreshing guide you to the MUSES' GARDEN where you shall find such variety of delights that questionless you will willingly spend some time in the view thereof. In your first entrance into which Garden you shall meet with Love, Love and nought but Love, set forth at large in his colours by way of deciphering him in his nature. In the midst of it you shall find Love rejected upon inconstancy and hard measure of ingratitude; touching them that are lovers, I leave them to their own censure in Love's description. And now for the end, it is variable in another manner for the delight of the ear to satisfy opinion. I am not so arrogant to commend mine own gifts, neither yet so degenerate as to beg your toleration. If these delights of flowers or variety of fruits may any way be pleasing to your senses, I shall be glad. Otherwise I will vow never to set, sow, plant or graft, and my labours henceforth shall cease to trouble you. If you will needs mislike, I care not: I will prevent your censures and defy your malice. If you despise me, I am resolute: if you use me with respect, I bid you most heartily

Farewell,

R. J.

Twelve songs from this book, representing Jones at his best and blithest are now available in print. Apart from their entrancing tunes, they are remarkable for the number of false relations and other harmonic piquancies they contain. The following quotation provides a good example, as well as illustrating—in the cadence preceding the change of time-signature—a triple rhythm within the framework of the duple metre:

Ex. 5.

That once was high and got a . . fall,

O wil-low, wil-low, wil - low!

In 1614 Jones contributed three numbers to Sir William Leighton's *Tears or Lamentations of a Sorrowful Soul* (he had, in 1601, also contributed a madrigal to *The Triumphs of Oriana*). Otherwise, he gave no music to the world after 1610. In this year we find him associated with Philip Rosseter and two others as a director of the Children of the Queen's Revels, the company of juvenile actors for whom Ben Jonson wrote

Cynthia's Revels and *The Poetaster*. This was doubtless the company referred to with some acrimony in *Hamlet* (II., 2):

. . . there is, Sir, an airy of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for't: these are now the fashion, and so berattle the common stages—as they call them—that many, wearing rapiers, are afraid of goose-quills, and dare scarce come thither.

Six years later a patent was granted to the four partners to erect a theatre on the site of the house, near Puddle Wharf, Blackfriars, where Jones was then residing. The house was pulled down and the theatre was well on the way to completion when the Lord Mayor and Aldermen of the city, growing alarmed at the increasing number of the theatres, raised an agitation against the project which resulted in a royal edict ordering that the theatre be forthwith dismantled. After this we hear no more of Robert Jones, nor do we know when and where this genial person (in the English and German senses of the word) died and was buried.

SOME CZECHOSLOVAK CHORAL WORKS

BY ROSA NEWMARCH

I.

VÍTĚZLAV NOVÁK'S *STORM*, OP. 42

Among a people so addicted to choral singing as the Czechoslovaks, an effective and well-balanced cantata is sure of appreciation. The same may be said of this country. Yet, since the appearance of Dvořák's *The Spectre's Bride*, in 1882—a work we have almost come to regard as one of our own classics—not one cantata of Bohemian origin has found its way into our choral repertoires. Meanwhile Dvořák's successors have not been idle in this particular sphere of art. It is my object in these articles to call attention to a few highly-developed cantatas, modern in feeling, and, as regards choral technique, keeping step with the ever-increasing desire of singers and conductors for new difficulties to grapple with and overcome.

One of the first to follow in the footsteps of Dvořák was his pupil, Vítězslav Novák, now the Director of the Prague Conservatoire, who, in 1909, dedicated to the Brno Musical Society his setting of Svatopluk Cech's poem *Storm*. Novák has described his work as 'a Sea Fantasy for orchestra, soli, and mixed chorus.' Although Cech writes of the sea with the inherent authority of one who has lived much by its shores, yet his poem, which consists chiefly of lyrical numbers, offers considerable dramatic and graphic variety for musical treatment. Its main psychological themes are the passion of the Sea and the passion of Love: both made manifest in their many and complex moods. Novák, in spite of his Central European origin, is a sea-worshipper, and brings to his task impressions of visits to many coasts: the changeful Adriatic, the cold, grey, shallow waters of the Skagerrack, and the Atlantic rollers breaking on the shores of Brittany. *Storm* is almost a sea symphony with chorus *obbligato*.

The work is laid out for strings, three flutes, two oboes, cor Anglais, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, and tuba: a full complement of percussion, harp, pianoforte, and organ; solo soprano, tenor, baritone, bass, and chorus. The pianoforte is used as an orchestral instrument for many special and realistic effects, such as the tossing spray showers, the cracking of the whip in the slave's reminiscences, and so on.

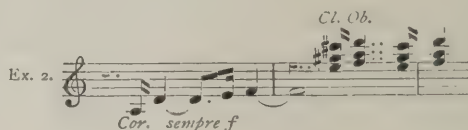
The musical form of the work is only partly conditioned by the requirements of the text, which contains a series of well-defined episodes for musical setting, while leaving the composer free to intersperse them with an equal number of symphonic interludes. The chief poetic episodes begin with the prayer of a maiden on shore for the safe return of her lover on the sea: this is followed by the chorus of the ship's crew, telling of the familiar sprite who dwells in the ship's hold and quits the vessel only when some catastrophe is imminent. Then the look-out boy, perched aloft, sings a gay and reckless ditty of the joys of sea-life. The maiden's lover (tenor) follows on with a song of yearning remembrance to his sweetheart ashore. And here the element of Love enters the drama. The youth's love is pure and loyal: but the poem contains another aspect of passion. An important episode which comes later deals with the unbridled desire of a black slave for his beautiful mistress. The approach of the storm—which affects the psychology of each individual in a different way—loosens the bonds of restraint. The slave sings deliriously of his love, and of a past in which he sat enthroned in purple in his far-off, desert kingdom. Amid this powerful, but somewhat repulsive, episode, the storm strikes the ship. The sailors, who believe her to be doomed because the familiar spirit has abandoned her, refuse to work the pumps. Now, amid the roaring of the elements, are heard snatches from all that has preceded this climax: the despairing cry of the lady as she reads her doom in the eyes of her ruthless slave, the last piping phrase of the look-out lad before the lightning shatters the mast, the lover's prayer to the Virgin ('Star of the Sea'), and the ribald chorus of the drunken sailors.

A long orchestral interlude separates this scene of anguish and destruction from the two final numbers. When the storm has abated, two longshore robbers, searching the beach for treasure, discover the lover's body and recognise him as the sweetheart of the girl whose cottage stands on the cliff above. The ruffians are not wholly evil, and forbear to steal the betrothal ring from the lover's finger, but push the body back into the sea. At the same moment they see the girl emerge from the cottage and throw herself into the waves. The text ends with a kind of requiem hymn ('O Star of the Sea').

The cantata opens with an orchestral introduction displaying at once the two basic themes of the work. The motive of Destruction is divided between the trumpets and trombones:



The purely minor tonality of this quotation is significant of Slovak folk-melody. The second motive, which immediately follows, is the fanfare of the Sea's Onset:



In the little rending figure for oboes and clarinets we hear a realistic echo of the sea-birds' cry. From these two strands is spun most of the complicated musical web.

The first sea picture is finely touched-in. We hear its confused and hollow roaring in the tremolos for basses and 'cellos. Then, still in the bass, an undulating figure appears, and the rushing waters spread through the whole orchestra, while the horn cries anxiously above the surge. The trombones recall softly, but emphatically, the motive of Destruction, and presently Exx. 1 and 2 come into conflict, the fanfare being used as figuration by the horns, while the motive of Destruction (Ex. 1) is given out in the mixolydian mode. And now above the sea-music floats these wordless, wailing chords, sung by a hidden choir:



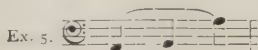
Like a distant cry for help they strike on the ear of the girl keeping vigil on shore, and wake her impassioned prayer: 'O Star of the Sea' (*Andante rubato, con molta passione*). In the first bar of her song the use of the augmented second is again reminiscent of the Slovak folk-tunes. After the first verse, Ex. 3 is heard again, and the prayer is resumed with even greater urgency than before. An instrumental interlude then leads us back to the sea and the heaving ship.

The rough humour of the Sailors' Chorus prevails, as they sing of the ship's gnome and his pranks. Novák has written this chorus in a primitive, realistic style. The seamen sing their song in unison and octaves, and only in the cadences full harmony is used. In the first interlude the curious harmony and jerky rhythm depict, no doubt, the antics of the gnome. After the last verse of the chorus, foretelling the destruction of the ship, the trombones bring back Ex. 1, with sinister effect, and a strange passage,

in which the pianoforte sounds like a submerged bell, is followed by a long, rapid ascent, as though illustrating the words, 'the sea yawned and gave up the dead which were in it.' At any rate, we now have the impression of mounting from the deep to the surface—and beyond, to the dizzy height where the lad in the look-out cradle sings, fearless of approaching danger. Here the orchestral colour grows more luminous and aerial. In the first interlude the wind whistles a warning; in the second, the assaulting fanfare (Ex. 2) is heard, but in distant perspective. After the completion of the song, the tempest breaks in fury, works up to a great climax, and dies down suddenly to give place to the tenor solo sung by the young lover, standing at the foot of the mainmast, where over a lamp hangs a little picture of the Virgin. Lost in his memories of love, the raging of the elements plays no part in the young man's song. Only in the interludes hints of the outer tempest are heard. The last verse of the solo is a supplication to the Virgin, and recalls the motive from the beginning of the maiden's prayer. The orchestra carries on the melody to a climax, and then a quiet passage leads to an entirely new orchestral episode, of such length and importance that it is almost a short symphonic poem in itself. The pageantry of the sea is exchanged for an inward dramatic monologue of which Love is the subject: love, tender and beautiful, working up through phases of ardour and longing to a sultry climax typical of the Oriental slave. Passion here becomes a veritable maelstrom of the senses, tearing down and gridding to desolation all that blocks its way. Novák now introduces a new theme, a version of a Slovak folk-song, *Laska, bože, laska* ('Love, O God, love, whither does it lead mankind?'):



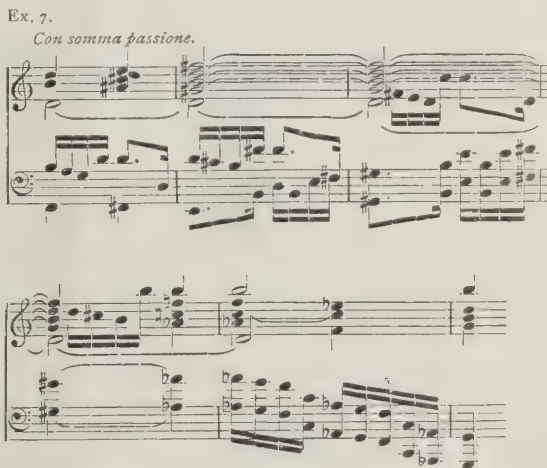
The rich contrapuntal treatment of the above melody forms the material of this erotic section. The climax is worked up with a great variety of orchestral treatment. The change of measure from duple to triple time (*con fuoco ma non presto*) seems to mark the transition from love to uncurbed desire; and after the trumpets in a vehement *crescendo* have repeated the melody of the song, and passion reaches its zenith, the sea intermingles its voice with these human ardours. The fanfare (in diminution) dominates the music for a time, and then a short, sinister motive introduces the song of the slave (baritone):



This is in three sections; the first and the third corresponding to some extent, and the middle portion treated independently. At first the slave tries to lull the fears of his lady, who is horrified by the unholy gleam in his eyes. As the song proceeds, the storm at sea increases in intensity. At the verse in which the slave recalls his past, the composer, with a sudden change of style, accompanies the text with some clever Oriental music based on a characteristic scale: C, D, E flat, F sharp, G, A, B, C:



The storm soon resumes its fury. Ex. 1 now appears with increased urgency. The slave triumphs, but only in death, for soon the sea will sweep the deck and pour into the cabin:



The culminating section of the orchestral Love Interlude is again repeated, thus linking up the idea of ruinous passion with the malignity of the elements. The continuation of the music is then built upon Ex. 1 with the help of a new semi-quaver figure. In a rushing, upward passage the ship seems to rise to the crest of a giant wave. The wind laughs with evil mockery in a whole-tone scale. Catastrophe is at hand. The cook's boy rushes on deck, crying that the ship has sprung a leak. But the fatalistic seamen choose to meet

their doom in a drunken orgy. The motive of their first chorus about the ship's gnome now re-enters, and leaps about wildly in dissonant harmonies. Most of the thematic material with which we are familiar is recalled at this crisis. The lover's supplication to the Virgin is followed by a reference to Ex. 7, combined with the rough rhythm of the Sailors' Chorus. Above the crew's song the voices of the women on board are heard raising a despairing prayer to Our Lady. A stifled cry from the cabin. A bell strikes sharply the high A, accompanied by a rending, downward scale, announcing that the lightning has shattered the mainmast. Exx. 1 and 2 appear in triumphant splendour of orchestration; and again we hear the sliding whole-tone figure.

An orchestral intermezzo now depicts the gradual calming of the sea. The tempest has satiated itself. The harmless waves seem to dance in the passages for flutes and horns.

The dialogue between the two longshoremen is accompanied by references to the young lover's song. After witnessing the suicide of the unhappy maiden, their rough hearts are touched. 'Let us pray for them both,' cries the second land pirate, and shortly afterwards occurs a happy change to the serene key of B major. Soon, over the first of a series of pedals, beginning on D, the fanfare moves softly up and down against a sustained phrase for horns. Here the tonality is mixolydian (D major with C as seventh), and the same mode prevails at the beginning of the concluding chorus, of which the first verse is anticipated at this juncture by the brass over the pedal which has now dropped a semitone to C sharp. Again it drops to C natural, and this orchestral section ends beautifully with gently undulating passages over quiet chords. The sun seems to sparkle in the dancing figures for pianoforte, and from far away comes the sound of bells.

The final chorus is in three sections, and opens with a distinctly mixolydian colour. The treatment of the first verse is solid in its choral and instrumental texture. The second verse, in two-part imitation, has a slighter accompaniment in which flute and pianoforte predominate. When the words refer to the wrecked ship, the muted trombone gives out a husky and subdued reminder of Ex. 1. The chorus ends with an apostrophe to the Virgin, as Stella Maris, and, as it reaches its climax, the fundamental key of C major appears emphatically. In the brief orchestral epilogue, the cor Anglais sings the poignant melody of *Laska, bože, laska* over chords of the 6-4 played *tremolo* by the bass strings and carried down to the lowest C. A tender and tranquil version of Ex. 2, harmonized by the brass, brings the work to an end.

Storm belongs to Novák's full maturity, and is especially characteristic of certain aspects of his musical philosophy. It is the immediate predecessor of his cycle of poems for pianoforte, *Pan*, Op. 43, in which he strives still further to show the relationship between man and the

primary forces of nature, and forms a link in the logical development of his very personal art.

In a further article I hope to give some account of two quite recent cantatas: Vycpálek's *Last Things of Man* and Jaroslav Křička's *Temptation in the Wilderness*.

FRANCK'S ORGAN MUSIC

BY HARVEY GRACE

II

PRELUDE, FUGUE, AND VARIATION

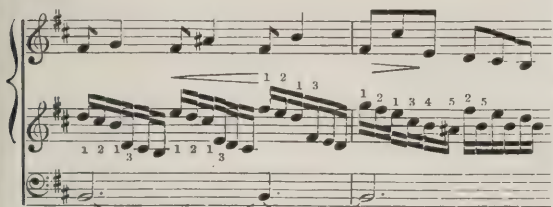
The fugue is a form that does not fit easily into a cyclic scheme. Bach tried the three-movement plan, with the fugue as *finale*, but the experiment was not sufficiently successful to lead him to follow it up. Rheinberger ends a good many of his Sonatas with a fugue; splendid fugues they are too, but we feel that when the whole sonata is played at a sitting the fugue comes too late for full appreciation. Music so weighty and full of meat should come at the beginning of a half-hour's work, not at the end. There is less difficulty when a composer gets away from the traditional idea of an organ fugue. The form has taken on a new lease of life in late years because composers are making more of its possibilities on the lyrical and expressive side. (See as particularly good examples the E major, B major, and D minor of Saint-Saëns, the F minor of Dupré, and the very Brahmsian D minor of Stanford.) Franck's is a successful attempt to use the fugue as a kind of slow middle movement. He gives us (a) a genuine song without words, largely in three-part harmony, (b) a short four-voiced Fugue, slower in gait than the flowing $\frac{9}{8}$ *cantabile* of (a) and no less expressive, though in a more thoughtful way; and (c) a repetition of the Prelude, now called a variation—not quite correctly, seeing that the process of variation is confined to the accompaniment. This analysis ignores the nine-bar *Lento* that links the Prelude and Fugue, but the passage is redundant. True, it anticipates the fugue-subject, but as its nine bars contain three pauses, the work as a whole gains by the omission of such a marked pull-up.

This delightful work is a valuable study—a combination of trio-playing, melodic phrasing, and fairly simple fugal work. It has the further advantage of calling for no more resources than may be found in a good average small two-manual organ. There are no registration problems. In the Prelude and Variation the only change necessary is the bringing on of an 8-ft. or 4-ft. pedal stop at the point where the extension of the leaping figure that first appears in bar 16 is used as a bass. This figure, by the way, must be so phrased as to avoid squareness. If we think of the notes as being played on a stringed instrument and bowed in couples we cannot well go wrong.

The left hand has to cover a good deal of ground in the Variation, and the passage at the top of page 54 calls for special care. Here are the two

most troublesome bars, with suggested fingering—the least awkward of an awkward choice:

EX. 1.



PASTORALE

The Pastorale is becoming a general favourite. Like the work just discussed, it is both a charming piece of music and a first-rate study in neatness and phrasing. Its reflective character and the fugal treatment of the characteristic little leaping figure take it well off the beaten track of the conventional organ pastoreale. In the *Allegretto* the combination of the staccato chords and the twirling sextulet figure is difficult to play, and even more difficult to register tellingly and at the same time quietly. The figure is apt to become blurred. The transference of the left hand at this point to a second manual on which is a quiet 4-ft. (or even a very delicate 2-ft.) may save the situation, and clearness is helped by a slight retardation. The retarding has the further merit of making the constant succession of repeated chords less stiff in effect than they tend to become. The staccato must not be overdone, and the chords must be lightly registered, or they are likely to be aggressive. The effect should be a quiet throb. Technically the only other difficulty is in the last section, where the first subject has a new counter-theme above it. A big grasp of the keyboard is called for, and the fingering must not be left to chance. The texture is so delicate that the slightest slip wrecks it:

EX. 2. Ch.



Szu.



And great care is needed in the last page, where the left hand has some awkward two-part playing in semiquavers while the right plays a bell-like repeated octave above. These octaves, by the by,

should be played with a stop of the *lieblich* type, and 4-ft. tone should not be used unless it is very delicate.

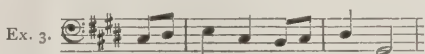
Most organ composers, great and small—especially small—have contributed to the long line of organ pastorales, and the road is strewn thick with platitudes. Only a really great man could write one so fresh and yet so engagingly simple as this. And Franck himself never gave us anything more delicious than the closing section, with its mellow peace and hints of bells.

PRIÈRE

Here is a work that can never have a wide vogue. It is long and very difficult, and the difficulties are of the kind that are apparent only to the player—a fatal defect from a recitalist's point of view. Moreover, much of it is almost repellant on first acquaintance. Not often is the hearer in the mood for so deliberate an exposition of spiritual struggle. Its liberal use of complex five- and six-part writing and its general sombreness, make it a modern counterpart of Bach's great Prelude on *Aus tiefer noth*. But whereas Bach ends with the major key well established, and with a rhythm expressive of confidence, if not of joy, Franck, after a soaring passage or two, closes in gloom, with a kind of fatigued recitative.

The opening is unusual—thirty bars of five-part writing for manual alone, generally low on the keyboard, with 8-ft stops only. There are so many awkward stretches in this passage that players with small hands will do well to put in the pedal stops, couple up the manual, and let the feet lend a hand, so to speak.

The pedals make their entry proper with a two-bar phrase delivered *solus*:

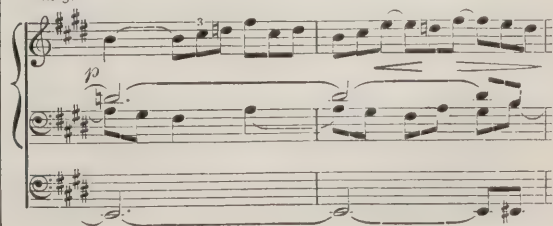


—a squarish and unpromising motive. But let the student of composition see what the composer does with it. Franck tries it antiphonally between treble and bass a few times, as if doubtful of its possibilities. He then hits on this variant:



which leads naturally to a delightful triplet figure. This is used sequentially for a dozen bars, with modulations from A major, through B minor, C sharp minor, to G sharp minor, thus:

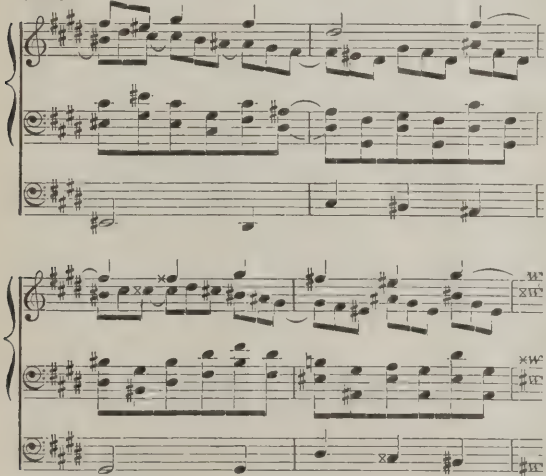
EX. 5.





The long passage in octaves on page 76 is also a derivative of Ex. 3, and on pages 78 and 79 its first three notes are used as a kind of muttering *ostinato*, first in the left hand, then in the pedal, while a climax (of emotion, not of power) is being developed overhead. And even then Franck has not finished with it. You will find it on page 79 being worked in two of the six parts—in the treble and in the left-hand part as a triplet figure. All this portion of the work is very difficult—perhaps as difficult as anything in Franck's organ works, which is saying a good deal. And, as in the Quintet Franck strains his medium almost to breaking point, at times using an idiom suggestive of the orchestra rather than of a chamber music combination, so here he asks rather more than can be managed with comfort by an average pair of hands and feet. Bach's Prelude on *Aus tiefer noth*, difficult as it is, presents us with no wide stretches, and with no such problems in cross-rhythms as are met with here on several pages. For a sample, take this, from the major version of the main subject on page 77 :

Ex. 6.



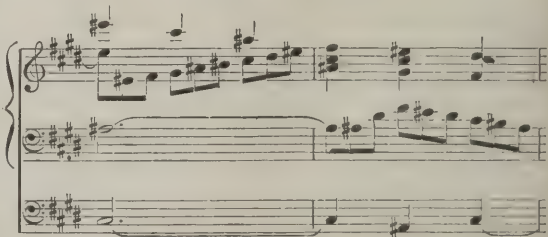
and in a different style, this extract from the troubled passage that follows :

Ex. 7.



From this welter emerges a strain so ecstatic as to recall the best pages of *The Beatitudes*. Playing it, one seems to be walking on air. Yet, if we reduce the music to its elements, we shall say (hastily) there is nothing in it; mostly it is a mere glorification of the chord of C sharp major over a bass that moves obliquely in widening leaps—a favourite melodic shape with Franck, as will be seen again and again in this set of pieces. Here is a quotation from this soaring strain :

Ex. 8.



There are many other points in this truly fine work calling for attention, but the student who has gone

thus far with me will, I hope, be keen enough to go farther on his own account. I will mention only one feature—the canonic treatment of the opening subject at its reappearance on pages 76 and 77. One comes back to the stern harshness of this again and again, whereas the slithering chromaticism of a good deal of the first and second *Chorals* soon becomes irritating. I make this comparison because it is typical of the superiority of this middle-period music over Franck's last work, the *Chorals*. This is not to belittle the latter. As we shall see when we come to discuss them, they are among the most beautiful organ works ever written. But they contain patches of mere meandering, whereas the Six Pieces, despite their length, are as a whole direct and diatonic. Even when there is a tendency to over-development (as in the *Prière* and the *Final*) it is not easy to point to matter that can be spared.

The registration of the *Prière* is troublesome, if we attempt to go by Franck's directions. His change of manuals is often awkward—sometimes occurring in the middle of a held note. The best plan is to work out a scheme of one's own. The bulk may well be played on the Swell, with an occasional bit of soloing on the Great, and with a Choir 8-ft. and 4-ft. held in reserve for coupling to the pedals when a melody has to be brought out in the bass. Save for a few odd bars, the phrasing is not marked, so the player will be well advised to think it out and put in a few pencil reminders. The extreme stretches may call for modification in one or two instances. For example, in Ex. 6 the right hand may play the last quaver E sharp an octave higher. In bars 9, 11, and 13, on page 72, the right hand may well take over the higher notes of the left-hand passage. The danger spot in bar 1 of page 72 may be made safe by the right hand playing the quaver A sharp before dropping on to its crotchet on the Great. There is room in this piece for a good deal of variation in time, always provided it be well graded. The frequent use of the pedal for melodic purposes calls for care both in phrasing and in choice of pedal stops—quiet, but telling.

A 'cut' is possible. By changing the chord in bar 4 of page 74 into a dominant seventh on G sharp, we may go on easily and naturally to the resumption of the main theme at bar 11 on page 76. The time saved is about two and a-half minutes. The two pages omitted are undoubtedly the least important, though their *recitative* character is striking. On the whole, we should try to find time to play the work as it stands. Think of the slush usually written for the organ under the title 'Prayer'—music to which neither heart nor brain have contributed—and be thankful for such an example as this, the product of both.

The student who really works up this exacting piece will find his finger technique greatly benefited, and, so far as the management of cross-rhythms is concerned, if he can tackle pages 77-79 with assurance, complications of the kind will have few terrors for him.

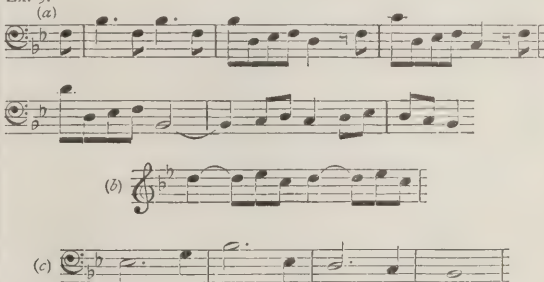
FINAL

The *Final* in B flat is sometimes objected to as being commonplace; even that ill-used and misunderstood word 'vulgar' is often shot at it. Certainly its liberal dose of such elementary devices as repeated chords, and its straightforward—even conventional—figures and rhythms, seem to justify the charge. Yet there are virtues that more than compensate. There is splendid development, unflagging vigour and animation, and genial tunefulness. The piece is dedicated to Léfèbure-Wély, and Franck seems to have set out to write in the idiom of that popular composer. But he was now at the beginning of his prime, and so he could do no more than serve up some extremely Franckian matter with a dash of the Léfèbure-Wély manner. The big, sweeping tune of the opening—perhaps the finest pedal solo ever written—the development on pages 89-92, the broad, yet simple, second subject (in which the sharp-loving Franck outdoes himself by writing in A sharp major), and the crashing *Coda*: all these things are well outside the Léfèbure-Wély field. (The Wélyish passages on pages and that look so thin—and sound so on the pianoforte—are of course written with an eye to the fattening effect of doubles and sub-octave couplers.)

The work is perhaps a few pages too long, the pedal solo being so extended an affair that its repetition has a weakening effect.

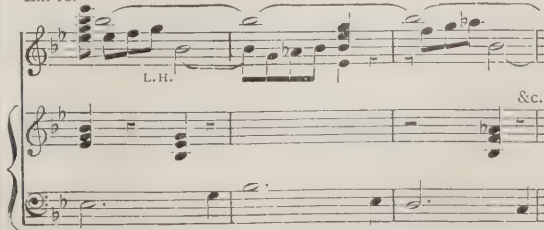
The bulk of the music is evolved from the opening phrase of the pedal solo, the triplet figure of the passage into which the solo leads, and a simple phrase that recalls the *Eroica* Symphony. Here are these three constituents:

Ex. 9.



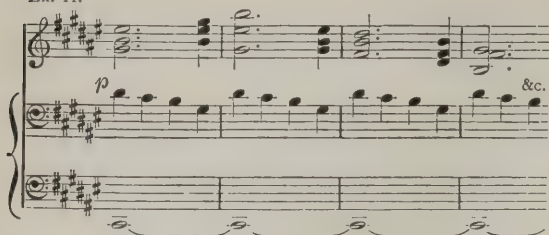
The possibilities of the first six notes are obvious, and Franck makes the most of their martial rhythm. The triplet figure is used for several pages on end, chiefly as an accompanimental figure. The *Eroica* theme makes its appearance on page 86 almost unnoticed, as a mere bass to some busy work with (a) overhead:

Ex. 10.



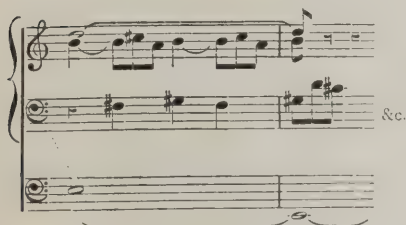
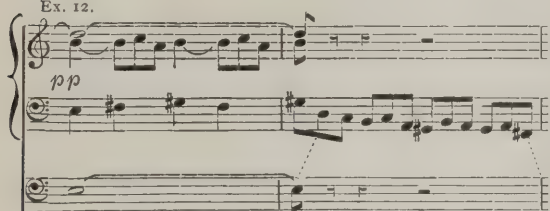
But on page 88 it sails out as the commencement of a splendid subject that goes on for about thirty bars, accompanied by a four-note chime:

EX. 11.

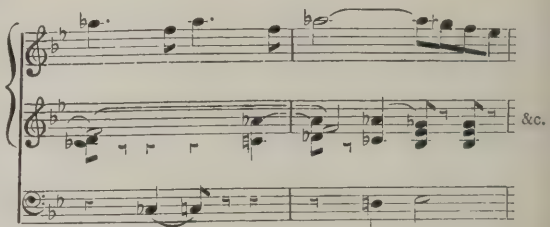
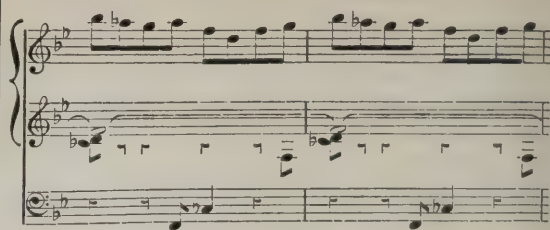
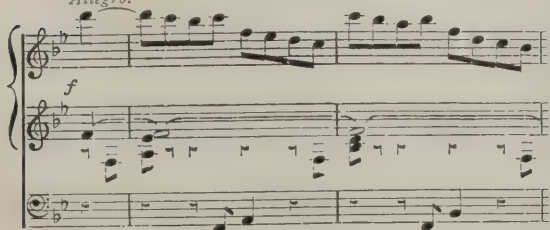


Its combination with the triplet figure on page 91 is delightful. The triplets on page 92 over the pedal solo theme lead to cross-rhythm difficulty; the left-hand part, with the crotchets firmly held, makes a capital finger-stretching exercise. But very few players will be able to grasp the tenths in the left-hand part in the last line of page 90. The solution is to play the E with the pedal an octave higher than written (so as to produce an 8-ft. effect), joining up the triplets neatly, thus:

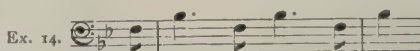
EX. 12.



An increase of pace towards the end seems to be justified. The direction at the start is *Allegro maestoso*. There is a good deal in the work that calls for *maestoso*, but the more slender material of pages 93-95 needs pace rather than weight. The best thing to do with such an expression of sheer high spirits is to get along with it. Yet even here we must find time to note and bring out some admirable touches. Take this passage for example:

EX. 13.
Allegro.

We know that the top part is a derivative of the pedal solo, but we shall not make the most of the passage if we fail to observe also that the little two-note ejaculations in the bass and left-hand parts are allusions to:



with which the piece opened. Sluggish or unrhythmical playing of these under-parts changes a delightful passage into a merely ordinary one.

This splendid (and in parts decidedly Beethovenish) work repays any amount of study. Is it 'vulgar'? Perhaps; yet there are kinds and degrees of vulgarity. We should have no use for the commonplace expression of commonplace thought, which produces either sloppy sentiment or animation of a purely external type. This *Final* is on another plane. It belongs to the Beethoven *Scherzo* tribe—the work of a great man who can relax and jest and still show his quality. He can come down from his pedestal without making us think, disappointedly, 'What a come-down!'

(To be continued.)

AN AMATEUR ON CRITICS

BY ROBERT LORENZ

Somewhere a breeze has been blowing—to judge from the February 'Sharps and Flats'—on the subject of musical critics, and I am very sorry to have missed it. From the quotations given, however, it is possible to reconstruct more or less accurately this familiar domestic quarrel. As usual, the critics are on the defensive; and, as usual, also, the prosecuting parties are not the general public (who alone have the right) but those who owe the critics most—the composers and performers. Here, on the one hand, is a composer uttering a pious hope that musical criticism will play no part in the newspaper patronised by the loyal flock of a South London theatre, and, on the other, a performer telling us to remember that critics in this country are mostly

disappointed men, hardly earning enough to keep body and soul together. To myself, as an unprejudiced spectator holding a brief for neither party, the opinion just quoted seems essentially untrue, or, if not untrue, at least misleading. If hard-uppishness is a disability, it is one from which many admirable composers and performers suffer no less than critics. And seeing how large a proportion of the world's finest music has been produced by men only just able to 'keep body and soul together,' we need not regard indigence as a sign either of incapacity or insincerity in a critic.

At the dinner given on January 21 in honour of Mr. Edwin Evans by a very representative gathering of composers (evidently not of the grousing kind) the guest of the evening is reported to have said that the musical world was now a federal republic. If this be so I can only conclude that the discussion on critics echoed in 'Sharps and Flats' took place before January 21. Misunderstanding would I think be once and for all prevented if it were made amply clear that critics are employed not by the members of the musical profession but by the general public. I don't know a critic worth his salt who cares two straws for aught composers or performers say about him provided he has stated his considered opinion in an honest manner. No critic can hope to be always right in estimating the future position which a given composer will hold, and he were a traitor to his craft if he abstained from uttering a sincerely felt adverse opinion simply because he might ultimately prove to be wrong. Hanslick, the famous Viennese critic, provides a good instance of a writer clinging to his convictions to the bitter end. He went hopelessly wrong over Wagner, but in other respects he was a singularly sensitive and discerning judge. I sometimes wonder whether he was so hopelessly wrong about Wagner after all, or rather whether present-day opinion on that composer has entirely confounded his own. In spite of the Wagner vogue, which is still largely a matter of fashion, it is illuminating to see how many competent musicians and sincere music-lovers have jumped straight from the classics to Debussy, Scriabin, Holst, and Stravinsky, *via* any route except that of the Weimar school.

It is quite clear, then, that a critic's ultimate reputation will depend little on the attitude he took in backing or discouraging contemporary composers, while as to his relations with the executioners of music, the latter cannot possibly have any ground for complaint, for, as was shown in the Adrian Beecham opera case, they are always prepared if necessary to turn black into white. I cannot imagine an editor being at all disturbed by infuriated letters from composers and performers who thought that the critic had done them an injustice. I can, however, imagine him taking very serious note of sufficiently numerous and unanimous remonstrances from his *readers*. And this takes us once more to the essential point that *we*, the amateurs or music-lovers, or whatever else you like to call us, are the real employers of the critics, we are the people they have to satisfy. I believe it is a fact that the circulation of one of our best-known Sunday papers would be depreciated by many thousands if its present music critic were to resign or if his work failed to maintain its standard. If, then, the point is clearly established that we have it virtually in our power to appoint and sack critics, perhaps the latter will find in future that it will pay them to study our requirements to a greater degree than they have done in the past.

Unfortunately, the true function of musical criticism has never been clearly understood in this country; and it is a fact, although an astonishing one, that music-lovers are content as a whole to accept as a critic anyone whose name appears sufficiently often in the Press. In this way a number of people who can write competently on theory, harmony, and musical instruction for the bairns, usurp a rôle for which they have not the most elementary qualifications. My own personal experience warrants me making this statement, as several people who have become familiar with my name through having seen it at the end of a few letters and articles, have, on being introduced, alluded to me as a critic, a statement which I always repudiate with some warmth. Quite probably a number of folk think that a man has only to pass an examination of some kind in order to emerge subsequently as a full-fledged critic able to dispense infallible advice on any musical subject under the sun. Then there are the harmony and sight-reading bogies which have certainly done much to put the position of musical criticism in a hopelessly wrong light. While it is no doubt a highly useful accomplishment to be able to read music with facility, and to know how the harmonic wheels of a certain passage go round, it does not necessarily follow that the possessor of these facilities is automatically the possessor of the critical faculty. Look at the organists! As a whole they have less critical acumen than any other class of musician, though their knowledge of sight-reading and harmony is often pronounced. As a rule they spend the greater part of their lives in the company of second-rate Church music of a type which is bound in the end to warp such real musical taste as they may have originally possessed.

The critics themselves have not been slow to make as much capital as possible out of the harmony and sight-reading bugbears, and one of them has even gone so far as to state that the armchair and not the concert-hall is the place for *his* musical enjoyment. Up to a certain point this may be quite true, but my colleagues of the general public will I think do well to regard as sheer leg-pulling any attempt on the part of a critic to pretend that he can 'take in' the sound of a forty-stave orchestral score better in his chair than in his stall. A knowledge—or, rather, the gift—of score-reading is very useful for studying the details of a work either before or after a performance, but the endeavour to hoodwink the public into an attitude of reverence for the super-sight-reader would be monstrous were it not so amusing. Ask the composers of modern scores (as I have done) about the ability of Mr. M. or N. to keep a private orchestra in his head free of charge, and hear what they say! The harmony fad has gone out of fashion lately for the simple reason that in the case of most contemporary works the harmony entirely defies the usual academic text-book elucidation. What's the use of talking about 'a swift reversion to the tonic' when there is only an atonic blur to start off with?

If I have written somewhat outspokenly on these matters, it is because, having heard much music and pondered incessantly on what I have heard, and having in addition devoted a good deal of time to reading of the circumstances in which many of the greatest masterpieces have been produced, I have come to rely on my own judgment to a certain extent, and no longer consider myself necessarily wrong about a given work because an eminent critic thinks otherwise. There comes a time in the life of every more or less cultured music-lover when he feels that

he has got to see the thing through himself, and that the most helpful criticism is not that which asserts categorically that such and such a work is a masterpiece, but that which is written with a love and enthusiasm which sweeps all before it. If those who really have the right to call themselves critics could confine themselves to writing about the music for which they have an almost unqualified admiration, we, their readers, would certainly be much happier. In any case it can hardly be doubted that it is this quality of enthusiasm which distinguishes the true critic from the mere journalist. A new and intelligent enthusiasm over a Bach Chorale-Prelude, a Beethoven Sonata, or a Brahms Symphony is of permanent value, which is more than can be said of a facile exploitation of new stunts (in reality old *clichés*) for the sake of keeping abreast of the times. The future can take care of itself; it is the past which we have constantly got to revalue from the fresh angle of recent developments. One of the reasons why most of us are now so heartily sick of the supposedly new aesthetic underlying the Stravinsky 'school' is that many of its disciples are quite unable to persuade us that they have as good a grip on their subject as it has on them. Such slogans as the 'juxtaposition of sonorities' could only flourish in a country in which the musical public had practically given up all attempt to think for itself, and had delivered itself up body and soul to any impostor who could wrap up an old formula in a new covering. As if, for instance, any series of sound vibrations from the braying of an ass to the Air on the G string could be anything else but a juxtaposition of sonorities! I am not suggesting for a moment that the better works of Stravinsky do not contain valuable evidence of a rather speculative groping towards new ideas, but I do deny most emphatically that the merit of these works can be appreciated only after you have spring-cleaned your mind of all prior associations.

Here again, then, you can distinguish between critic and journalist. The former, with the experience of musical history behind him, will carefully sift what he considers the wheat from the chaff, and pronounce a verdict based on the proportion of the one to the other. A given work might yield him the proportion of three-quarters chaff to one quarter wheat. The existence of the latter element alone would suffice to make the journalist cry 'Manna!' but the critic will know that durability cannot be achieved from such a proportion. However good the scattered elements of wheat may be, he will finally come to regard the work as largely experimental and certainly ephemeral. Later on, he will say, a bigger man will come whose best ideas will be no better than the best of this composer, but whose far greater brain power will enable him to keep going at a much higher level of intensity.

In a word, let us be sparing in our bestowal of the word 'critic' on anyone who cannot bring the same intelligence to bear on the music of the past as on that of the future. All art developments must of necessity be evolutionary, and it needs only time to show that artists who were once considered revolutionary ultimately fall quite logically into the scheme of things. They are like planets with their satellites: at first all attention is focussed on the newly discovered planet, but when it has become sufficiently familiar people begin to scan the space that intervenes between the newcomer and the existing order only to find it a dense mass of satellites. Thus, Berlioz was once considered an isolated planet with

practically no connection with anything that had gone before; but a closer study of the period in which he lived (and even more of the period preceding his birth), shows us that the mass effects in which he subsequently wallowed were very much in vogue at the time, and were successfully exploited by Méhul and Lesueur, both of whom derived from Gluck. In this way we find that Berlioz was after all only a link in the chain which is still being forged, and which will continue to be forged so long as the art of music exists. Hans Sachs's 'Despise not the Masters!' might well be the motto of every intelligent writer on music. He who disregards it may fill many columns of print in so doing, but he will not be a critic.

The Musician's Bookshelf

My Life. By Emma Calvé (translated by Rosamond Gilder).

[D. Appleton & Co., New York and London. 15s.]

This book is a marked improvement on the average *prima donna* autobiography, in that it shows the author to be possessed of a strong sense of humour. She tells some capital stories with gusto, and some of the best are against herself. We like especially the account of a humiliating experience of her early days, when, on the occasion of her revisiting her native village, the mayor rang the tocsin, called the peasants from the fields, assembled them before the Town Hall, and told them he had summoned them to hear 'a little nightingale of these parts. It will sing to you from this very window. Listen well [he said] and I am sure you will acclaim our accomplished compatriot, Mlle. Emma.' The reader naturally expects the peasantry to be duly overcome, but as a matter of cold fact they received Mademoiselle's efforts in dead silence. Astonished and hurt, the singer went down and buttonholed an old shepherd friend:

'Blaise,' I said, 'what's the matter? Why don't you applaud me? Did I sing as badly as all that?'

The old man was hardly able to hide his emotion.

'Poor child, poor little girl,' he stammered, his voice breaking with tears. 'How you scream! How it must hurt you! You are wearing out your life! You are wearing it out! Such waste of strength! It's dreadful.'

Humiliating, too, was the episode of the padded calves at her first performance as Cherubino in *Figaro* at the Monnaie, Brussels. Gawky and thin, she attempted to make good some of the more obvious of her physical deficiencies, and 'enormous calves of cotton swelled the dimensions' of her silken tights.

The old gentlemen in the front rows trained their opera glasses on these superb affairs. I was conscious of their attention and proud of my success until I left the stage at the end of my first scene. In the wings the infuriated director was waiting for me.

'Ah, ça!' he shouted, pointing to my unfortunate legs. 'What are those hideous lumps, I'd like to know? I am tempted to stick pins into them . . . Do you expect anyone to believe that those fat excrescences belong to you? Take them off instantly.'

It need hardly be added that the sensation caused by the calves was eclipsed by that roused by their absence in the next scene. Poor Calvé tried to hide those spindle shanks with her cloak, but in vain. She doubts if she ever afterwards created so much excitement at the Monnaie as she did on that painful night.

Calvé is generous in her appreciations of fellow artists. She tells some good yarns about them, too. Here is one she got from her teacher, Madame Laborde, concerning Patti's mother, 'apparently a most disagreeable woman':

One evening this fiery lady was singing with a companion who had false eyebrows. At that time it was the custom to shave the natural brows and glue on false ones at a more dramatic angle. Patti's mother, jealous and furious at the success of her comrade, began to stare at her fixedly.

'What is the matter?' the other whispered under her breath.

'Your right eyebrow has fallen off!' came the answer, *sotto voce*.

The poor victim, horrified, tore off her left eyebrow, and remained for the rest of the act with only her right one in place!

Of Lablache, she tells us that he was once staying at the hotel in which the dwarf General Tom Thumb was quartered. One day a lady came to call on Tom Thumb and entered Lablache's room by mistake.

She found herself face to face with the enormous singer, who, besides being very tall, was corpulent as well.

'I was calling on General Tom Thumb!' the astonished visitor stammered.

'I am he,' answered the giant, gravely.

The lady, thoroughly bewildered, protested in surprise. 'But, Monsieur, I was told that Tom Thumb was the smallest man in the world!'

'Ah, yes,' Lablache answered. 'That is true in public, but when I am at home I make myself comfortable!'

The book, however, is a good deal more than a collection of stories. It is a record, loosely strung together, of a strenuous life and a powerful personality. Aspirants to an operatic career will find much that is wise and helpful, notably in the chapter describing Calvé's work with her pupils. Here, speaking of someone objecting to her singing of a Beethoven song as being too expressive and too little restrained, on the ground that Beethoven was a classic, she quotes an admirable remark of Busoni: 'The classics are killed by respect.'

Finally, the best *mot* of this excellent book must be quoted. The witty and sharp-tongued Princess de Metternich said of Alboni (who in her later years was decidedly bulky), 'She looked like a cow that had swallowed a nightingale!' C. W.

The Heart of Music. By Madame Anna Alice Chapin.

[Methuen, London.]

Madame Chapin attempts a very difficult task. No history, or story as the authoress calls it, of the violin enclosed within the limits of a hundred and eighty pages can hope to deal at all adequately with so vast a subject—unless perhaps it happens to be written in the terse, laconic style of the expert addressing an audience of experts. Madame Chapin's very genuine love for all that appertains, and for other things which do not appertain, to the violin has induced her moreover to give a share of her valuable space to lengthy anecdotes, to obvious fabrications and bits of hearsay, and to more or less poetic quotations which can neither add strength to her argument nor point to her story. She confesses herself unable to accept responsibility for the cock-and-bull tale of Monteverde breaking the bow across the fiddler's back, and discovering, after the fiddler

had somehow mended the damage, that the patched-up article was more suitable for *tremolo* than the perfect one. She tells—without reservation—the story of a violin of Paganini which, when being taken apart by the repairer, 'vibrated so violently that the strings emitted a harsh chord that sounded like a moan.' If the strings were taut enough to 'emit a chord' while the belly of the instrument was being separated from the body, the moan, we may be sure, came from the repairer. Now this sort of thing if it is bad history is also good gossip, and there is something to be said for a gossip on fiddles. Possibly this is what Madame Chapin had in mind when in the 'Prelude' she startles the reader with the paradox that 'a history of the violin must be a history of everything except the violin.' If this was her aim she would have been well advised to stick to her main theme and leave to others the epochs of 'primitive man as yet half beast, striving cumbrously toward his heritage of immortality,' of the god Thot, of the goddess Astarte, and the discoveries of Fo-Hi in 2950 B.C. These all have a just claim and a place in history. But 2950 B.C.—this is really taking us a little too far back, considering what a short, uncertain thing is human life, and how brief and anecdotal is the volume in question. Good gossip must resign unmistakably all pretence to historical value. F. B.

Cathedral Organists, Past and Present. By John E. West.

[Novello & Co. 9s.]

This is a new and enlarged edition of a book that since its first appearance over twenty years ago has established itself as authoritative. It has other claims, however. A volume consisting of (to quote the title-page) 'A record of the Succession of Organists of the Cathedrals, Chapels Royal, and Principal Collegiate Churches of the United Kingdom, from about the period of the Reformation until the Present Day,' might easily prove to be a mere collection of dates and facts, correct but uninviting. But Mr. West saves the situation by carrying his scheme beyond the mere dry-as-dust. His title adds: 'With Biographical Notes, Extracts from the Chapter Books, Anecdotes, &c.' These extras make all the difference. The present writer has had Mr. West's book by him for some weeks. He has had no occasion to consult it on any matter of history, but has taken it up time after time for the mere pleasure of dipping into it and enjoying the pleasant glimpses into the past afforded by the copious anecdotes and extracts from old records. These throw vivid light on many things that the textbooks and histories leave in the dark, and often help us to see as a personality some old worthy who hitherto may have been little more than a name. Sometimes he happens to have been an old *unworthy*. For example, opening the book at random we come across Thomas Mudd, who was organist at Lincoln for a very short time, apparently during 1662-63. Such a name is not easily lived down, and Thomas appears to have succumbed all too readily. On March 14, 1663 the Precentor wrote to the Dean complaining that Mudd had been so 'debauched,' and had so interfered with 'Mr. Derby [an organ-builder who seems to have been engaged at the time on some repairs at the Cathedral] that he will hardly be persuaded to stay to finish his worke unlesse Mudd bee removed.' Bad as Mudd was when 'debauched,'

he was worse when getting over it, for two days later the Precentor complains :

Yesterday Mr. Mudd shewed the effects of his last weeke's tipping, for when Mr. Joynes was in the midst of his sermon Mudd fell a-singing aloud, insomuch as Mr. Joynes was compelled to stopp; all the auditorie gazed and wondered what was the matter, and at length some reere him, stopping his mouth, silenced him, and then Mr. Joynes proceeded: but this continued for the space of neere halfe a quarter of an houre. So that now wee dare trust him no more with our organ, but request you (if you can) to helpe us to another; and with what speed may be.

And there was Lloyd Raynor, another Lincolnite (1756-84), who wound up his career by being 'arraigned and reprov'd for playing one Anthem while Mr. Binns was singing another,' a feat that led to his being dismissed with a pension of £10 per year, which allowance was, however, discontinued after the first year.

But there is no lack of worthy men and fine musicians to set against the Mudds and Raynors. It is impossible to read Mr. West's book without being reminded of a fact too often forgotten, namely, that church music is the one branch of the art in which we have achieved continuity, and that the history of English church musicians is in a remarkable degree the history of English music. What a roll it is! From Tye and Tallis, via Gibbons, Byrd, Weekes, and the rest to the Wesleys, and so down to the many admirable men of to-day who worthily fill their places. Despite a few weak periods, English Church music can boast a noble line that in length and general level has no peer. Mr. West is to be congratulated on an arduous task carried out with care and enthusiasm.

H. G.

Prose Musicali. By Ario Tribel.

[C. U. Trani, Trieste. 6 lire.]

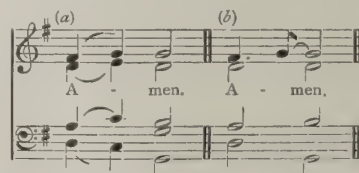
The chapters of this work bear the obvious impress of their origin—the daily newspaper. Signor Tribel is the musical critic of the *Piccolo* of Trieste, a journal devoting a good deal of intelligent attention to artistic matters. The *Piccolo* has yet another claim on our consideration, for almost as soon as Italy had declared for the western powers the Austrian rabble sacked and burnt the offices of the popular and courageous opponent of Austro-Germanic policy. And perhaps the political point of view should not be ignored by the reader of these articles—not because there is lack of sympathy for or generous appreciation of German music, but because the writer felt—unconsciously, perhaps—drawn towards those who first revolted against the hegemony of Germany in the music of the 19th century. The article on Debussy gives to the great Frenchman no more than his due, but the account Signor Tribel gives of Charpentier errs decidedly on the side of overpraise. The composer of *Louise* is for him the 'poet-musician' *par excellence*, 'the profound observer of the soul and the passion of the people, the robust champion of its aspirations and hopes.' We shall not deny that Charpentier is a poet-musician—far too much of a poet to be a simple musician, and far too much of a musician to be a good poet. Had he been more of an artist and less of a demagogue *Louise* would have had a worthier successor than *Julien*. The merit of certain original and effective strokes in *Louise*, considerable as it is, does not entitle Charpentier to a place in the first rank amongst modern composers.

Much more stimulating and individual are the papers in which the author studies the psychology of a public which breaks all continuity of dramatic action by untimely applause, the studies on Verdi, on Cimarosa, and the eloquent essay on 'Music in d'Annunzio's *Notturmo*.' F. B.

Church Music. By the Rev. Maurice F. Bell.

[Mowbray & Co. 3s. 6d.]

Mr. Bell's little book first appeared in 1909, and this is a revised and enlarged edition. It has the advantage of being the work of one who is a parish priest as well as a practical musician. As a result the most valuable chapters are those in which the liturgical aspect is discussed. A careful reading of Mr. Bell's findings would persuade incumbents and organists to reconsider a good many musical details, in themselves small, but in their cumulative effect fatal to the dignity and consistency that ought to distinguish a service. There are wise words, too, on the position of the organ and choir. In regard to the former the suggestions issued in 1904 by the Church Music Committee appointed by the Worcester Diocesan Conference are reprinted. A chapter on music for use at the Catechism lays stress on the importance of choosing only good hymns and tunes for children's services. This being so, we are sorry to see included as an appendix 'An Act of Faith, Hope, and Love,' set to music which is not only trivial in melody and rhythm but is not even well harmonized. One other inconsistency may be touched on. Mr. Bell gives good models of plain-song harmonization, and is careful to point out the importance of avoiding the use of too many chords. But in speaking of the *Amen* he harmonizes it as at (a) :



The effect of the strong subdominant chord on the weak note is bad, and it tends to long-draw-out performance. And why three chords, when two will serve better? Surely the first G is best regarded as a mere anticipation of the final and treated as at (b).

Exception may be taken also to the use of the dominant sevenths in the harmonization of the *Pater Noster* on page 93. These are probably details that were in the 1909 edition and have escaped notice in the revision. The author carries a lot of weight in Church music circles, and we draw attention to these unsatisfactory details because of that fact, and also because we do not believe they really represent his present views.

H. G.

Violin-Making and Repairing. By Robert Alton.

[Cassell & Co., Ltd. 1s. 6d.]

The ambition to make a fiddle is somewhat rare. Certainly we cannot well imagine fiddle-making as a serious rival to golf or photography. Yet the art is really most interesting, and any who have once visited a luthier's workshop must have felt the fascination exerted by violins in process of making. The well-grained blocks of wood, the wonderful

curves, the mystic *f* signs, and the white unvarnished instruments have each their special attraction for the layman. The house of Cassell, therefore, has done well to add to its admirable 'Work' Handbooks a little volume by Mr. Robert Alton explaining how a fiddle can be made. Mr. Alton is a maker of wide experience, and it is encouraging to have his assurance that with ordinary acquaintance of edge-tools and a little practice we can all become skilled fiddle-makers. Personally, being exceptionally clumsy with edge-tools of any kind, I have no ambition to rival Stradivari—much as I love violins and all that belongs to them. But there exist many persons who, I am told, are at a loss to know how to kill time. What better hobby could be found for them than violin-making, with its alluring possibilities of renown and profit, and its certain interest and reward? I feel sure that whoever faces the first obstacle and succeeds in making one fiddle, will not rest until he has made another and yet another. Here then is a new opportunity for handymen of all ages who find time, if it is only their spare time, hanging heavily on their hands. The chief requirements are three: care, patience, and, of course, Mr. Alton's handbook, which tells in a lucid and readable way what to do and how to do it. F. B.

New Music

SONGS

Peter Warlock and Philip Wilson are to be thanked for their volume of *Twenty-one English Ayres* (1598-1612), transcribed and edited from the original editions (Enoch). The composers represented are Robert Jones (about whom Mr. Philip Heseltine has much of interest to say in another part of this journal), Thomas Campion, Thomas Greaves, John Dowland, Michael Cavendish, Philip Rosseter, John Danyel, William Corkine, and everybody's prolific and unequal old friend, Anon. The editors have resisted the temptation to add to the original accompaniments, so we have merely the composer's lute and bass viol parts transferred to the pianoforte, with no alteration save in one or two cases where there was an obvious discrepancy between the basses of the two instruments. In some cases the note-values have been halved—a good plan, seeing that the use of the minim as unit is apt to be as fatal here as it has been in so much old choral music. On first acquaintance these accompaniments seem thin and meagre, but the hearer is soon converted. The fact is, our ears have been coarsened by the modern tendency to make the gruel thick and slab, and to leave nothing to the imagination. We have but to play these simple old accompaniments a few times to be convinced of their rightness. As a rule, too, their slenderness is due to the fact that they are in three-part harmony, the fourth part being supplied by the voice. But they do not lack melodic and other interest, especially in the slower songs. In the numbers that are obviously quick and light the composers had already advanced sufficiently far along the song-writer's track to realise that an attempt to do much more than provide a harmonic background to a rapidly-moving voice-part is likely to end in fussiness—a principle that is too often forgotten by song composers of to-day. I am glad the editors have refrained from bowdlerising

the harmonies. Not so many years ago an editor who left the false relations and other dissonances untouched would have felt called on to justify himself by saying (as was actually said by Prout in a similar connection) that we have to take our great composers as we take our wives—for better, for worse. Or he might have quoted Cromwell's 'Paint me as I am—warts and all!' There is a difference here, however. Warts are always warts—though they matter little on a great man. But these dissonances, that a half-century ago would have been regarded as blemishes and smoothed away, are now not merely tolerated; they are in many cases enjoyed. The warts, in fact, have become beauty spots. I mention one example only from this book. In Rosseter's *When Laura smiles*, the voice part of bar 4 runs down the lower half of the scale of D minor, the F natural following hard on the heels of F sharp in the accompaniment. (The pace is quick.) In an edition of this song published about twenty years ago the false relation was removed. Yet only a few hearings are necessary to make one feel that this close capping of the major by the minor is as engaging a pungency as many an elaborate harmonic adventure of to-day. It would be easy to quote other examples of this successful daring, but space forbids. I must, however, draw attention to the version of *The willow song* (the simple accompaniment of which is a delight), and two very fine songs of Dowland, *I saw my lady weep* and *In darkness let me dwell*. In both, especially the second, there is a poignant intensity that makes us agree with the opinion expressed in some quarters that Dowland is among the world's great song composers. A word of praise is due to the excellent preface and biographical notes. The title-page calls this book 'Vol. 1.' We hope that this implication of more to follow will be realised—and soon.

The writers of first-rate nonsense verses are rare. There are Stevenson, Belloc, Norman Gale, and a few others. To these few must now be added Hugh Chesterman, whose album of five *Nonsense Songs*, with illustrations by the author and music by Stanley Marchant, has just been published by Novello. Mr. Chesterman has the knack of it, without a doubt—a whimsical idea, as appealing to grown-ups as to kiddies, a neat turn of rhyme, and a genuinely funny rhythm, as, for example, in the clattering verses about 'Sir Nickety Nox.' And in 'Yesterday' there is even a touch of poetry. The illustrations are delightfully quaint. Dr. Marchant has set these rhymes to appropriately straightforward music, for medium voice, with just enough descriptive touches to back up the words without underlining them.

Messrs. Chester have just issued a series of Russian songs of more than ordinary interest—Moussorgsky's *Song of the Flea*, for baritone, with Russian, French, and English words; Malashkin's *O could I but express in song*, in high and low keys, with English words; *The Song of the Volga Boatmen* (the version being that of which Chaliapin has lately made so fine a gramophone record), with Russian and English text; 'Parassia's Day-Dream,' from Moussorgsky's *The Fair of Sorochintsi*, for high voice, with Russian, French, and English words; and two extracts from *Boris Godounov*—the Monologue of Boris and the Coronation Scene. The former has Russian, French, and English text, the latter English only. The Coronation Scene, of course, lends itself to effective performance by a large choir and orchestra, with bass solo. A note

from the publishers mentions, as an interesting point in connection with these songs, that they appear to be the first examples of English music-engraving in which the original Russian text has been included. The innovation is worth noting at a time when we hear so much about music-engraving orders being placed abroad. As a matter of fact, English engravers have for some time past been producing full scores and smaller works, such as these beautifully printed songs, in which the craftsmanship is at least the equal of anything that has come from the Continent during recent years. H. G.

OPERAS AND CHORAL WORKS

The success of an opera depends so largely on production and acting that new works of the kind cannot be reviewed in the ordinary sense of the word. All that can be done is to inform those interested that the score is obtainable, and to give a rough idea of the style.

Little need be said about *She Stoops to Conquer*, a comedy-opera in three Acts and four scenes. Alfred Kalisch has based the libretto on the familiar comedy of Goldsmith, the music is by Percy Colson, and, judging from the vocal score, the setting has the right lightness and simplicity (Bosworth).

Nicholas Gatty's *Prince Ferelon, or The Princess's Suitors*, is on more modest lines, being in one Act, and described as a musical extravaganza. It has already been performed at the 'Old Vic' (in 1921), and other performances are announced at the same theatre (March 1 and 3), so readers have an early opportunity for making acquaintance with it. It appears the very thing for amateur companies who wish to get off the usual track (Carnegie Collection: Stainer & Bell).

Malipiero's *Orfeo*, a one-Act 'rappresentazione musicale,' is a short satirical affair, characteristically spicy as to the music, and with very evident possibilities. It is a kind of play within a play, or rather within two or three, showing the effect of a highly artificial puppet-show on three audiences of different type—a court assembly, a gathering of pedants, and a group of children. It need hardly be said that the children score, and the courtiers and pedants are scored off. The vocal score contains Italian and French texts (Chester).

Much has lately been written about *Polly*, so it will suffice to say that the vocal score has been issued by Boosey, and that, whether one goes to a performance or not, a copy will be a source of constant pleasure to all who still have a palate for good tunes well served up. Frederic Austin's work in this way is a model.

Messrs. Curwen have issued a setting for women's voices and orchestra of choruses from the *Choephori* of Æschylus, by W. G. Whittaker. The music was written for performances of the first two parts of Æschylus's trilogy *The House of Atreus* at Aberdeen University in 1920. But it may well be used for concert purposes, provided the text be printed in the programme and certain link-passages recited. The score is for full orchestra, but a separate version may be had for strings and drums. The music has a kind of lean vigour that is attractive in itself, as well as fitting for its dramatic purpose. It is decidedly Holstean in some respects. Girls' schools and training colleges where there is a good choir (not afraid of discords and consecutive fifths) could make much of this work. H. G.

HYMN BOOKS

J. S. Bach's Original Hymn-Tunes for Congregational Use, edited with notes by Charles Sanford Terry (Milford), is a collection that will hardly serve the purpose indicated in the title. The music is as a whole too ornate for congregational use, and a good many of the melodies cover too wide a range. These fine tunes have such unusual metres that Dr. Terry had some difficulty in providing them with English texts. In some cases he has adopted the questionable expedient of interpolating words or omitting a line. The result is not happy; for example, the last line of each verse of a well-known hymn of Henry Collins reads, 'O make me love thee ever more and more,' instead of 'O make me love thee more and more.' And a couple of syllables are thrust into the second line in 'There is a blessed home Beyond this land of *sin and woe*.' The conservatism of congregations in such matters is well known, and the organist who attempts to use an unfamiliar tune of Bach to such hymns, and at the same time asks the faithful to add or subtract words, will meet trouble. The collection is best suited to the library, though it may well be used as a supplemental tunebook by choirs for special purposes. In any case the study of this fine music will do them good.

Dr. Terry has also brought together *Six Plain-song Melodies harmonized by Bach*, and edited for use in churches (Curwen). In a prefatory note he says that the collection contains all melodies of the type treated by Bach in which 'the plainsong character is apparent.' But where is the 'Veni, Creator,' on which Bach wrote a couple of chorale preludes? Dr. Terry includes 'Komm Heiliger Geist, Herre Gott,' but seems to have overlooked 'Komm, Gott, Schöpfer, Heiliger Geist,' a tune which is far more familiar to English people—one of the few plainsong tunes, in fact, which the bulk of English church-goers really know. Bach made no bones about turning these old melodies into chorales; he made fine music of them, but he kept very little of the plainsong flavour.

The *Winchester Hymn Supplement* is a small collection put forth by a body working under the authority of the Bishop of Winchester as a Diocesan Church Music Committee. It is divided into three parts: (1) for adults; (2) for older children; and (3) for young children. The committee has drawn liberally on the *English Hymnal*. Words and tunes are issued in separate booklets, the tunes being indicated in most cases at the head of each hymn. References are also made to suitable tunes in standard hymnals. It is a pity that neither words nor tunes are provided with indications as to the metre. Half the trouble in hunting out tunes for words, or words for tunes, disappears when we know whether we have to spot an L.M. or a 6.6.5 D., or what not. The Preface tells us that the book is issued in response to a demand from churches, which, unable to make a change of hymnal, yet desire access to the many fine hymns that have been revived or written in recent years. Published, as it is, at a cheap rate, this Winchester venture should find many friends outside its diocese. Almost all the tunes are first-rate, the few weak ones being some of the folk-tunes from the *E. H.*, e.g., 'Capel' and 'Herongate' (Warren & Son, Winchester).

Yet another Bach collection: *The Bach Chorale Book, selected and edited by the Rev. J. Herbert Barlow, of Andover, Hants* (H. W. Gray Co.;

Novello). This is avowedly intended for congregational use; but what congregation is likely to be able to manage tunes, the treble of which rises frequently to G above the staff and in one case even to A? Another factor against the congregational singing of a good many of the settings is the liberal use of passing-notes, sometimes as many as four to a syllable. This necessitates a pace so slow as to throw a severe strain on a body of untrained voices. Even when the leisurely pace can be managed it is out of keeping with our English ideas of hymn singing. This excellent collection, like those mentioned above, is better adapted for purely choir purposes or as a book of reference than for use by a crowd.

Hymn-books for use at mission services have long been a byword for bad quality both in regard to words and music. Now that hymnody in general is being overhauled and strengthened, the time is ripe for an improvement in collections designed for use at meetings and services outside the liturgical scheme. Here is a good effort in the right direction—*The Mission Hymn Book, with Tunes* (S.P.C.K.), a set of a hundred and fifty-three, well classified and indexed. It retains a few hymns and tunes that ought to be shed, but a reform of this type must necessarily be by stages. The surest way of improving public taste here, as in other departments of music, is to bring forward good material and trust to its ultimate triumph over the bad. The omission of *all* popular examples of poor quality is likely to defeat the aim of such a book, inasmuch as the people who most need to have good tunes brought to their notice will refuse to look at a collection in which none of their favourites appear. This hymnal may be warmly commended to the notice, not only of missionaries, but of choirmasters who need a supplementary book containing a large number of good alternative tunes. As was said above, there are many churches where a change of hymnal is desired but inexpedient. Here is the next best thing—a supplementary book for the choir-stalls.

A *Missionary Hymn-Book, with Tunes* (S.P.C.K.) ought to have been a triumphant success. It contains an unusually large number of really fine examples by such composers as Percy Buck, Basil Harwood, Kenneth Finlay, the Shaw brothers, Mabel Sumarez-Smith, and others, many of them specially written. There are also a lot of capital but neglected tunes by Wesley and other of our older hymn-tune composers. The selection is generous in scope—the book contains about two hundred and fifty hymns. I understand that it is the result of several years' work by an influential committee. Yet all this effort is largely spoilt by the unsatisfactory production of the book. Many of the tunes are reproduced by some photographic process, while others are printed from ordinary music-type, with bad results so far as the appearance of the pages is concerned. This would matter little from a practical point of view, but a really serious defect is the number of mistakes in the music of the new tunes. Some, of course, are so obvious that they almost right themselves, but there are others. Again, there is no consistency in regard to the form in which the old psalm tunes appear. Some have the long notes at the beginnings of lines, some have not. The Mechlin form of 'Veni, Creator' is given with the dotted notes that belong to a period when English editors knew little or nothing about the rhythm of plain-song. There is a sound proverb about the folly of losing the sheep for a ha'p'orth of tar. It is

to be hoped that the S.P.C.K. will soon bring out an edition of this capital collection in a form more worthy of its admirable material.

Finally, here is *The School Hymnary* (The Grant Educational Company, London and Glasgow). The music is for two-part singing—treble and alto. Unfortunately, the arrangement has been made by the all-too simple expedient of taking ordinary hymn tunes, removing the tenor and bass, and giving the remainder to the trebles and altos. The result may be imagined—successions of fourths and other Hucbaldian effects. In one or two cases the tune actually ends with a bare fourth, which is going beyond most of our primitives! Some teachers may vote unison singing as dull, but can anything be worse than such two-part harmony as this from No. 105:



Imagine the exhilaration of the altos set to sing this for eight verses!

H. G.

Occasional Notes

No politician has really 'arrived' until he has been caricatured in *Punch*. Similarly, a writer must produce something of note (even if only a 'best seller') in order to be honoured by a parody in the same quarter. It is a pleasant sign of the growth of public interest in music that one of our critics should have been singled out for this distinction in *Punch* of January 31. Unfortunately, our satisfaction stops right there. The skit was headed (rather too obviously) 'Arnold Brax, by Evan Edwards.' When we saw this caption, we said to ourselves, said we, 'A bad choice for a parodist: a style so natural and straightforward as E. E.'s doesn't lend itself to parody.' And the farther we read, the more depressed we became. Is there a hint of Evans in this?:

. . . at the opening of 1923 he [Brax] is generally acclaimed as combining rhythmic dynamism, endogamic Narcissism, Gongrism, and instinctual metabolism to a greater extent than any other living composer, not even excepting Botulinsky or Pimpolmi.

The humour that lies in the use of long words is a cheapish brand, and is only barely tolerable even when used in parody. A good deal more is needed to produce a really funny result. The words must not only be long: they must be the *kind* of long words affected by the parodied writer. But such heavy-handed spoof as the following leaves E. E.'s withers unwrung:

The greater part of Brax's music undoubtedly expresses the exuberant energy of an abnormally resilient personality intoxicated—or, perhaps I should say confuscated—with the exuberance of its own poluphloisboisterosity. The greatest of polyphonic Pragmatists, uniting free resort to a voluptuous vernacularism with the austere pungency of an astigmatic amblyopia.

True, there *is* a musical critic given to polysyllabic and sesquipedalian gambols not unlike the above, but his name is not Evans. Mr. *Punch* has sent his shafts to the wrong address.

Mr. Temple Thurston's comedy *A Roof and Four Walls*, at the Apollo, is a well-written and well-acted affair, but it is unconvincing on the musical side of its story. For example, we are given to understand that Stenning, a young composer, is a failure because he writes from the head rather than from the heart; he is a mere mathematician who starts a work as if it were a proposition in Euclid, and ends it with the tonal equivalent of 'Q. E. D.' Yet when we see him composing he has his manuscript on the pianoforte, experiments with squishy chords, and then writes them down. Mathematical composers don't work out their problems that way, Mr. Thurston. And when we are given specimens of his music in the shape of three songs (the illusion being helped out by a prominent announcement on the programme to the effect that the three songs have been specially composed by Mr. Norman O'Neill!) we find them smacking a good deal of the heart and very little of the head. They are, in fact, merely a superior kind of ballad.

Miss Phyllis Neilson-Terry sings them, and in doing so reminds us of the difficulties that beset the dramatist when his plot turns on the superb singing of one of his characters. A novelist has only to give a glowing account of the star, with the world at her feet. We know such things have been, still are, and will be yet awhile (so much the worse for music!), and we therefore have no difficulty in going along with the author. But the playwright is in a fix. He must either play for safety, and ask us to take his heroine's singing for granted, or, greatly daring, must give us a sample. Unfortunately Mr. Thurston takes the latter risky course, and when we have heard Mrs. Stenning perform we find ourselves wondering why people should offer her two hundred guineas for singing a few songs at an 'At home'—for, frankly, Miss Neilson-Terry's singing is such a long way behind her acting as to be out of sight. Her speaking voice is full of appealing charm, but precious little of it gets into her singing. She has a few pretty notes in the small register, and they were duly exploited, but her tone otherwise is apt to become shrill in loud passages, and she is not always plumb in the middle of the note. In fact, she is the reverse of most of our operatic performers. She can act, and not sing; they can sing (some of them) and not act. We go out of our way to say these hard things about a delightful actress, because there is no department of music in which the public shows so little discrimination as that of singing. So long as it applauds good, bad, and indifferent, the art must suffer. We have a striking example in this play. In the first Act the heroine has to sing as a vocalist in the rough, and Miss Terry accordingly sings badly—very badly, in fact. But the audience applauds with as much fervour as it shows later on, when (two years having elapsed) she sings again—this time as the all-conquering star! (It was obvious that the demonstrations were for the singing, not the acting.) We recommend readers to go to the Apollo. They will find the entertainment delightful, save at such moments as the husband is composing and the wife singing—which, after all, is true to life in a good many homes known to all of us.

The finest (because most fitting) celebration of the Franck Centenary seems to have been that held at New York in the Wanamaker Auditorium on December 27 and 29, and January 3. It consisted

of performances of all Franck's organ music, the players being Marcel Dupré and Charles Courboin. The great hall was packed on each occasion. Both recitalists, by the way, played from memory. Dupré, with a modesty that does him credit, had announced that he would not improvise on this occasion, and for a long while resisted the emphatic demands of the crowd. When, finally, he was prevailed on to alter his mind, he happily made his improvisation into a tribute to Franck by taking as his theme a phrase from the *Prelude, Aria, and Finale*. One point about these recitals deserves mention: they have undoubtedly enhanced the prestige of the organ and its repertory. Henry T. Finck, the well-known critic of the *New York Evening Post*, said that they constituted the most significant Franck celebration in America, and he added that the audiences were on a par with those attracted by the Flonzaley Quartet or the Philharmonic Orchestra. Bearing in mind the neglect of the organ as a concert instrument in this country (except in a few municipal halls), we are bound to admit that America is scoring heavily in this respect. The *Diapason* announced a list of concert engagements of Dupré during February: there were twenty-one. Can we imagine a concert organist, native or foreign (especially native), being booked up for practically every week-day in a month? For the coming season Dupré has nearly a hundred recitals booked, and no more dates are available. And it has to be remembered that there are other players in America almost as busy as Dupré. Courboin, for example, had nearly thirty engagements during the first two months of this year—quite as many as could be crowded in, seeing the amount of travel involved in some cases. Finally, in order to realise the significance of these Wanamaker recitals, you have only to imagine a famous London store (say Selfridge's or Harrod's) including in its premises a fine concert-hall, with one of the best organs in the country, and handing over the management thereof to a first-rate professional musician. Then picture to yourself two of our best players being engaged to play all Franck's organ works on three days. This is so great a strain on the imagination that you may be unable to go farther. But have a try! See in your mind's eye Londoners flocking in their thousands and filling this hall, and on each occasion not only sitting things out, but actually asking for extras. If you can imagine all this you can imagine anything.

In the issue of the *Diapason* from which we have obtained news of the Franck celebration, appears a tribute to our own Harold Darke, written by Hamilton C. MacDougall, a well-known American organ enthusiast who has recently spent some months in England. Here, slightly condensed, is what he says:

I've heard some very interesting Bach recitals in the Church of St. Michael, Cornhill, London. The organist was Dr. Harold Darke, a most accomplished musician and clever player. Our general idea of a Bach recital is a series of preludes and fugues, the fugues all registered by beginning with Great diapasons coupled to full Swell without 16-ft., and then *poco a poco crescendo* to the bitter end. Darke's success in interesting and holding a crowded church, full, largely of men (and a large proportion of the men young), is due to (1) the inclusive character of his programmes, drawn, as they were, from all sources of organ works; (2) the close study of each work to find out its emotional character; (3) the adaptation of registration, tempo,

(Continued on page 191.)

Now if Christ be preached that He rose from the dead

EASTER ANTHEM

1 Cor. xv. 12—14; 20—22; 57.

Music by W. WOLSTENHOLME, Mus. Bac., Oxon.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

TENORS AND BASSES. *Quasi Recit.**Grave.*

Now if Christ be preached that He rose from the dead, how say

ORGAN.

*Gt. Diaps. 16 & 8 ft.**Ped. 16 & 8 ft.*

some a-mong you that there is no re-sur-rec-tion of the dead? But if there be

no re-sur-rec-tion of the dead, then is Christ not ris-en: And if

Christ be not ris-en, then is our preaching vain, and your faith is al-so vain.

NOW IF CHRIST BE PREACHED THAT HE ROSE FROM THE DEAD.

Allegretto. ♩ = 80.

mr. *Gr. 16. 8 & 4 ft. coupd. to Full Sw.* *cres* *cen* *do.*
Ped. 16 & 8 ft.

SOPRANO.
 But now is Christ ris - en from the dead, but now is Christ ris - en from the

ALTO.
 But now is Christ ris - en from the dead, but now is Christ ris - en from the

TENOR.
 But now is Christ ris - en from the dead, but now is Christ ris - en from the

BASS.
 But now is Christ ris - en from the dead, but now is Christ ris - en from the

But now is Christ ris - en from the dead, but now is Christ ris - en from the

ff

dead, and be - come the first - fruits of them that sleep.

dead, and be - come the first - fruits of them that sleep.

dead, and be - come the first - fruits of them that sleep. For since by man came

dead, and be - come the first - fruits of them that sleep.

p *sw.* *p*

NOW IF CHRIST BE PREACHED THAT HE ROSE FROM THE DEAD.

For since by man came death, by man came al - so the re - sur-rec-tion
by man came al - so the re - sur-rec-tion
death, by man came death, by man came al - so the re - sur-rec-tion
by man came al - so the re - sur-rec-tion

of . . the dead. rit. a tempo. >
of . . the dead. For as in A-dam all die, all die, e - ven so in
of . . the dead. rit. a tempo. >
of . . the dead. For as in A-dam all die, e - ven so in

Christ shall all be made a - live. But now is Christ ris - en from the dead,
Christ shall all be made a - live. But now is Christ ris - en from the dead,
Christ shall all be made . . a - live. But now is Christ ris - en from the dead,
Christ shall all be made a - live. But now is Christ ris - en from the dead,

NOW IF CHRIST BE PREACHED THAT HE ROSE FROM THE DEAD.

but now is Christ ris - en from the dead, and be - come the first-fruits of

but now is Christ ris - en from the dead, and be - come the first-fruits of

but now is Christ ris - en from the dead, and be - come the first-fruits of

but now is Christ ris - en from the dead, and be - come the first-fruits of

them that sleep. Thanks be un - to God, thanks be un - to God, Who hath

them that sleep. Thanks be un - to God, thanks be un - to God, Who hath

them that sleep. Thanks be un - to God, thanks be un - to God, Who hath

them that sleep. Thanks be un - to God, thanks be un - to God, Who hath

giv - en us the vic - to - ry, through our Lord Je - sus Christ.

giv - en us the vic - to - ry, through our Lord Je - sus Christ.

giv - en us the vic - to - ry, through our Lord Je - sus Christ.

giv - en us the vic - to - ry, through our Lord Je - sus Christ.

(Continued from page 186.)

and nuance to the character as determined; (4) the fluidity of registration following the emotional give-and-take as the piece progressed; (5) the boldness of registration, often flouting the traditional or conventional notions as to Bach's music; (6) the pains taken to shape the programmes so that successive pieces were contrasted in some effective way; (7) the skill in effecting the registration without the slightest loss of time; (8) the masterly way in which the *crescendi* and *diminuendi* were managed, and without a *crescendo* pedal; and (9) the impeccable technique, comparable only to that of a Lynnwood Farnam.

There may be a few readers asking 'Who is Lynnwood Farnam?' He is generally reckoned to have no superior among American players. Those of us who had the good luck to hear him play during his visit to England on military service will agree that there could be no higher compliment to Darke's technique than this comparison.

Yet one more piece of news from this same *Diapason*—and bad news, too. Organists in this country have recently heard rumours as to the destitute condition of Louis Vierne. They were naturally disposed to regard the rumours as false, or at least exaggerated, because they could not imagine the organist of Notre Dame (especially when he happens to be a musician of Vierne's eminence) being allowed to fall on evil days through illness. But the *Diapason* sets the matter beyond a doubt, as it includes a list of donations to a relief fund started by Edward Shippen Barnes (a former pupil of Vierne) and Lynnwood Farnam. About £25 went off in the middle of January, and it was hoped to send another instalment soon after. The matter is urgent, Vierne having been forced to give up his studio and sell his books. It is hoped that a small chamber-organ may be obtained for him, so that he may be able to resume his teaching.

The *Musical Times* cannot be accused of any lack of cordiality towards French musicians, so we shall not be misunderstood when we say that the affair is a disgrace to musical France. Vierne is not only a magnificent organist and composer of organ music; he has done good work in other fields of composition as well, so that his claim extends beyond the walls of Notre Dame. We English are often charged with failing to appreciate our musicians, but we cannot conceive an English parallel to this Vierne case. If the organist of St. Paul's or Westminster Abbey had a prolonged illness, accompanied (as is Vierne's) with almost total loss of sight, we believe the case would be met without taking round the hat. And if we *did* take round the hat we should take it round among ourselves, having still a little pride left.

This case of Vierne is not the only sign of France's reluctance to put her hand in her pocket. A fund is even now being raised in this country to pay for the installation of electric blowing at Notre Dame as a token of our appreciation of Dupré. But where is the French appreciation of Dupré? Both he and Bonnet spend almost all their time touring in America. Surely Paris, which (we are told) flocks to hear both men play when they run home for a day or two, might at least pay for a blowing appliance. And seeing that Vierne is perhaps a greater man than either of the two brilliant young organists, it might do its duty by him as well as by the organ on which he has rendered such splendid service. However, it is ill work arguing while a man

is starving, so we hope Vierne's numerous admirers in this country will lend a hand. If they wish to contribute to the New York fund they should send to Shippen Barnes or Farnam, at 222, East Seventeenth Street, New York. But we think that, the case being urgent, they are justified in adopting the unconventional course of sending direct to Vierne himself (c/o his publishers, Messrs. Durand & Co.) a little note of sympathy and appreciation, expressing some of the sympathy in a form that may be cashed.

The Elizabethan Festival at Kingsway Hall on March 2 and 3 promises to be very successful. In view of the fact that the Festival breaks fresh ground, and comes near to clashing with other competitive events, the entry is surprisingly good. The Festival will wind up with a concert of Elizabethan music on the Saturday night (March 3). The choral side of the programme will be provided by the Oriana Madrigal Society (Mr. Charles Kennedy Scott) and the Westminster Cathedral Choir (Sir Richard Terry), and the soloists will be Miss Margaret Champneys, Mr. Steuart Wilson, Mr. John Goss, and Mr. Harold Craxton. Sir Hugh Allen will say a few words.

'FAMOUS PRIMA DONNA TO VISIT ENGLAND.
FOUR-FIGURE FEE FOR EACH CONCERT'

The above heading appeared in a London daily paper a week or two ago, followed by a fat paragraph in which not a word was said about music, but a great deal about the lady's fee. This same paper's usual allowance of space for an important concert is about six lines. And so the good work goes on.

The British Music Society now issues its *Bulletin* in a new and greatly improved form. The February issue contains an article on Dame Ethel Smyth, by Rutland Boughton; a report of the First General Conference of the International Society, by César Saerchinger; reviews of new music; and a lot of news served up in an interesting way.

The Handel Festival has been killed over and over again (on paper) by critics able to give all sorts of reasons why there should never be another one. But it refuses to be knocked out, and arrangements are well in hand for the next, which takes place at the Crystal Palace on June 16, 19, 21, and 23. There is a fine list of soloists, the London Symphony Orchestra will provide the backbone of the accompanying force, Mr. Walter Hedgcock will once more be musical director and organist, and Sir Frederic Cowen will conduct.

Arne, like most of our old worthies, is being revived and enjoyed a good deal of late. In our January number we reported a successful production by the Arne Society, at Eton, of his *Masque of Comus*, and we are glad to hear that the work is to be given in London by the same company. There will be two performances, March 9 (at 8.30), and 10 (3.0), at the Inner Temple Hall. The cast will include Elizabeth Mitchell-Innes and Hubert Langley, and Susan Lushington will conduct. The performances are under the management of the Imperial Concert Agency. We make a point of mentioning this agency because it is one that ought to be of great use to such of our readers as give concerts at which soloists are required—sometimes at short notice. They should write to the I.P.A. (Empire House, 175, Piccadilly) for a copy of its sixty-page

prospectus, wherein they will find the names (and in many cases the portraits) of practically everybody who is anybody in the English concert world, from prima donnas down (or up) to entertainers at the piano.

The League of Arts is giving a series of free concerts in the Lecture Theatre of the Victoria and Albert Museum on Saturdays, at 3.0. The cost is defrayed (or should be) by the sale of programmes at 6d. each. The arrangements for March are: 3rd, London Male-Voice Octet; 10th, League of Arts Choir, in sea-songs and chanties; 17th, Mr. Harold Samuel, in old and new English music; 24th, the Novello Choir; and 31st, Mr. Harold Samuel, with a Bach programme. So attractive a scheme should be sure of a warm welcome.

Even in 'howlers' there seems to be nothing new. Recently the *Morning Post* quoted the following—a really brilliant achievement—which appeared in *Krelistcha*, a Moscow journal:

On November 2 in London the thousandth performance was given of an opera written by an 18th-century beggar called Hammersmith. It was revived two years ago. Another 18th-century opera, *Polly*, by an equally famous composer, Kingsway, will be revived shortly.

Whereupon a correspondent to the *Observer* pointed out that in an account of the execution of Charles I., published at Paris in 1649, it was stated that the King was tried by 'an inferior judge named Kingsbinch' (*un juge subalterne qui s'appelle Kingsbinch*).

Gramophone Notes

By 'DISCUS'

The outstanding record this month is that of Beethoven's fifth Symphony, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald. It is given without cuts, and fills four 12-in. d.-s. H.M.V. It is a capital reproduction, with inevitable losses and some gains. Among the losses is that of the famous drum figure at the end of the *Scherzo*. It is there, of course, but only those of us who know it's there and listen intently can catch it. The drum is not a good recorder, so nobody's to blame. An eyebrow may have been raised at the mention of 'gains.' Some people think that the most the gramophone can do is to give something nearly as good as the original, but my experience is that it occasionally goes one better and makes an improvement. Here is an example. In the record of the *Allegretto*, the passage for wood-wind alone in four-part harmony is far more effective than it usually is at first-hand. In the concert-hall it is almost invariably too loud, and sometimes too coarse as to make one wonder why the wood-wind was ever poetically called the flower garden of the orchestra, instead of being nicknamed the cabbage patch. On the gramophone—or at all events on mine—the delicacy of this passage is delightful. The whole record is an achievement of which H.M.V. may well be proud.

Excellent, too, is an *Æ.-Voc.* 12-in. d.-s. of the band of the 1st Life Guards playing three movements of the *Peer Gynt* Suite—'Solweig's Song,' 'Anitra's Dance,' and 'In the Hall of the Mountain King.' The first two are the most satisfactory. In the last we miss the crash of an orchestra close at hand.

After all, there are some works in which sheer power is the most important factor. If you have always regarded the cornet as a vulgar beanfeasting instrument, hear the artist who plays the air in this 'Solweig's Song' performance.

Odd how players follow-my-leader! Once or twice in these columns I have expressed surprise—even some annoyance—at violinists wasting their time playing an arrangement of so poor a thing as Brahms's Waltz in A flat, and here it is cropping up again, this time played by Albert Sammons. I prefer him in his own *Canzonetta*, which is on the other side of this 10-in. d.-s. *Æ.-Voc.*

An amazing bit of virtuosity is John Amadio's playing of a couple of solos on what a three-year-old gramophone enthusiast at my elbow calls the flupe. Like so many childish slips it is a happy one. Change the spelling and the word exactly describes the music of these solos. They are mere floop: a poor song with brilliant superficial variations by Boehm and a *Polonaise* by Busé. Yet I must admit enjoyment, though it was confined to the dexterity of Mr. Amadio. What a pity an instrument so well adapted to pure melody, and with so much beauty in its lower register as the flute, should be so badly treated by soloists! How often do we hear really first-rate music played by flute virtuosos? They must always be exceeding the speed limit with pieces about bees, or will-o'-the-wisps, or with twiddle-bits written round some air for which no other use can be found. A pity! (*Æ.-Voc.* 10-in. d.-s.)

There are some good vocal records this month. Frank Titterton on a 10-in. d.-s. *Æ.-Voc.*, is in capital form with a couple of Balfe battle horses—*Then you'll remember me* and *Yes, let me like a soldier fall*. Both are with orchestral accompaniment, and the latter is very stirring, with a peppery little bit of side-drum at the start.

There is brilliance and great vivacity in Lucrezia Bori's singing of 'In uomini, in soldati,' from *Costi fan tutte*, but it seems to be achieved at some cost on the purely vocal side (H.M.V. 10-in.). For beauty of voice and phrasing I have heard nothing better for a long time than Kathleen Destournel in 'Deh! vieni,' from *Figaro* (12-in. d.-s. *Æ.-Voc.*, with explanatory notes on the reverse side). The delicate accompaniment, too, is a joy—just a few simple wisps of sound by strings and wood-wind.

On the other hand, for sheer noise I give the palm to a H.M.V. 12-in. record of the sextet in *Lucia*. The singers are an array of stars such as we rarely get in our drawing-rooms—Tetrazzini, Caruso, Amato, Journet, Jacoby, and Bada. Curiously, one doesn't get the effect of six people, but rather of two tenors each trying to drown the other, while a soprano makes faint appeals from the bank. Of course, Tetrazzini is singing a note at the top of the last terrific chord, but the actual sound of her voice is limited to a tiny bit that overlaps the other voices. I don't know which of the two tenors wins, but I am sure that all the other singers lose.

Robert Radford is well suited on a H.M.V. 12-in. d.-s. with the Recit. and Air from *Susanna*, 'Tyrannic love' and 'Ye verdant hills'—a beautiful tune—and the Recit. and Air, 'My Country' and 'O fair Palermo,' from *The Sicilian Vespers*.

Beniamino Gigli's singing of Toselli's *Serenade* is good, but a trifle too strenuous. After all, a little affair of this kind is entirely between serenader and serenadee, isn't it? 'Tis no business of the rest of the suburb (H.M.V. 10-in.).

I wish Malcolm McEachern would not waste that splendid voice of his on such poverty-stricken affairs as Pinsuti's *The king's minstrel* (Æ.-Voc. 12-in. d.-s.). On the other side Frank Titterton joins him, and they both waste together on Sargeant's duet, *Watchman! what of the night?*

A H.M.V. 10-in. d.-s. gives good reproductions of the Gresham Singers in Bridge's *The Goslings* and a poorish arrangement of *Robin Adair*. They sing so well that it is a pity they fall into the regular male-voice-quartet vice of cutting their songs up into sections and playing tricks with the time. Their enunciation is excellent, and would put many a famous soloist to shame. But I hope to hear them recorded in better music than this. It is merely another variety of floop.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

We are asked to correct a small error in the College Regulations. The *Cantabile* of Franck is wrongly described as being in B minor, whereas it is in B major.

'WIND IN THE REEDS'

We hear that at Holbeach some members of the congregation have volunteered to help the Parish Church funds by taking their turn at blowing the organ. 'C. J. A.'s' light-hearted column in the *Daily News* comments on the fact in the following neatly-turned jingle, which we 'convey' with compliments:

Was e'er financial fabric
More stoutly under-pinned
Than here, where loyal laymen
Combine to raise the wind?
I've heard of some occasions
On which an organist
Himself has got the wind up
Which in the reeds he missed.
But here, with such assistance,
The organist will know
That the reeds will have the wind up
And spare him any blow.

CHRIST CHURCH, ST. LEONARDS-ON-SEA

At Christ Church, St. Leonards, the organ recitals are a feature of musical life on the south coast, and attract people from all the neighbouring towns. Mr. Allan Biggs was one of the first provincial organists to introduce the pianoforte into his programmes, and when he gave a joint recital with Pouishnov on February 9, fifteen hundred people squeezed themselves into the beautiful building, while outside a similar number listened through open doors. The unanimity and colour effect of pianoforte and organ in Beethoven's C minor Concerto and Franck's Symphonic Variations more than compensated for the absence of an orchestra. The astonishing Russian pianist also played his own *Quand il pleut*, Allan Biggs's Etude in F sharp minor, and Chopin's Berceuse, to a crowd of admirers who listened in rapt silence. H. S.

NEWCASTLE BACH CHOIR

A recital of Bach Cantatas was given by this body of enthusiasts at Newcastle Cathedral on February 3. The works chosen were *Meine Seufzer, meine Thränen, Wir danken dir, Gott, Dem Gerechten muss das Licht*, and *Gloria in excelsis Deo*—all being sung at Newcastle for the first time. Mr. Alfred M. Wall was leader of the orchestra, Mr. William Ellis was at the organ, and Dr. W. G. Whittaker conducted.

ST. PAUL'S, PORTMAN SQUARE

A new organ built by Messrs. Willis & Lewis was dedicated on February 10, the opening recital being given by Mr. Stanley C. Curtis, the organist of the Church. The instrument is a three-manual of about forty stops. Forthcoming recitals are announced for March 3 (Mr. Curtis), March 10 (Mr. H. L. Balfour), March 17 (Dr. Charles Macpherson), and March 24 (Mr. Curtis). We understand that the organ has been built to the specification of Mr. Curtis, who is only sixteen years old. He began his work as organist at Westbourne Park Baptist Church three years ago. His recital at the dedication service included Bach's Toccata and Fugue in D minor, Saint-Saëns's *Marche Héroïque*, and Boëllmann's *Gothic Suite*.

LONDON SOCIETY OF ORGANISTS

The annual general meeting was held on January 27 at St. John's Institute, Wilton Road, S.W., when Sir Frederick Bridge was chosen as President for the present year. To fill the places of members of the Council retiring under Rule 6, the following were elected: Messrs. B. Vine Westbrook, G. H. Gracie, Herbert Westerby, Godfrey Sceats, J. W. Coleman, and Dr. Bromley Derry. Steady progress in all respects was reported. Prior to the meeting a recital, chiefly of mediæval music, was given in St. John's Church, under the direction of Mr. Herbert Weatherly, the organist and choirmaster. The admirable singing of the choir and Mr. Weatherly's organ solos gave great pleasure.

WEST AND NORTH-WEST BRANCH

The members of this newly-formed branch of the Society met at St. James's Church, Norlands, W., on Saturday, February 17, to hear a lecture-recital by Mr. Richard Cooper on 'William Faulkes and his Music.' Mr. Cooper illustrated his paper by a fine performance of seven pieces in contrasted styles selected from Faulkes's four hundred published organ pieces. He emphasised the fact that although Faulkes was more generally known as an organ composer, he had to his credit many notable works for orchestra, as well as much chamber and choral music. Organists desiring to become members of the W. and N.W. branch of the London Society of Organists should communicate with the hon. secretary, Mr. Edward Watson, c/o National Institute for the Blind, 224, Great Portland Street, W.1.

CHRIST CHURCH CATHEDRAL, OXFORD

The reconstructed and enlarged organ was recently opened, recitals being given by Dr. W. G. Alcock, Dr. W. H. Harris, Mr. Douglas Fox, and Dr. Henry Ley. The work has been carried out by Messrs. Harrison & Harrison. The instrument is now one of four manuals, with forty-eight speaking stops and sixteen couplers. A few stops are still only prepared for. The Choir organ is enclosed. We wish space allowed us to print the excellent specification. A further series of recitals will be given at 8.30 on the first four Sundays of next term, commencing April 29. On March 8, at 8.30, the Cathedral choir will sing selections from the *St. Matthew Passion*.

NO NEED TO BE ANXIOUS

A recent number of the *Musical News and Herald* contained an inquiry from 'Anxious.' 'Where [he asked] can I obtain Rheinberger's Organ Sonatas? I have tried Novello's and several dealers.' 'Anxious' must have tried just when there were difficulties in the way of importing German music. Let him try again at Novello's, and he will find Rheinberger's Sonatas galore.

ORGAN COMPETITION IN THE CITY

The organ playing competition in connection with the London Musical Festival will be held at St. Nicholas Cole Abbey, Queen Victoria Street, on March 10, beginning at 1.0. The church will be open to the public. There are twenty competitors, and the test-piece is the first movement of Rheinberger's Sonata in A flat.

Mr. Harold A. Jeboult has just entered on his twenty-fifth year of office at St. Mary Magdalene's, Taunton, and the occasion was marked by the presentation of a cheque, an illuminated address, and a paid-up subscription for the ten volumes of *Tudor Church Music*. (This last is a happy idea, which we commend to all about to make or receive presentations.) Mr. Jeboult comes of an organist stock, his grandfather, Samuel Summerhayes, having been an occupant of the post at St. Mary Magdalene; and among the list of subscribers to the 1788 edition of Boyce's *Cathedral Music* was 'Mr. Jeboult, Organist, Taunton.'

Mr. F. J. Livesey has lately been presented with a testimonial and a cheque for £100, as a token of appreciation of his thirty-five years' work as organist and choirmaster at St. Bees Priory Church. His recitals on the fine Willis organ have long been a popular feature, but even more praiseworthy is his endeavour to maintain a high standard in regard to the services. At St. Bees the Old English composers, such as Gibbons, Purcell, Croft, &c., are represented in the service lists to an extent rare in country churches.

Excellent musical work is being done at the Richmond Road Congregational Church, Cardiff. At the Choir Anniversary Services on February 11 Bach's *Jesu, Priceless Treasure* was sung, in addition to anthems by Walford Davies, Mendelssohn, and Bach; and on February 12 a Bach evening was given, when the Motet was repeated, and solos from the Cantatas were sung by Madame Eustace Davies and Miss C. A. Farrar. Mr. W. J. J. Robins, the organist and choirmaster, played solos. We congratulate him on these admirable programmes.

We hear from the National Institute for the Blind that among recent additions to the growing list of works published in Braille are the following R. C. O. examination pieces: Franck's Pastoral, Beethoven's Theme and Variations, Howells's Psalm-Prelude No. 1, and Bach's Fugue in C minor and Sonata No. 5. Other organ works just issued in Braille are Coleridge-Taylor's Three Impromptus and Lemare's Study in Accents.

At Newcastle Cathedral on January 22 Mr. H. Matthias Turton, of St. Aidan's, Leeds, gave a lecture-recital on the Symphonies of Louis Vienne, playing the whole of No. 3, the first movement and *Scherzo* of No. 2, and the *Finale* of No. 4. According to the *Yorkshire Post*, Mr. Turton played these extremely difficult works in a masterly manner, and as a result Vienne's fine music came as a revelation to most of his hearers.

The Bristol branch of the Church-Music Society held a congregational practice and Evensong at Christ Church, Broad Street, Bristol, a few days ago. A large congregation attended, and Mr. Arthur Warrell conducted, the result being stirring and impressive. Mr. Ralph Morgan, of St. Mary Redcliff, and Mr. W. E. Kirby, of All Saints', Clifton, shared duty at the organ.

Exeter and District Organists' Association listened on January 27 to a lecture from the late hon. treasurer, Mr. Harris, on the history of St. Petrock's Church (where the meeting took place) and organ. Music by early English composers (Blow, Purcell, Arne, Stanley, Dupuis, and S. Wesley) was subsequently played by the hon. secretary, Mr. H. T. Gilberthorpe.

A Bach programme given by Mr. H. S. Middleton at Truro Cathedral on February 12 was well designed for variety and contrast. The organ solos were the Toccata in F, the Dorian Toccata and Fugue, the *Adagio* from the Sonata No. 4, and the Fantasia and Fugue in G minor, these big items being separated by Chorales sung by members of the choir.

Gounod's *Redemption* was announced to be sung at St. Nicholas Cole Abbey on February 28, with a good list of soloists, and with Mr. Herbert Hodge at the organ.

Now that an increasing number of churches sing *The Reproaches* on Good Friday, there is a call for a simple setting for use where the old plainsong and polyphonic versions are impracticable. The need is met by a setting by the Rev. Horace Spence, just published by Novello (Parish Choir Book, No. 1074). The music has the right simplicity and solemnity, and is so planned that it may be sung in unison with organ, or in harmony, unaccompanied.

At Jesmond Parish Church, Newcastle, Mr. William Ellis gave a lecture-recital on 'Tudor Church Music,' illustrations being sung by the Jesmond and All Saints', Gosforth, choirs. Among the works heard were Weelkes's 'Hosanna to the Son of David' (six voices), Gibbons's 'O God, the King of Glory,' Phillips's 'The Lord ascendeth,' and Motets by Taverner, Tallis, and Byrd.

The Hornsey Choral and Orchestral Society, about a hundred and twenty strong, gave an excellent performance of *The Creation* (Parts 1 and 2) on January 27 at the Middle Lane Wesleyan Church. The soloists were Miss Bessie Lang, Mr. Spencer Thomas, and Mr. Samuel Dyson. Mr. George Brockless conducted.

Dr. Albert Ham's many friends in England will be glad to hear that his twenty years of work at St. James's Cathedral, Toronto, met with recognition recently, when after a special thanksgiving service he was presented with a cabinet of silver and a cheque for a thousand dollars.

St. Paul was sung at the City Temple on February 10, by the City Temple Choral Society, conducted by Mr. Allan Brown. The soloists were Miss Annie Bartle, Miss Dorothea Gadd, Mr. Sidney Pointer, and Mr. Edward Dykes. Mr. G. D. Cunningham was at the organ.

The *St. Matthew Passion* will be sung with orchestral accompaniment (L.S.O.) at Southwark Cathedral on March 17 at 3. No tickets are required.

Allegri's *Miserere* will be sung at St. John's, Wilton Road, S.W., at 7.40 p.m. on all Fridays in Lent.

ORGAN RECITALS

Mr. Bertram Hollins, Beckenham Congregational Church—Canzona, *Bach*; Sonata No. 1, *Harwood*; Symphony No. 1, *Vierne*.

Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Sonata No. 5, *Mendelssohn*; Fantasia and Fugue, 'Ad nos ad salutarem undam,' *Liszt*; Meditation, *Grace*; March and *Finale*, 'The Birds,' *Parry*.

Miss Christina Chalmers, St. Clement Danes—Fantasia and Fugue in G minor, *Bach*; Concerto, *Handel*; March and *Finale*, 'The Birds,' *Parry*.

Mr. Edward Bliss, Walsall Wood Church—Sonata in A minor, *Rheinberger*; Toccata and Fugue in D minor, *Bach*.

Mr. John Pullein, Carlisle Cathedral—Fantasia on Campion's 'Babylon's Wave,' *Harris*; Pastoral, *Franck*; Aria, *Blow*; Chorale Preludes by *Pullein*, *Grace*, and *Parry*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Allegro in F, *Gade*; March in B flat, *F. de la Tombelle*; Scherzo (Sonata No. 5), *Guilmant*.

Mr. James Tomlinson, Public Hall, Preston—Overture, 'The Naiades'; Fantaisie, *Franck*; Variations on 'Gala Water,' *Stuart Archer*.

Mr. Philip Miles, St. Alban the Martyr, Westcliff—Fantasia and Toccata, *Stanford*; Slow movement from String Quartet, *Debussy*; Chorale Preludes by *Charles Wood* and *Vaughan Williams*; Fantasia in F minor, *Mozart*.

Mr. J. A. Sowerbutts, Winchester Cathedral—Fantasia on Campion's 'Babylon's Wave,' *Harris*; Prelude and Fugue in C minor, *Bach*; Pastoral, *de Maleingreau*; Légende and Pæan, *Sowerbutts*; Hymn Tune Preludes by *Wood*, *Harwood*, and *Grace*.

- Mr. A. M. Hawkins, St. Andrew's, Westminster—Sonata No. 1, *Mendelssohn*; Adagio and Allegro Fugato, *Stanley*; Chorale Preludes by *Bach*, *Brahms*, and *Karg-Elert*.
- Mr. R. J. Pitcher, St. James's, Muswell Hill—Prelude and Fugue in D, *Bach*; Prelude to 'Parsifal'; Pastorale and Finale (Symphony No. 2), *Widor*.
- Dr. A. P. Embling, St. Mary's, Bloxham—'St. Anne' Fugue, *Bach*; Sonata in A minor, *Rheinberger*; Scherzo, *Gaumnant*.
- Miss Lilian Coombes, St. Mary-le-Bow—Sonata No. 3, *Mendelssohn*; Prelude and Fugue in A minor, *Bach*.
- Dr. F. W. Wadely, Carlisle Cathedral—Concerto in G minor, *Handel*; Air and Courante, *Bach*; Fantasia and Toccata, *Stanford*; Kieff Processional, *Moussorgsky*.
- Mr. Eric Brough, St. Vedast Foster—A *Bach* programme: Dorian Toccata and Fugue; First movement of Trio Sonata No. 1; Fantasia and Fugue in C minor; Fugue in E flat; and four Chorale Preludes.
- Mr. James M. Preston, St. George's, Newcastle-on-Tyne—Symphony No. 3, *Vierne*; Offrande Musicale, *de Maleingreau*; Chorale No. 3, *Frank*; Catalonian Rhapsody, *Gigout*; Prelude in C minor, *Bach*.
- Mr. William Ellis, Carlisle Cathedral—'St. Anne' Fugue and two Chorale Preludes, *Bach*; Fugue, *Reubke*; Fantasia in G, *Parry*.
- Mr. Norman W. Newell, St. Mark's, Leeds—Sonata No. 1, *Harwood*; Dorian Toccata and Fugue, *Bach*; Pastorale, *Frank*; Adagio and Toccata, *Widor*.
- Dr. H. C. L. Stocks, Wigan Parish Church—Prelude and Fugue in B minor, *Bach*; Scherzo from the 'New World' Symphony; Andante in G, *Wesley*; Variations on 'Land of my Fathers,' *Stocks*.
- Mr. Paul Rochard, Kendal Parish Church—Fantasia on Christmas Tunes, *Selby*; Pastorale, Recitativo, and Corale, *Karg-Elert*; Dithyramb, *Harwood*; Sonata, *Reubke*; Symphony No. 5, *Widor*.

APPOINTMENT

Mr. Frank E. Newman, organist and choirmaster, St. Peter Mancroft, Norwich.

Competition Festival Record

CHORAL CONTESTS, PRELIMINARY AND FINAL :

A POINT FOR COMMITTEES

A correspondent asks us to bring up for discussion the regulation at Blackpool and one or two other big festivals concerning the final contests in important choral classes. He sends his name for publication, but we withhold it because we feel that matters of this kind are best discussed in as detached a manner as possible. We will merely say that he is a well-known and successful choral conductor with ample experience of competition festivals of the best kind.

As most of our readers know, the custom at some large festivals is for three test-pieces, *a*, *b*, and *c*, to be given to the principal choral classes. One of these tests is sung in the afternoon and three (or four) choirs are chosen to sing the other two at the final contest in the evening. There is of course a practical reason for this. With a large entry, the greater part of a day would be needed for one class if all the choirs sang all three pieces. Yet the plan may easily work out unsatisfactorily, as our correspondent shows. He points out that in the A class at Blackpool last year, the marks of the four choirs selected for the final were 84, 83, 82, 82 respectively, the first two of the non-selected being 81. Now with so small a margin separating choirs of such high quality, and bearing in mind that the two pieces *b* and *c* were of a totally different character from *a* (on which the decision was based), we agree with the writer that had all the choirs been heard in *b* and *c* the final result would probably have been different.

Our correspondent gives an actual case in support of this view. A few years ago he had the pleasure of conducting the winning choir in Class B. At the preliminary contest in the afternoon his choir obtained the *lowest* marks of the choirs chosen for the final, but in the evening it won the final by the handsome margin of eleven marks, with the second highest total gained by any choir that year. Now, had these singers lost but *one* more mark in the afternoon they would have had no chance of showing themselves to be what they were—easily the best choir in their class.

There seems to be a real need for a different method of weeding-out. As it is clearly out of the question for all three songs to be heard in the afternoon the solution seems to be in the adoption of the plan used at most examinations. Why should not the choirs sing a portion of each of the three tests? This method would give the most versatile choirs the chance that at present they are likely to miss, and it need take very little longer than the performance of one piece in full.

If the present system is to remain, we suggest that the decision as to which of the three songs is to be used in the afternoon be made at the time, instead of being announced beforehand. Apropos of this point, our correspondent says :

Fortunately, all the choirs seem to be out for music first and foremost, otherwise there might arise a danger of choirs putting undue work into the first piece, at the expense of the two greater pieces, to try and ensure being in the final.

He goes on :

Another point the choirs make is this. They practise all the summer for Blackpool, at a cost, in the case of my own choir, of about £100. (Critics who look on these competitions as mere 'pot-hunting' affairs might make a note of this!) Surely the singers should be given an opportunity for singing *all* the music on which they have spent so much time and money. These people love their singing, and they feel that they have not had fair play when at the end they have a criticism of only a small part of their work.

Well, there is the point for committees to settle. The case cited shows that the present method is unsatisfactory.

WAKE UP ! MUSIC DEALERS

We have lately had many complaints as to the lack of enterprise on the part of local music dealers. Festival secretaries and competitors tell us that they frequently find it impossible to obtain test-pieces through their local music shop. All sorts of reasons are given : this song is out of print ; that violin solo cannot be traced ; and so on. The limit seems to have been reached in a case brought to our notice a few days ago. The choral test at an East Anglian competition is Stanford's *Heracitus*, published (as all the choral world knows) by Stainer & Bell. We have had a despairing letter from the secretary of the Festival asking what is to be done : The Festival has been arranged in a hurry, and only a short time remains for preparation ; of this short time a good slice has been lost because the local music dealer tells would-be purchasers of *Heracitus* that Stainer & Bell no longer exist !

Here is a matter that should be taken up by the Federation of British Music Industries. The local music trader must be brought to see that his interest is not confined to shop ballads and fox-trots.

The enterprising dealer who lays himself out to help local competitors by a prompt supply of test-pieces will not only be lending a hand to the most important musical movement of to-day; he will be bringing a steady stream of fresh customers to his door, and when he is serving them with test-pieces he is a poor salesman if he doesn't see that a good many of them buy something else as well.

Still, the festival officials are not always as helpful as they might be. We have lately seen several syllabuses in which the names of the publishers of the test-pieces do not appear. In one or two instances not even the composer is mentioned—just the name of the song! Not only should the publishers' names be given in connection with each item; the syllabus should contain also a list of publishers' full business titles and addresses. Intending competitors would then be able to order the music direct, and local musicsellers would have no excuse for saying that well-known firms had put the shutters up.

LOUTH EISTEDDFOD

This event, now in its third year, was held with great success on February 7 and 8. Entries showed an increase of about sixty above last year. Excellent choral singing was forthcoming in the classes for village choirs (won by Tetley Choral Society) and ladies' choirs (Miss Lewendon's Choir, Grimsby, 1; The Venturers, Louth, 2). The chief choral class produced a good entry and contest. (Winners not given in the report sent to us.) Wilbye's *Love me not for comely grace* proved a hard nut, but some capital attempts were made. Dr. W. G. Whittaker and Mr. Harvey Grace judged.

LEEDS COMPETITIVE FESTIVAL

More than four thousand entries have been received for the first Leeds Competitive Festival, which opens on March 21. Forty school choirs are to compete. Entries in various classes come from Manchester, Rochdale, Padiham, York, Morley, Batley Carr, Cleckheaton, St. Helen's, Sheffield, Sale, Todmorden, Normanton, Harrogate, Burnley, Horbury, and many districts of the West Riding. The first entry was from London, and competitors are coming from as far afield as Cornwall and the Isle of Man. Vocal soloists number two hundred and seventy-seven; instrumentalists over two hundred. Morning and afternoon sessions will be held at the Albert Hall and the Albion Hall; and in the evenings, massed concerts will be given in the Town Hall. The Festival will extend from March 21 to 24 inclusive.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady pianist wishes to meet violinist for mutual practice. Highbury district.—S. S., c/o *Musical Times*.

Young tenor (22) would like to meet pianist about same age. Gentleman preferred. South Birmingham district. For mutual practice.—N. R., c/o *Musical Times*.

Violinist and pianist will be glad of a 'cellist for mutual practice. Need not be experienced.—Apply by letter to 30, Moresby Road, Upper Clapton, E.5.

The Mayfair Dramatic Club, the only club in existence producing 18th-century operas, has a few vacancies for ladies and gentlemen. Next production in May.—Applications for membership should be addressed to the SECRETARY, 97, Belgrave Road, S.W.1.

Viola player wanted to complete quintet for mutual practice. Local resident preferred.—Apply to Mr. R. BENSON, 49, Sedlescombe Road, Fulham, S.W.

A tenor, retired, would like to hear of an efficient accompanist in the North Finchley district, for mutual practice, once a week: also to hear of a mezzo or contralto singer, to join for practice in a round of operatic duets.—J. D. S., c/o *Musical Times*.

Amateur wood-wind and brass instrumentalists would be heartily welcomed in London, W.C.1., district on March 15, at 6.45 p.m., to give simple illustrations to a University Extension Lecture on 'The Orchestra and its component parts.'—Please write, C. SASSÉ, 131, De Beauvoir Road, N.1.

Amateur violinist and pianist (gentlemen) wish to meet violinist (or violist) and 'cellist (gentlemen) with view to forming quartet. Must be good, experienced players.—H. MILSOM, 37, Palace Square, S.E.19.

Lady pianist desires to meet instrumentalists for mutual practice.—N., 6, Wellington Terrace, Bayswater, W.2.

A violinist and 'cellist wanted to form trio for practices and musical convivals.—4, Fairland Road, Stratford, E.15.

West Ham Parish Orchestra.—Amateur instrumentalists required (strings and wood-wind). Practices every Friday evening at 8.0, at Meeson Hall, Portway, near West Ham Church, E.15.

'Cellist, male or female, about twenty-one, to complete pianoforte quartet, one evening per week.—Apply by letter, F. R. G. CLARE, 10, Binfield Road, Clapham, S.W.4.

Letters to the Editor

THE TERCENTENARY OF WILLIAM BYRD AND THOMAS WHEELKES

SIR,—At the recent meeting of the Musical Association, when Mr. Gustav Holst read a paper on this subject, so much time was occupied by the illustrations, admirably performed by the Morley College choir, that almost none was left for discussion; and having regard to the fact that 'investigation and discussion' are officially stated to be the objects of the Association, one may perhaps be permitted to record a few ideas which suggested themselves as the meeting proceeded.

It was certainly refreshing to find such a modernist as Mr. Holst interesting himself in a thoroughly old-world topic, and telling us how recent discoveries of Byrd's compositions thrilled him, and left him breathless and gasping. But, alas! we are not all so young as Mr. Holst, and although of course many of Byrd's works were known to us only by name, sufficient were accessible to enable us to realise something of his genius. Nearly forty years ago *Bow Thine ear* was sung in a church in the far west of Ireland, and I myself possess a MS. copy of a six-part carol from *Songs of Sundrie Natures*, transcribed from *Murray's Magazine* of November, 1888. I also remember playing the variations on *The Carman's Whistle* at a lecture on the 'History of English Music' a year or so earlier.

The lecturer commenced by discussing the advisability or otherwise of centenary celebrations, and instanced our utter forgetfulness of John Dunstable. But surely the wholesale destruction of ecclesiastical manuscripts at the time of the (so-called) Reformation is the probable explanation of this misfortune. And, by the way, are not centenary celebrations more appropriately associated with the birth, rather than the death, of great men? The hour that gives birth to a genius is the hour of supreme significance: that of his death is to us a matter of comparatively small import. And the tercentenary of William Byrd, who, according to Mr. Barclay Squire, was born in 1542 or 1543, was not inaptly—though perhaps unconsciously—heralded by the publication in 1841 of the Mass for five voices, and in 1842 of Book I of the *Cantiones Sacre* by the Musical Antiquarian Society. It is much to be regretted that the editors of the collection of Tudor Church music now in course of publication have not seen fit to follow the example of this Society, which did such good service in its day, by

retaining the alto and tenor clefs, the absence of which cannot but detract from the scholarly appearance of their valuable work.

The lecturer said that Byrd had been styled 'the English Palestrina': he thought that when his works became more widely known, Palestrina might possibly receive the title of 'the Italian Byrd.' I confess that the application of this title to Byrd was new to me. Ouseley says that Gibbons was termed 'the English Palestrina'; Husk says the same. I have been familiar with the title as applied to Gibbons from childhood. I find, however, that Fétis writes of Byrd as 'the Palestrina or Di Lasso of the English.' I venture to think the title is more appropriately bestowed on Gibbons.

One very important and most interesting point was emphasised by Mr. Holst, namely, the intermittent output of English music. He said that while the production of Continental music might be compared to a steady glow, that of English music resembled a fitful flame—now rising, now falling. This is true, and I ascribe it to the blighting influence of Puritanism. During the reign of terror under the Commonwealth—when the theatres were closed, musical instruments destroyed, and the Reformation destruction well-nigh completed—a habit of mind was gradually formed, influencing large masses of the population, which was inimical to every form of music with the exception of psalm tunes, absurdly miscalled. This trait is still a national characteristic, although it has probably lost much ground since the war.

Arising out of this branch of his subject, the lecturer pointed to the curious fact that Purcell was quite uninfluenced by the Elizabethan composers. Doubtless Purcell has shown great command of counterpoint, notably in such works as *O Lord God of Hosts* and *Jehovah quam multi sunt hostes*, but it is the *moderna musica*, totally different from that of the 16th century. It is the first example of inspiration derived from foreign sources, so many times repeated in the history of English music. Dr. Fellowes, indeed, mentioned the interesting fact that in the library of St. Michael's College, Tenbury, he had recently discovered a composition by Byrd in the handwriting of Purcell, showing that the later musician was not unfamiliar with the work of his English predecessors. But familiarity and assimilation are not the same. Wordsworth was no doubt familiar with the poetry of Pope: he did not assimilate much of his style.

Two things I should like to know. Firstly, has anyone discovered the Italian sixth in the works of any English musician earlier than Byrd? Besides the well-known example in *Bow Thine ear* (deleted by Boyce, greatly to the approval of Horsley!), it is to be found in another of the *Cantiones Sacre*—namely, *Tristitia et anxietas*. Secondly, in what composition of Dr. John Bull has Mr. Holst detected the presence of the whole-tone scale?—Yours, &c.,

A. T. FROGGATT.

5, Richmond Mansions,
Denton Road, Twickenham.

January 10, 1923.

GOOD WORDS FOR MENDELSSOHN

SIR,—An unknown correspondent has been bold enough to write to a certain Sunday journal, saying that 'for anyone to insinuate that Wagner was an inferior composer to Mendelssohn is too ridiculous for words'; and further, that 'Mendelssohn—a rich German banker's son—was, in the flesh, a moneyed, pampered, and blasé individual, so no wonder he never wrote a single composition that could strike a single chord of deep feeling into an average mind's being'! Now, no one will deny that some of Wagner's music is supremely great, but for all that he was a one-sided composer, as he chiefly excelled in the field of opera, which is certainly not the highest form of musical art, whereas Mendelssohn was one of the universal geniuses in music, standing supreme not only in oratorio but also in purely abstract music. I need only mention his wonderful overtures and his magnificent chamber works (octet, quartets, and trios), which are all of the most perfect workmanship and of undying beauty. Wagner never even tried his hand at this latter branch of composition (the most difficult

of all), and if he had he would have failed miserably. This same unknown correspondent's very disparaging remarks about Mendelssohn's personality are, of course, totally unjust and untrue, as history records that he was one of the most delightful men imaginable, and deeply beloved and revered by all who knew him. On the other hand, I will just quote what another writer (who is not unknown) only recently stated about Wagner:

'He presents an irreconcilable blend of good and bad, with a large preponderance of the latter. Stripped of his music, we find him a lay figure of almost repulsive ugliness. Ungrateful to his benefactors, vain in his person, unscrupulous in money matters, ridiculously fond of luxurious and gaudy surroundings, garrulous in high-sounding sentences which convey but a grain of thought, selfish and self-seeking, unstable in his loves, immodest in the parts he allots to his stage heroes and heroines, unreasonable in his detraction of all music composed by Jews, and yet a great, an original, and at times a lovely composer, he stands as the embodiment of incongruous extremes—an olla podrida of unsavoury morsels and delicious tit-bits. That his vanity should have induced him to write books, and to pose as a poet and philosopher, will ever be matter for regret to those thousands who delight in his music. He would have delighted thousands more had the cobbler stuck to his last.'

In conclusion, I only wish there were a man living in our midst who could even approach the greatness and illustriousness of a Mendelssohn, for the stuff and rubbish that is nowadays being 'composed,' published, and performed, is really too appalling for words.—Yours, &c.,

ALGERNON ASHTON.

22a, Carlton Vale, Maida Vale, N.W.6.

February 14, 1923.

HAYDN KEETON MEMORIAL

SIR,—Your readers will remember that some two years ago you gave us a notice in connection with the Dr. Keeton Jubilee Fund. I regret to say that the appeal resulted only in £125. In the meantime Dr. Keeton passed to his rest, and the Committee has decided to close the fund on March 31 next. In doing so it is felt that probably many more would like to add their subscription to the sum already in hand, and so make it possible to establish a yearly Prize to be awarded by the Trustees to the boys in the Cathedral choir in memory of the late organist.

Any further information may be obtained or donations sent to me at 18, Hartford Road, Huntingdon.—Yours, &c.,

OWEN W. GILLSON

(Hon. Sec. to the Committee).

NATIONAL INSTITUTE FOR THE BLIND

SIR,—The Council of the National Institute for the Blind, always recognising music as the only art in which the sightless find complete self-expression—while it frequently also provides a good means of livelihood—have continually endeavoured to provide for every need of blind musicians and students.

Thousands of standard and popular works have been published in Braille by the Institute, and sold to the blind at 75 per cent. below cost of production, and in this connection the National Institute gratefully acknowledges the generous co-operation of the publishers and owners of ink-print copyrights.

But apart from music publication, Braille music notation itself has always been a highly intricate problem, and it has taken over ninety years of experiment and practice to perfect the system. By supplying the necessary funds for the research work of a special committee of Braille music experts the National Institute feels it can claim to have done national—and even international—work in the cause of music. It has just issued a Braille type text-book in which the revised system is fully explained. By means of this system it is claimed that anything possible to be imagined in the realm of musical sound can definitely and

adequately be committed to Braille, and for the first time in history both blind student and composer have now a perfect system of notation.

This work has naturally involved considerable charges upon the funds of the Institute, and it is felt that, as the task is at length successfully accomplished, the musical world should be taken into confidence, so that many who would doubtless be glad to participate in this work may do so, and so relieve the strain on the already overtaxed resources of the Institute—music being only one of its many activities.

To do this would indeed be to identify oneself with those who have laboured so incessantly, far away from the limelight, in a difficult side-track seldom explored or even thought of by sighted musicians, but who nevertheless belong to a fraternity united in a devotion to the only art which affords to the seeing and the blind a common meeting ground.

All communications on this subject and donations to the Institute should be addressed to the Secretary-General, National Institute for the Blind, 224, Great Portland Street, London, W.1.—Yours, &c.,

EDWARD WATSON
(Director of Music Publications).

224-6-8, Great Portland Street, W.1.

February 13, 1923.

VOLUNTEERS WANTED

SIR,—One of the most popular classes in Girls' Clubs is the singing class, which gives an opportunity for the girls to sing to their hearts' content after a long day in the factory or workshop. But it is becoming more and more difficult to get teachers to conduct these classes, seeing that the Clubs are unable to afford a fee, especially during the present unemployment crisis. If any reader could spare any evening of the week to help in this way, we could assure him/her of a happy evening and an appreciative class. The girls usually meet from 8.15 to 9.30, and as assistance is wanted in a large number of Clubs, it would be quite easy for teachers to work in their own district. Offers of help will be gratefully received by the Secretary, National Organization of Girls' Clubs, 16, Gordon Square, W.C.4.—Yours, &c.,

MILLIE G. LEVY.

January 30, 1923.

Sixty Years Ago

From the *Musical Times* of March 1, 1863:

A PROFESSIONAL LADY (pupil of Signor Giulio Regondi) gives Lessons on the Concertina. For terms, &c., address, L. M., Novello & Co., 69, Dean Street, Soho.

CHORLTON.—Mr. R. Andrews's concert for the sewing classes in the district took place on February 21, in the Temperance Hall. The performance commenced with the *Dead March* on the harmonium, by Mr. G. S. Andrews, who also played a Fantasia on the pianoforte.

MANCHESTER (St. Peter's Church).—On Sunday, February 1, the grand organ by Messrs. Kirtland & Jardine, of Manchester, was re-opened by Mr. Best, organist of St. George's Hall, Liverpool. This fine instrument has four manuals, and contains seventy-two registers, of which sixty-one are sounding stops. From Mr. Joule's account of the organ, it appears that only twenty-six organs in the world exceed it in number of sounding stops; whilst, as a church organ, it ranks, in England, third, being exceeded only by the instruments in York Minster and Doncaster Parish Church.

ORGAN APPOINTMENT

Mr. Joseph Barnby as organist and choirmaster at St. Andrew's, Wells Street.

NEW SACRED SONG, by C. W. GLOVER—'I want to be an Angel.' Post free for 13 stamps.

London: B. Williams, 11, Paternoster Row.

Sharps and Flats

It is a hypocritical chauvinism in a parade of self-intoxication that ranks MacDowell with Bach and Beethoven, and sheds tears of patriotic emotion over every American composer to the exclusion of Europe's greatest writers. It is a policy of exclusion that will get us nowhere.—*O. G. Sonneck.*

'Mind, Muscle, and Keyboard,' says an advertisement. It's all very well in an advertisement. But what about when it's in the next-door flat?—*Daily News.*

While only a few children now believe in Santa Claus, a great many grown-ups still think that grand opera is the acme of musical art.—*Leonard Liebbling.*

. . . *Parsifal*, that ghostly, organized hypocrisy of yesterday's highbrows.—*George Sampson.*

There is only one English composer to-day who really counts—Lord Berners.—*Darius Milhaud.*

The beautiful tenor solo, 'On, away! Awake, beloved!' was superbly sung.—*Local Paper.*

I declare that I do not know one single piece of modern music that has not got a tune. It is, however, often difficult to detect.—*Eugène Goossens.*

It appears from my musical papers that there is another outbreak of Blissomania.—*C. à Becket Williams.*

Composers are much nicer people here [in America] than they are in England . . . I'm sure I'll be accused of being pro-American, but . . .—*Ursula Greville.*

The trouble is that anyone can write a song—and apparently does. But there is no reason why they should all be worked off on unoffending audiences. We do not to-day sing the inferior songs of even the born song-writers of the past. Why should we sing the inferior songs of contemporary song-writers who were not born but made?—*Ernest Newman.*

I refuse to believe in any decay of German musical life. For me there is no other country but Germany where music is concerned: to me the least of our orchestras is a better interpreter of our great ones than the finest elsewhere—Bach, Beethoven, Mozart, my father.—*Siegfried Wagner.*

If I had my way I would never return to England.—*Ursula Greville.*

'Berlin Hears Old d'Albert Work.'—*Musical America Headline.*

According to all accounts, old d'Albert still works very well.—*Musical Courier.*

Why have any key at all?—*Cyril Scott.*

ROYAL ACADEMY OF MUSIC

A course of four lectures has been given in Duke's Hall on Wednesday afternoons during January and February by Dr. H. W. Richards. The subject of the first two was 'Chamber Music,' and of the last two 'The Development of the Pianoforte and Violin Sonata.' The lectures were illustrated by a selection of works from the great composers, played by pupils of Mr. Spencer Dyke.

The annual general meeting of the R.A.M. Club took place on Saturday evening, January 20, the president, Dr. Richards, being in the chair. After the report and balance-sheet had been received, the election of officers took place, the new president being Mr. J. B. McEwen. A cordial vote of thanks was passed to Dr. Richards for the manner in which he had carried through two years of presidency (including the centenary year) with such marked success, both musically and socially. The Club voted a donation of £50 to the Centenary Theatre Fund. The first musical evening of the Club took place on Saturday, February 17, when an interesting programme of music was provided, which included Mr. McEwen's new Violin Sonata, Ravel's Sonata, and a selection of songs.

ROYAL COLLEGE OF MUSIC

An item of special interest in the term's orchestral concerts was Byrd's Suite arranged from his music in the Fitzwilliam Virginal Book by Mr. Gordon Jacob, one movement being a striking experiment in campanological effects, obtained without the use of bells. It may be remembered that this Suite was used for the Byrd Ballet at last year's Oxford Music Festival.

Opera is flourishing, Gluck's *Orfeo*, with specially arranged Ballet, being in process of rehearsal. The manifold activities of the College are well justified, as the number of pupils now in residence is greater than ever before. The increased difficulties of administration consequent on this have resulted in the appointment of Mr. E. J. Polkinghorne—for many years chief clerk—to the new post of Bursar.

M. J.

TRINITY COLLEGE OF MUSIC

The outstanding items of interest of the College work during the past month were:

- (a) Two of a course of lectures on 'Mental efficiency—its importance to the music students,' given by Dr. Harold Chatterton, a member of the British Psychological Society, and physician to the British Hospital for Mental Disorders, and the interest in the course was amply shown by the large attendance not only of College students, but of the outside public, to whom the lectures were open without fee.
- (b) A special invitation recital by students of Mr. J. Charles Long and Madame Mary Rosenberg. The programme consisted of organ works by Bach, Mendelssohn, Widor, Rheinberger, &c., and vocal items from the works of Mozart, Saint-Saëns, Massenet, and Ambroise Thomas. All were well rendered, especially those undertaken by Mr. George E. Ansell and Mr. Victor A. Spratt (organ), and Miss Zillah Bateman (vocalist). It was the first occasion of its kind at the College, and proved most successful.

This month yet another loss to the College is regretfully recorded, through the recent death of Albert E. Drinkwater. For over forty-two years—that is to say, from the early days of the institution of the College—he worked ceaselessly in many ways on its behalf, and happily lived to see the present very high position of the College, induced by so much earnest endeavour.

Sir Frederick Bridge, on behalf of the College, attended a distribution of certificates held at Norwich, and Dr. E. F. Horner paid a similar visit to Torquay.

BYRD AND WEEBKES

This being the Tercentenary year of Byrd and Weelkes, the paper at the Musical Association's meeting on January 9 paid due honour to these two composers. The lecturer was Mr. Gustav Holst, who said that though some decried centenary celebrations, he thought that England needed at least one a week. Only in England were the claims of her great composers almost ignored. Compare British music with British literature. The latter was the supreme form of art in England, and there had been a steady stream of first-rate poetry and prose from the earliest times until now, but there had been no steady stream of music in this country. Whilst literature had been a steady flame, music had been only a fitful glare, sometimes almost an explosion of apparently pent-up musical feeling which exhausted itself and left only darkness behind. When the next awakening came, the new body of English musicians had forgotten their forefathers, or disapproved of them, and had to learn their technique from foreigners.

In 1227 an Englishman wrote one of the world's masterpieces in music. It was unique, and remained so for nearly two hundred years, but it left no effect on music in England. English writers had tried to explain *Sumer is iucumen* in as an accident. 'One swallow does not make a summer.' In art it did! This was two hundred years before Dunstable, whom foreigners acclaimed as the 'father of counterpoint.' So far as we could tell he left no influence on the next great

English composers, and a hundred and fifty years afterwards all Morley said of him was that he did not know how to set words to music. We thus come to the Tudor period, the age of discovery and rediscovery in the whole world.

Much the same was now going on with regard to English Tudor music. One hesitated to make a definite statement to-day because to-morrow it would probably be contradicted or modified. Ten years ago we called Byrd 'the English Palestrina.' We have been told that the time will come when Palestrina will be called 'the Italian Byrd'! Ten years ago it was usually agreed that Wilbye was the finest of the madrigal writers. Then began the publication of Fellowes's edition of the madrigal writers—Morley, Weelkes, Tomkyns, Ward, &c.—which was greeted with congratulations all round. When Dr. Fellowes published the words only, literary people went into ecstasies, and rightly, but to be appreciated these words should be approached *with* their musical settings.

We could not form any final judgment, or any complete mental picture, but we could collect what we knew so far, and try and express a tentative impression. The general musical culture was high, even staggering. It was fairly easy to read Palestrina at sight; with Weelkes, Tomkyns, and Ward it was different; and if Elizabethans were, as Morley said, competent to perform their works at sight, it implied no mean musicianship. In instrumental music, there was Hugh Aston, Bull, with his whole-tone scale, and Byrd and Mundy with their programme music. The English songs with lute accompaniment were wonderful alike in quantity and quality. Choral music was the natural idiom of expression in music. English composers had never written badly in the technical sense for chorus, though they had often written dull music. Tudor choral music abounded in chromatic harmonies, leaps, and other difficulties, that were considered impossible to singers last century. Even to-day, with all our modern wealth of chromatic discords, editors of Tudor music felt obliged to add foot-notes to the effect that certain chords and progressions were not printers' errors. English Tudor composers could do and express anything with voices. Their range of emotion was as great as Shakespeare's, and their technique as perfect as his.

The occasion of the Tercentenary was a good time to dwell on Byrd and Weelkes, but to be of lasting use it should lead to the special study of their big contemporaries in turn. Byrd and Weelkes did not include all that was best in Tudor music. Just now Byrd was being worshipped rather blindly, and unless we were careful we should soon be talking nonsense about him. At his best he seemed—like Mozart—to reach the summit of artistic expression, but when he was not there he was sometimes a very long way below. Weelkes could do so many different things; he was almost as many-sided as Shakespeare; he was the real musical expression of the English character in his fantastic unexpectedness. We had been told at various times and by various people that really English art was always bright, solemn and severe, humorous, dull and conventional, wildly fantastic, mild and pleasant, ironic and satirical. Real English art contained all these and more, and the more variety it contained the more English it was, and the more it resembled Shakespeare, the most English of all English artists. Such was the characteristic of Tudor England, of Tudor literature, of Tudor music, and all the best English art—as, for instance, Victorian literature or 20th-century music.

We were told on all hands that the great characteristics of modern music were noise and discord. Possibly true, but in 1922 an Englishman produced the softest Symphony ever written for full orchestra and a choral work lasting twenty minutes consisting entirely of common chords. No foreigner would dare commit such outrages. As already said, English music had in the past flared up and disappeared. When the next awakening came, the new school learned its technique from abroad, as Purcell learned his chiefly from France and Italy, and as seventy years ago England learned from Germany, a very good choice of teacher by the way. Was the process to be repeated? Could we escape another twilight? There was, however, a new factor. We were learning our own classics, and therein lay the beginning of permanence.

London Concerts

VERDI'S *REQUIEM* AT THE PEOPLE'S PALACE

In grief our national temperament does not often permit us the relief of eloquence: the more deeply we feel, the more we are constrained to silence. It was far otherwise with Verdi, when he set about composing the *Requiem*. But, once shown the way, British singers can become vocal enough without misconstruing the sincerity which speaks in every phrase of this remarkable work. Inspiration of a high order waited upon the People's Palace Choral and Orchestral Societies when recently performing it. Unsuitable to liturgical use it may be, according to our lights, but when treated in so reverent a spirit its effect is profoundly devotional. So to dwell upon the dominant aspect of the interpretation is to take for granted able technical reproduction, and this was, indeed, notable throughout. The choir was responsive in the minutiae of expression and phrasing, and negotiated with apparent ease the difficulties of fugue, counterpoint, and pitch with which the choral writing bristles. The band vied with the singers in precision and judgment, and the four soloists—Miss Carrie Tubb, Miss Margaret Balfour, Mr. David Ellis, and Mr. Norman Williams—being without exception capable and earnest in similar degree, the unity of the whole was presented in a fashion all too rare at musical events of this nature. Mr. Frank Idle, who, as conductor, was the fountain-head of all this discretion, is entitled to warm congratulation.

H. F.

ROYAL CHORAL SOCIETY

There were some excellent moments during the performance of *The Dream of Gerontius* and of the *Hymn of Jesus* at the Royal Choral Society's concert on February 3. The orchestral playing, under Dr. Adrian C. Boult, was indeed admirable throughout. And if the choir was not all that it might have been, the cause lies probably in the fact that these singers know Elgar's work too well and the Holst work not well enough. They were so familiar with the technical aspects of *The Dream of Gerontius* that they seemed to take its spiritual aspect for granted, and familiarity bred carelessness. But they were so sure of themselves and of their ability that even the different pitch of organ and orchestra caused only momentary embarrassment. On the other hand, the *Hymn of Jesus* is still a land of surprises where it is not yet advisable to 'let oneself go,' heedless of consequences. But there is every probability that a second performance under the same conductor would give remarkable results—especially if the soloists of the *Dream* differed from the last interpreters in the capacity to recreate the atmosphere of the work and inspire the chorus. Mr. John Adams is a singer of considerable merit, but he lacks just that quick and instinctive feeling for the dramatic element of *Gerontius* which made the greatness of Mr. John Coates's interpretation. And we imagine that choristers, being human, cannot help depending, as regards imaginative grasp of music, upon the lead of the soloists. Miss Olga Haley would have sung most admirably had the Angel's part been anything but what it is. She is so excellent an artist that by sheer instinctive *savoir faire* she often won through to excellence. But this is clearly not her genre. By far the most adequate and satisfactory performance was that of Mr. Harold Williams, a singer of unusual ability and intelligence.

B. V.

ORCHESTRAL CONCERTS

The Royal Philharmonic Society's programme at Queen's Hall, on January 25, was inferior to the average. No doubt it was a bid for popularity to give most of the evening over to Rachmaninov's Concerto in C minor and Dvorák's *New World* Symphony—both of them works which it is the Society's just pride to have introduced to London; but their success has been scored, their place is fixed, hardly a month passes without them, so the Philharmonic need not feel bound to keep their memory green. The Society did not even gain through banking on hackneyed music—there were unusual gaps in the house. Sapellnikov was the soloist in the Concerto, as he had been at the first performance in 1902. These works, and also the Bach C minor Fantasia and Fugue in Elgar's gorgeous

version, were conducted by Sir Landon Ronald. The same Fantasia and Fugue had already opened the previous symphony concert of the week (L.S.O., under Goossens), and it makes so nobly festive a beginning to an evening of serious music that everyone hopes Sir Edward will carry on the good work and score many more of Bach's Organ Fugues, so that 'Bach-Elgar' become the accustomed prelude of a Queen's Hall concert.

Mr. Arthur Hinton conducted his new scena *Semele* at this concert (singer, Miss Marcia van Dresser). Something about the look of the text in the programme-book started an uncomfortable suspicion that this was going to be frigid music. The verses, by a poetess of Boston (U.S.A.), were quite a clean exercise; they might have been the answer to an examiner's request for 'not more than twenty lines on any subject from classical mythology.' Of course the music followed suit. Poor Mr. Hinton! Whatever interest was he at this time of day able to work up over *Semele*? What could he in his turn do but write a quite clean exercise? But it would have been more amusing if he had written his *pasticcio* in any manner other than late 19th century romanticism. For one thing, any other style would have allowed us to hear the singer.

The London Symphony Orchestra's evening on January 22, conducted by Eugène Goossens, was given to the Ninth Symphony, in which the Bach Choir and a quartet led by Miss Dorothy Silk sang. The music was performed with the utmost tact and respect. It has seldom sounded so natural, unforced, and limpid. The spirit, one fancied, was that of the ancient performances before Wagner began to allege peculiar magic properties in this work. It sounded, for once, not gigantically tumultuous, but reasonable enough, although long. Mr. Goossens conducted the *Faust* Overture of Wagner very beautifully—like a prince of surgeons, absorbed and dispassionate, demonstrating on the cadaver. To the few first-rate moments of the music full justice was done, and its general weakness was never more clearly displayed. It was a delightful concert, yet on the whole we feel that when Mr. Goossens conducts we should as a rule welcome a more Goossens-like programme.

Serge Koussevitzky conducted the next L.S.O. concert (February 5), and no one will forget in a hurry the opening item, his (and Tchaikovsky's) *Francesca da Rimini*. It made one think of the Middle Ages and the belief in demoniacal possession. The gifted and exceptional conductor appeared to be charged with the spirit of the music—like a Leyden jar, quite dangerously charged—so that the orchestra was thoroughly frightened into doing any mortal thing to placate him. They caught some of his vitality and his faith that the thing was worth doing in the most vivid way possible. Oh, it was prodigious! Only, if one did not care more than moderately for the music he felt a kind of shamefacedness at witnessing the orgy—as though he were an unbeliever intruding on some insensate and delirious religious rite.

Such a temperature could not be kept up even by the exalted M. Koussevitzky. The Brahms Symphony (in F; the gracious and domestic No. 3) was a half-success. The conductor could not hope to curdle our blood in that homely landscape, but was sometimes unnecessarily portentous or else over-excitable. The rest of the programme was a return to Muscovy and minor Muscovitisms. Ravel, after Sir Henry Wood, has scored Moussorgsky's *Picture Show* pianoforte suite, a work which (if I may be personal) bores me in any shape, because I cannot, in the absence of anything much in the music, keep my eyes off the programme, and the programme always enumerates the subjects of the pictures, and the names of the pictures conjure up so depressing a third-rate provincial show. One is 'A little gnome, hobbling on deformed legs,' another a 'Ballet of chickens in their shells,' a third a picture of some one in the catacombs. Could they have been anything but dreadfully bad pictures? *Allegro vivace* and *Allegretto non troppo* make so much better titles for music, anyhow.

Dr. Ralph Vaughan Williams conducted his *London* Symphony at Sir Henry Wood's concert on February 10. Still waters run deep. It is a rare, deep mind that courses through the solemn stillness of this Symphony's *Lento*. We cannot be grateful enough for it. We do not admire 'audacity,' 'sublimity,' 'the composer's accomplished

architectonics,' or what not, in this Symphony; for there it is, a living thing, with its mildly-glowing halo of beauty. One is touched at the sight and another passes indifferent, but there undoubtedly the star is, serenely above the horizon. Wordsworth on Calais sands!

After that the concert plunged into restaurant music (Tchaikovsky's B flat minor Concerto). The soloist, Nikisch *fils*, went for his job hard. (Below you see him 'snapped' after the rehearsal.) As for Inghelbrecht's *Autumnal Sketches*, they ought to have been done before Debussy—not after. C.



Photo by]

[Sydney J. Loeb

MITJA NIKISCH

DOHNÁNYI'S JOKE

It is a tragedy for the would-be humorist if his keen shafts flash unnoted across the vision. Mr. Ernst Dohnányi, in inscribing his *Variations on a Nursery Song* for orchestra, with pianoforte obbligato, played for the first time in England at a recent Queen's Hall Symphony concert, 'For the joy of the friends of humour and the vexation of the others,' at least removed this possibility. But his fancy plays so truly comically around and about the well-known simple French song, *Ah! vous dirai-je, Maman*, that the precaution should have been unnecessary. The exaggerations of style are adroit and justly calculated to intrigue. The casual hearer could hardly hear the pompous introduction without a little suspecting its serious intention; and when the pianoforte gives out the ingenuous little tune in octaves, suspicion becomes certainty. The spirit of light-hearted comedy is maintained with singular address, yielding only—to remove the last excuse for misapprehension—in the bassoon's farcical moments, throughout the eleven (very free) variations, and the final *Fugato*, planned with a vast elaboration only to be compassed by a master of the symphonic medium. The intellectual appeal never flags, but is perhaps happiest when the composer is burlesquing the manners of other composers. The score should repay study from a purely academic point of view, for the structure of the movements is orthodox and quite on a classical scale. With the composer himself at the pianoforte, and Sir Henry Wood—who had evidently rehearsed his forces with accustomed meticulous care for detail—in charge, the infant had, at its baptism, sponsors of ideal irresponsibility, and the Friends of Humour, at all events, will wish it, with gratitude for all it represents of musical health and strength, a long and successful career. H. F.

SOME SINGERS OF THE MONTH

Miss Dorothy Silk sang some Purcell, Bach, and Handel at her concert on February 1, and there were also madrigals and other music (including Purcell's fine and curious *Saul and the Witch of Endor*) by the 'English Singers.' Miss Silk's singing on that afternoon will be remembered for long by some of us. For those who know her art and the habitual fine matching of matter and manner in her performance, it will be enough to say that she was better even than usual, better than ever before. Mostly at concerts and elsewhere we get rare streaks of art, art in the rough, in the raw, like unsmelted ore, and unless we are going to be always discontented we must concentrate for enjoyment on these streaks—on the simple 'airing' of a beautiful voice, for instance, no matter what it sings. And where the will is the skill isn't, most often. But that evening it was not lop-sided singing; Miss Silk was the will and the deed, the spirit and the letter of song. I think I have found Miss Silk's prime secret when I say that she acts up to the limits of her music's injunctions and never a step beyond; she presents it for what it is, and not for what she can put into it. Take the piece of Purcell, *The Expostulation of the Blessed Virgin*, which she has brought back into fame. I hardly dare say how beautiful I think it, because to-morrow I may hear someone else laying on heavy strokes and the structure will crash, whereas Miss Silk's series of poignant little inflections built up a picture of simply ideal pathos. Miss Silk's singing shows how the power of dramatic expression can be compassed by a lyric soprano, and how little 'big tone' affects the issue either way.

Two young singers with gifts, Gilbert Bailey and Alfred O'Shea, were heard within one evening. Mr. O'Shea, when first he sang last year, set us all hoping. But he shows no improvement. Is he going to be content with a ballad-singer's fame? He can manage all that sort of thing perfectly—excepting that even a ballad-singer is supposed to learn his notes more carefully than Mr. O'Shea had learnt the first of his arias that evening. The next one was good, for Mr. O'Shea is undoubtedly a fine young spouting songbird. Mr. Gilbert Bailey sang a jolly list of English songs—folk-songs, lute-songs, and the moderns; and we enjoyed the music, and enjoyed the singer's jolly, frank manner. Then, after a spell of his easy, friendly utterance, the ear asked for a well-strung phrase—a phrase that, after various verbal discourse, should tell us of the beauty of the voice in full deployment. It did not come. Song must command intensity as well as ease. It is bad, of course, to sing with over-compressed tone. But how far can an uncontrolled looseness take one? The singer's art is based on the conservation and the paying-out of breath at will.

Mr. John Goss's singing (he was heard at one of Lady Dean Paul's concerts) thoroughly commands respect. His groundwork is sound, and he has quick intelligence in going to the heart of a song. A certain seriousness, and even depression, casts a cloud over much of his work; but this, one would say, is not so much a matter of technique as a mental attitude. No one sings Wolf better. Miss Olga Haley chose a beautiful little nosegay of modern French songs for one of her Tea-time concerts, given with Mr. Titterton, and again we applaud a singer of the highest ideals, though we think her technique must still be somewhat modified before she realises the possibilities of her already beautiful voice and her rich musicianship. I suggest, for one thing, that Miss Haley never opens her mouth half wide enough. And even when her words are fairly clear one seldom has the sensation of easy naturalness in their production.

Mr. Wilfrid Temple, tenor, who sang at Wigmore Hall, may be earnestly advised to go on studying. It is a voice that will well repay the trouble, for it is of a delightfully frank character. He can give us good open tones without resorting to the *voce bianca*; there is latent power; he has the gift of impassioned utterance, and can manage a beautiful soft tone—no small catalogue of virtues! Against this must be set some angular phrasing, the over-emphasis of meanings, much 'mouthing,' and much unnecessary accentuation of minor words. 'Total Eclipse' (*Samson*) is in itself music of grand pathos; it does not become a bit more poignant by the aid of those indications of stage woe which

we expect in *Pagliacci*. Schubert's *Serenade* was also spoiled by the young singer's undue anxiety lest the plain sense of the piece were eluding us.

Madame Léonie Zifado, at the same hall, made a good impression in a programme that started with Purcell, Mozart, and Gluck. An excellently supple voice, which, with experience, will be put to varied artistic use without compromising its character. The voice is well trained, equal throughout its range, and always of good quality. In English she seemed a shade diffident, and some words might have had more weight. She appeared to fear a 'crested' diction, and the landscape was therefore flat. We do not want to see this promising young person adopt the habit of too easy elision—the habit of certain eminent singers who quite well might, but simply won't, sing English with distinction. She was best in *Voi che sapete*, and, indeed, her well-regulated flow of tone made all her Mozart-singing very fine. Mr. Anthony Bernard and his orchestra helped to raise this recital much above the average.

Mr. Ben Davies made an admirable choice of artistic songs at his recital on February 10, and sang them mightily well. If a critic may presume to fancy himself for a moment in the distinguished veteran's boots, this critic would lop off one top note, add another at the bottom and (at sixty-five!) start a fresh career as a first-rate high baritone; and (with such a programme as that of the 10th) the new generation would be as charmed as was the generation of Mr. Davies's young days. Mr. Davies has the fervour and more than the art of a young man. Only his extreme high notes show signs of wear. On the other hand, his middle and low notes actually have a new richness. His singing of 'Total Eclipse' was an object-lesson. In Brahms's *Country Solitude* his *mezzo-voice* was beautiful. Frank Bridge, Roger Quilter, and Peter Warlock were represented on the programme.

Only the first few phrases of her first piece (an air from Massenet's *Le Cid*) were enough to show that Miss Elsa Murray-Aynsley understood her art. The opening notes of the recitative were alive with meaning, the effect being made less by singing than by justly-pointed speech. Then in the aria a delicious voice was revealed. Even if some other things did not quite so well suit her (the *Gopak* of Moussorgsky and Rachmaninov's *Spring Waters* ask for a more powerful physique), she steadily refrained from being in the slightest degree unmusical—she never attempted to snatch a success outside the proper field of song. For some tastes she may overact on the platform, but this manner of hers does not at all mitigate her charming tone, which is produced both with easefulness and intensity. She sings, not in, but *with* her throat—and she knows how to open her mouth! There was never a restriction to the jet of tone. Her voice soars, and it has a moving 'yearning' quality seldom met with in sopranos. She was a singer one felt the liveliest desire to hear again.

Miss Alison King, who was heard on the same evening, had agreeably arranged her programme, and, from the part I heard, may be judged to have a not large but decidedly pretty voice, used attractively if not with the most striking distinction.

H. J. K.

JOHN COATES'S RECITALS

John Coates continues his wonderful series of song recitals at Chelsea, usually filling the Town Hall, and sometimes 'turning money away.' His programmes are remarkable. It is indeed probable that no singer in the country spends so much time and thought upon programme-compilation. Coates appears to make it his business to become acquainted with everything that is printed in the way of serious British song, and, in addition, he somehow gets a sight of a great deal that has not passed through the hands of a publisher. Out of this mass of material he chooses. Not everything he sings is of first quality, but all reaches a certain standard and (roughly speaking) all is worth the test of public performance. Whether the test is applied quite fairly is another matter, for Coates puts so much into the singing of each song on his programme that only the very few deliberately critical members of his audience seem to recognise the existence of several grades of quality, the rest of them applauding with equal vigour good things and less

good, and even giving some slight preference often to the latter, especially if they happen to be of the kind that permit Coates to exhibit some stunt-virtuosity (for he is not without this) or some unexpected touch of humour.

At the recital on January 23 twenty-two songs were given. Of these no fewer than seventeen had their first performance in London, and eight were still in manuscript (it is surprising to learn that Denis Browne's *To Gratiana, dancing and singing*, is still amongst these—a fine flowing melody, and a simple but noble chordal accompaniment). Two recently published songs of Balfour Gardiner's, *The Quiet Garden* and *Rybbesdale*, proved to be acceptable and tuneful things, though in no wise novel; Felix White's hilarious *The Laughing Cavalier* is still in manuscript, but should not long remain so; Gerrard Williams's *The Golden Age* (published) is successful, but of no special musical importance; Dunhill's *Beauty and Beauty* (published) is a quite effective setting of Rupert Brooke's words; Armstrong Gibbs's *Five Eyes* (published) is rhythmic and melodious, no more (the audience wanted it three times, and got it twice); Phyllis Taylor's *A Monument* (MS.), words (and to some extent music) 'after an ancient fashion,' is not at all a bad little thing in its way; Leslie Woodgate's *Primrose and Columbine* is pleasant; Francis Toye's *Red-skirted Ladies* (published) is good, ordinary, effective writing; Cowen's *Ladies of St. James'* is the same. The latter is likely to have a run of popularity on account of its old-world dance swing. Herbert Hughes's *He climbs his lady's tower* (published) is clever and unusual.

Some other new songs given on this occasion failed in various ways. In a few cases the composers had so set the words as to slow up intolerably their impact on the listener's brain. In some other cases where, as settings, the songs were reasonably well thought out, the music was commonplace. As usual, Mr. Coates had a perfect accompanist in Mr. Berkeley Mason.

P. A. S.

GOOSSENS CHAMBER CONCERTS

Something ought certainly to be done to brighten the London post-Christmas musical season, which has so far lacked thrill, and when Mr. Goossens announced a series of chamber concerts we all felt cheered and encouraged. At the date of this journal's going to press two of the concerts have been given, and, on the whole, we are most of us feeling disappointed.

Apart from his work as a composer, we associate the name of Goossens with two things—finished performance and startling novelty of programme: either he charms us by his command of the orchestra, or he 'makes us sit up' with the latest French or Russian stimulant. Now the standard of performance at these latest concerts has been good, but not supremely so, and the programmes, though they have contained novelties, have proved nevertheless rather dull.

Of the British chamber music played, the unpretending but very effective Bax String Quartet in G has been the best. The Ireland second Pianoforte Trio, the Goossens Pianoforte Quintet, and the Gerrard Williams second Quartet have also been played; each of them possessing its own kind of merit, but not one of them really first-rate in its quality. A new set of *Three Short Pieces for Wind Instruments*, by John R. Heath, has proved to be very bare and commonplace, and Respighi's poem for voice and string quartet, *Il Tramonto* ('The Sunset,' words by Shelley), turned out to be long-winded and wandering.

The songs performed have been no better. Mr. Goossens's own *Melancholy* and *Philomel* are far-fetched and hardly worth fetching so far. Mr. Herbert Bedford's *Ships that pass in the Night* and *Evangeline passes* do not justify the composer's claims for unaccompanied song (the latter is much the more effective), nor does Mr. Felix White's *Desolation*; and of a varied group of songs by British, American, and French composers (Bantock, Grovlez, Whitehorn, Roussel, Carpenter) grouped together under the general descriptive title of *Chinoiserie*, Roussel's *A un jeune gentilhomme* proved much the most musically and poetically.

This last group of songs was effectively given by Anne Thursfield. The other singer who has appeared is Marcia

van Dresser, whose general conception is altogether too static. The Philharmonic and Wood-Smith String Quartets, the London Wind Quartet, John Ireland, Goossens himself, and Kathleen Long have also performed.

P. A. S.

RECOLLECTIONS OF LIFE AT CAIRO

BY FREDERICK KITCHENER

I really think that Cairo, in which I carried on my musical work with more or less success for some ten years after 1909, is the most extraordinary city in the world; it is certainly the most cosmopolitan. 'Cairo,' says an old Arab writer, 'is a microcosm of the world'; and to me, twelve years ago, a young man who had been immured for years in one of the duller of small English country towns, the place was a joy and a revelation. The wonderful sunny climate, the colours of the garments, the strange cosmopolitan crowd, the happy excursions on camel or donkey to places of interest, the ancient, dreamy, perfumed Oriental life existing side by side with every comfort and refinement of modern European civilisation—all this made me rub my eyes and ask, Am I really here, or is it all a passing dream, from which I shall awaken to the miserable, sordid realities—the mud, fog, drabness, and wood-smokiness of Toadcastle-in-the-Hole?

I could fill pages of description, but my object here is to touch briefly on a few points. I was supremely happy at Cairo until my health gave way, and the reader will, I think, agree that I had everything to make me so.

The great feature of Cairene musical life is the opera. As every musician knows, the Cairo Opera House was opened in 1870, during the festivities in connection with the inauguration of the Suez Canal. Verdi himself was commissioned by the late Khedive, Ismail Pasha, father of the present Sultan Fouad, to write for the occasion an opera upon an Egyptian subject, *Aida* being the result. Ever since, with the exception of the period during the war, there has been an opera season each year. Cairenes are almost note-perfect in all the principal Italian and French operas, ancient and modern; and woe betide the unfortunate singer who comes not up to scratch! I myself have seen such an one hooted from the stage with derision, and have known him, to hoarse cries of 'Assassin!' hustled from the theatre, and ultimately, bag and baggage, from the land of Egypt.

My seat generally found me in it four nights a week, and I got to know the best French, Italian, and German operas—the latter chiefly Wagner. (We even did Strauss's *Salome*, head-scene and all, before you benighted islanders had it!) There was also an unforgettable performance of *Aida* at the Great Pyramid in the spring of 1912, given by the Company which was at the Opera House that season, Alvarez taking the title-rôle. This original idea came from the fertile brain of Saint-Saëns, who regularly wintered at Cairo before the war. All this was an experience almost impossible to be gained in England. A very noticeable thing was the scarcity of my compatriots at the Opera House: a half-dozen or so, generally, in a house crowded from top to bottom; and it was certainly humiliating to one's national pride that no British opera was ever performed there.

But British music in other forms is slowly making its way, even in the ultra-foreign atmosphere of Cairo. Every Sunday morning, from about October until May, an orchestral concert is given in the spacious Kursaal. Signor Bonomi, the conductor, told me just before I left that he was about to do Elgar's *Enigma Variations*—'A perfect work of genius!' he said enthusiastically, and went on to speak of the large extra amount of practice that the orchestra would be obliged to put in for anything like a decent reading of the work. Mention of Elgar reminds me that I once saw on a street placard the announcement in great letters that a 'Marche—*Pumps and Circumstances*—Elgar' would be performed on the following Sunday.

Egypt is a splendid country for a pianist; his hands never get cold; here in England, with numbed and reddened fingers, the difference is keenly realised. Strange that a country with such an unspeakable climate as that of England should be the best in the world—the betterness

of England, with the sole exception of matters musical, being the chief impression that one gains after a lengthy sojourn among foreigners of any kind! So low were the opinions of the Cairo foreigners of the musical tastes of the English in general that they would express the greatest astonishment when I played the pianoforte. 'We never thought that an Englishman had it in him to play so.' They were tremendously appreciative and enthusiastic about it. I had at Cairo pianoforte pupils of twenty-two nationalities—British, Australian, American, French, Italian, Greek, Spanish, Belgian, Swiss, Russian, Danish, Austrian, Maltese, Egyptian, Turkish, Syrian, Jewish, Albanian, Circassian, one Norwegian, one Hungarian, and one pure-blooded Arab. The Egyptian and Turco-Egyptian ladies, chiefly of the families of Pashas, were especially interesting and engaging; some of them played Bach, Beethoven, and Chopin very well, spoke several languages fluently, and were well read and facile in conversation. They would often entertain me at tea-parties, and always treated me with the greatest kindness. There is a movement on foot among the better-educated Egyptians, especially the women, to cultivate and understand the best European music.

The native Arabic music is also most interesting, if not precisely charming at first to a European ear. Two or three years ago there was started at Cairo an Oriental Music Club, a pianoforte pupil of mine, Gafar Pasha Wali (late Minister of the Interior), being on the committee. He often took me with him to the monthly musical performances by the Club members, where we sat on imposing chairs of red velvet and gilt, which are a feature of all Egyptian feasts and entertainments. The programmes were rather too long for genuine enjoyment, lasting some three hours without an interval. Remarkable performances were occasionally given on the 'ood, a kind of large guitar; the *gandon*, an Egyptian dulcimer; and the *kamanga*, a small violin. Several Egyptian gentlemen of means and leisure devote most of their time to the study of one or another of these instruments, and have become genuine virtuosi. In Gafar Pasha's house I once heard a splendid performance upon the 'ood by a Bey, or notable, whose execution was really astonishing.

Music—Arabic music, of course—plays a large part in the lives of the Egyptians. But the real Arabic music in no way resembles the make-believe Oriental music which is dished up to the unsuspecting British public by certain 'ultra-modern' British composers. To get the true Oriental atmosphere one must live among and mix with Orientals and speak their language, so as to be able to exchange thoughts with them. One of the best traits of the Egyptians is their generosity to their native musicians, whom they pay handsomely for an evening's entertainment. Would that the same could be said of the members of the British colony at Cairo!

'Singing-women' are a feature of Cairo life. Sitti (or 'lady') Tawhida, the most famous and wealthy of these, keeps a hall in the centre of the city, the place being called 'Alf Leyl wa Leyla,' or 'The Thousand Nights and One Night.' She is a handsome woman, but no longer young, being, in fact, middle-aged. Her figure is massive, and her voice no longer at its best, but as she comes on to the platform resplendently dressed, with heavy gold bangles completely covering her arms and ankles, and solid gold chains round her neck, there emanates from her a wonderful personal magnetism. She draws crowded houses every time.

One night, in the house of an Egyptian general, I sat through an evening's entertainment by an equally famous but less personally impressive singer. I was the only 'ferangi,' or foreigner, present, the rest of the company, about twelve altogether, being Egyptians. To us there entered a strong-visaged female, with a face, I thought, very much resembling the portraits of Beethoven. She was enveloped in a kind of cloak of a rough, towel-like material. Her voice, as she took up her 'ood and began to chant weird Arabic melodies, was the deepest feminine voice I had ever heard. She sang for an hour and a half, after which we adjourned to a sumptuous European buffet in an adjoining room. Having eaten, we sat through another two hours of her singing before leaving. The audience became more and more excited with each

successive song; her repertoire was of an amorous and more or less untranslatable nature, and at the conclusion of each number she was regaled with copious cognac by the company. When I came away she had reached a decidedly mellow condition.

But here I begin to touch on reminiscences, and the field is so wide and crowded that its harvest had better be reserved for the autobiography which I hope to write when I have become old, famous, notorious, or garrulous.

Music in the Provinces

ABERDEEN.—A choral and orchestral concert at the Music Hall on February 8 upheld Aberdeen's tradition. Hamilton Harty's *Mystic Trumpeter* was performed with great effect, and the programme further included Brahms's *Song of Destiny*, Holst's *St. Paul's Suite*, and Tchaikovsky's fifth Symphony. Mr. Willan Swainson conducted, and the performers were the Aberdeen Oratorio Choir, the Aberdeen Bach Choir, the Scottish Orchestra, and Mr. Herbert Heyner.

ABERYSTWITH.—At the hundred and first concert in connection with the University College School of Music, on January 18, the central feature was the playing by Miss Emelie Roberts of a Concerto for harp by Pierné, and a solo, *Nordische Ballade*, by Poenitz. Dr. D. J. Lloyd conducted.

BIRMINGHAM.—A first performance of H. Ormond Anderton's *A Song of Life*, for chorus and orchestra, was given at the City Orchestra's symphony concert on February 7. Mr. Joseph Lewis conducted, the difficult choral writing being well sung by the City Choir. The reception accorded to the new work was no more than moderately cordial, its complexity and lack of superficial attractiveness operating against it. At the same concert Mr. Albert Sammons gave a sure and masterly interpretation of Brahms's Violin Concerto, Mr. Appleby Matthews conducting. Tchaikovsky loomed large in the programme of the symphony concert of a fortnight before, both the fourth Symphony and the B flat minor Pianoforte Concerto, with Mr. Egon Petri as soloist, being played. Mr. Matthews secured a somewhat sensational reading of the Symphony. Among features of the Sunday orchestral concerts have been a revival of Haydn's *Surprise* Symphony under Mr. Lewis, and the conducting of Parry's Suite for strings and Holst's *Beni Mora* by Mr. Michael Wilson. A first performance of a pleasant *Caprice* for orchestra by Mr. Paul Beard, the leader of the band, was included in one of Mr. Matthews's programmes. At a Sunday chamber concert, Messrs. Alexander Cohen and Anderson Tyrer gave a first local performance of Catoire's *Poem Sonata*. Dohnányi's D flat Quartet has been played by the Birmingham String Quartet at a Mid-day concert. Recitals have been given by Miss Dorothy d'Orsay (with Schumann's *Woman's Life and Love* cycle); Miss Sotham and Miss Mary Abbott in pianoforte duets; Miss Emily Broughton, who sang one of the solo cantatas Bach composed to Italian texts; Mr. Leonard Rayner and Mr. Wilfred Ridgway, both pianists. Mr. Rosenthal and Mr. Pouishnov appeared at 'celebrity' concerts, and Miss Lily Thorington specialised in modern music at her recital. Palestrina's *Stabat Mater* was sung at a Civic Board concert by the Walsall Madrigal Society under Mr. Joseph Yates. The Clarinet Quintets of Brahms and Mozart have been played to the Malvern Concert Club by the Hambleton String Quartet in collaboration with Mr. Charles Draper.

BLACKBURN.—The annual concert of the Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, was again an affair of importance. The programme included Holst's eight-part *Ave Maria*, E. Douglas Tayler's *How sweet the moonlight sleeps*, and Challinor's *My true love hath my heart*.

BRADFORD.—The thirteenth season of the Free Chamber Concerts opened in the Mechanics' Institute on January 15, when Messrs. Sam Midgley and Douglas Bentley ('cello)

played Sonatas by Brahms and Marcello. The Hallé Orchestra, under Mr. Hamilton Harty, played the Bach-Elgar Fantasia and Fugue, also Respighi's *Fountains of Rome*, at the Bradford Subscription Concert on January 19, Pouishnov was then the pianist in Rachmaninov's Concerto in C minor. During a fortnight's season at the Alhambra, beginning on January 22, the British National Opera Company presented the *Ring*, in addition to *Hansel and Gretel* (including a special matinée for children), *Phäbus and Pan*, and the usual popular list. Crowded houses and a high standard of performance were the rule. The City Council voted £170 towards the expenses of the children's performance of *Hansel and Gretel*. Mr. Eugene Goossens conducted the Bradford Permanent Orchestra on January 27, a fine reading being secured of César Franck's Symphony and of the conductor's own Scherzo, *Tam o' Shanter*. The Drake Trio played works by Arensky (F minor) and Hurlstone (G major) at the Mechanics' Institute on January 29. On January 30, Mr. Albert Sammons was associated with Mr. Herbert Johnson (pianoforte) in the *Kreutzer* Sonata and a solo programme, to which Miss Dorothy Parkinson contributed several songs. The Chamber Music Players (Albert Sammons, Lionel Tertis, Cedric Sharpe, and William Murdoch) appeared on February 2 at the third of the Subscription Chamber Concerts. A chamber concert of Beethoven, Dvořák, and Frank Bridge, plus *On Wenlock Edge*, was given by the Drake Quartet on February 9 under the auspices of the Bradford B.M.S.

BRIDGEND.—At its annual concert on February 14, the Glee Society sang Cowen's *Spring*, Balfour Gardiner's *Cargoes*, Elgar's *Snow*, and some pieces by Cyril Jenkins. Mr. J. Bedford Morgan conducted, and the Philharmonic String Quartet played.

BRISTOL.—Mr. Arnold Barter, lecturing to the West of England Musical Education Society on January 13, gave an analytical description of Elgar's Symphony which will be played at the forthcoming Philharmonic concert, and a party of instrumentalists illustrated the leading themes. Mr. Hubert W. Hunt lectured on January 23 before members of the David Thomas Literary Society in the Memorial Church, Bishopston. His subject was 'Worship Music,' and in illustration the church choir sang Arcadelt's *Ave Maria* (to verses from Psalm lv.), *Almighty and Everlasting God* (Gibbons), and Stanford's *O living Will that shalt endure*. Mr. Alec T. Weekes was at the organ.

Mr. Albert Sammons gave a recital at Colston Hall on January 24. At the Philharmonic Society's concert on January 27 Elgar's Symphony in A flat was performed, also Mendelssohn's *Ruy Blas* Overture and the Bach Pianoforte Concerto in D minor, in which the solo part was played by Mr. Harold Samuel. The choir of a hundred and twenty voices sang Byrd's carol *This day Christ was born*, Morley's *April is in my mistress' face*, and Holst's setting of the 15th-century words *Bring us in good ale*. Mr. Arnold Barter conducted, and Mr. Samuel played pieces by Albéniz, Ravel, and Debussy. Clifton Chamber Concert Party included in its programme on February 6 a Sonata in F sharp minor by Jean Huré, for pianoforte and 'cello, played by Mr. Herbert Parsons and Mr. Percy Lewis, Tchaikovsky's Pianoforte Trio, with Madame Adolphi as violinist, and Beethoven's String Quartet in C minor, with Miss Hilda Barr as second violinist and Mr. Alfred Best playing the viola. On February 7 Mr. J. Bright Harvey conducted Fishponds Choral Society of sixty voices, in *Music all-powerful* (Walmisley), *Hymn to Music* (Dudley Buck), *Revel of the Leaves* (G. A. Veazie), Pearsall's *When Allan-a-Dale*, and pieces by Hatton and Pinsuti. The Orpheus Society held its Annual Ladies' Night in Colston Hall on February 8, under Mr. George Riseley's direction. Included in the programme were Elvey's *From yonder rustling mountains*, Dr. Bexfield's *The Death of Hector*, Alex. Patterson's setting of *The Wedding of Shon Maclean*, Mr. Riseley's setting of *Where'er my footsteps stray*, *The Drowsy Woods* (A. M. Storch), *Hymn to Cupid* (Martin), *Down in the Valley* (Minnie Crispin), and *I know an eye* (Chwatal).

CARDIFF.—Elgar's *King Olaf* was performed on January 20 at the forty-second annual concert of the Blue Ribbon Choir.—The Catholic Choral Society, numbering two hundred voices, sang at the Capitol on January 21, conducted by Mr. T. J. O'Leary. Mr. Lionel Falkland's Orchestra played Grieg's *Slavonic Rhapsody*.—At Park Hall, on January 21, Mr. Garforth Mortimer's orchestra played Liszt's *Les Préludes* and an Overture, *Hungadi Lazlos*, by Erkel. Mr. Frank Mullings was the vocalist.—On February 3 Mr. Herbert Ware's String Orchestra played Mozart's *Serenade*, two of Grieg's *Album Lieder*, and Elgar's E minor Suite. A Beethoven Pianoforte Trio and a Mozart Violin Sonata were also played. Sir Henry Walford Davies was prevented by illness from keeping his lecture engagement, and a paper written by Dr. W. H. Reed was read by a deputy.—The third concert for this season of the Chamber Music Society on February 12 was the occasion of a visit by the Bohemian String Quartet, which played the Novák Quartet in G, Ravel in F, and Beethoven in E minor.

CARLISLE.—Brahms's *Requiem* was performed by the Carlisle Choral Society at its second concert of the season on February 8, the solo parts being taken by Miss Noel Eadie and Mr. Arthur Cranmer.

CHATHAM.—The Band of the Royal Engineers was heard on January 16 in Dvorák's *New World Symphony*, a Suite, *From the Samoan Isles*, by Geehl, and Saint-Saëns's *Le Rouet d'Omphale*.—On January 17 Dr. Hoby gave the first of a series of lectures dealing with the fundamental principles of listening to music.—On January 22 the Band of the Royal Marines played Tchaikovsky's *Pathetic Symphony*, the *Magic Flute* Overture, and Grainger's *Mock Morris*, Dr. Hoby conducting.—On January 23 the Band of the Royal Engineers played Tchaikovsky's fourth Symphony, Coleridge-Taylor's *Nero Suite*, and a Tarantelle, *Die Fischerinnen von Procida*, by Raff. Lieut. Neville Flux conducted.—The Royal Engineer Orchestra, conducted by Lieut. Neville Flux, played the *Jupiter Symphony*, *Die Meistersinger* Overture, and German's *Welsh Rhapsody* on February 6.

DUMFRIES.—On February 9 the Dumfries Select Orchestra, under the direction of Mr. W. J. Stark, gave what is said to be the first complete performance of J. B. McEwen's *Solway Symphony*. The composer disclaims all idea of programme music in this Symphony, but each movement has a poetical motive which furnishes an obvious clue to its general intention. The movements are three—'Springtide,' 'Moonlight,' and 'Sou'-west Wind. Miss Fanny Davies collaborated in Beethoven's fourth Pianoforte Concerto, and the Overtures *Ruv Blas* and *Der Freischütz* were performed. The wind section of the band was recruited from the Hallé Orchestra.

DUNDEE.—In the Caird Hall, on February 7, the Amateur Choral Society gave a performance of Berlioz's *Faust*. The soloists were Miss Agnes Nicholls, Mr. Frank Mullings, Mr. Herbert Heyner, and Mr. Robert Watson. A feature of the performance was the singing of two hundred children in the last scene. The Scottish Orchestra accompanied, and Mr. Charles M. Cowe conducted.

EDINBURGH.—Sir Henry Wood conducted the Scottish Orchestra at the Patterson orchestral concert on January 16, when Borodin's second Symphony and Glinka's Overture to *Ruslan and Ludmilla* were played. A Suite of selected pieces by Purcell included the Prelude from *Dioclesian*, the Minuet from *The Distressed Innocent*, the *Largo* from the sixth Sonata, the 'Song of the Birds,' from *Timon of Athens*, and the *Vivace* from the first Sonata for strings. Also in the programme were 'On the Cliffs of Cornwall,' from Dame Ethel Smyth's opera *The Wreckers*, the *Andante* from Mozart's *Cassation*, the Tambourin from Rameau's *Fête d'Hébé*, and the *Dance Rhapsody* of Delius.—At the Nelson Hall concert, on January 19, chamber music by Brahms, Schubert, Schumann, and Mozart was played, and songs by Stanford, Parry, Dunhill,

and Vaughan Williams were sung. Mr. McEwen gave brief explanations of the items.—On January 20 Prof. Tovey gave a pianoforte recital to members of the Scottish Art Club, when, along with analytical information, he also drew parallels between the methods of certain composers and certain painters.—At the Patterson orchestral concert on January 22 the Scottish Orchestra, conducted by Mr. Julius Harrison, played the *Euryanthe* Overture, Debussy's *L'après-midi d'un faune*, Brahms's third Symphony, and four excerpts from Berlioz's *Faust*. With M. Sapelnikov as soloist, Tchaikovsky's first Pianoforte Concerto was performed.—On January 26, in the Freemasons' Hall, a recital was given of songs by Amy Hare (who was at the pianoforte), the singer being Miss Tilly Koenen.—M. Serge Koussevitzky was the conductor at the Patterson orchestral concert on January 29, when the central feature of the programme was Tchaikovsky's fifth Symphony. Other music played included a Handel Suite in D major for strings, a Concerto for small orchestra by Philipp Emanuel Bach (arranged by Maximilian Steinberg), the Introduction to Moussorgsky's opera *Khovanschina*, Rimsky-Korsakov's *Dobnionschka*, an orchestrated *Vocalise* by Rachmaninov, and the 'Vol du Bourdon' from Rimsky-Korsakov's opera *The Legend of the Tsar Saltan*. The orchestra was, of course, the Scottish.—At the last concert for the season of the Patterson Orchestral series, Sir Landon Ronald relinquished the post of regular conductor, though he announced that he hoped to reappear next season as a guest-conductor. The programme was divided between Wagner and Tchaikovsky (fourth Symphony).—A Beethoven programme was given at the Reid Orchestral concert on February 10 in Usher Hall. In the Fantasia for pianoforte, chorus, and orchestra, and in the Choral Symphony, the Reid Orchestra had the co-operation of the Edinburgh Royal Choral Union. Mr. W. Greenhouse Allt conducted. Prof. Tovey was the pianist, and the solo parts were taken by the 'English Singers.' Between the two large works Prof. Tovey played the Fantasia, Op. 77, and the *Bagatelle* in B minor.

ETON.—On February 2, Miss Barbara Constable gave a vocal recital with a remarkably good choice of songs. They were all British, and fell into four groups—Tudor Ayres, Hebridean songs, and modern examples.

EXETER.—At the January meeting of the Chamber Music Club, of which Dr. Ernest Bullock is musical director, Holst's *Four Songs for voice and violin* and Stanford's *Three Intermezzi* for pianoforte and clarinet were performed. Pianoforte music, madrigals by Morley and Farmer, and a Mozart String Quartet completed the programme.—The Male Choir, conducted by Mr. W. J. Cotton, sang to members of the Literary Society on January 25, the programme including *Awake, sweet love* (Dowland), *Welcome, sweet pleasure* (Weelkes), Müller's *Spring's delights*, Fleming's *Integer Vite*, and Bayley's *When evening casts her shadows round*.—The Oratorio Society, which has been suspended for two seasons, has been reorganized, and has commenced rehearsals of the *Hiawatha* trilogy, under the direction of Mr. Allan Allen.

GRIMSBY.—The Modern Trio and Miss Elsie Suddaby (vocalist) were the artists in a concert given at the Town Hall on January 23. Frank Bridge's Phantasy in C minor and English songs, old and new, occurred in the programme.

HORFIELD (Somerset).—At the first concert of the recently-formed Choral Society, Mendelssohn's *Lauda Sion* was performed, Mr. Geoffrey L. Mendham conducting.

HULL.—Except for the Bach-Elgar Fantasia and Fugue, the Hull Philharmonic programme on January 18 was 'all British.' Notable items were Elgar's Cello Concerto (played by Miss Beatrice Harrison), and Mr. J. W. Hudson's Suite, *Contrasts*, conducted by its composer.—Beethoven, Debussy, Chopin, Liszt, Scriabin, and William Baines, made up Frederick Dawson's pianoforte recital in Queen's Hall on January 18.—On January 20 the Carl Rosa

Opera Company concluded a month's season which has been attended by about sixty thousand people.—Hull Corporation is making the experiment of Sunday evening concerts. The first took place on January 21, organ pieces played by Mr. H. Malkin being interspersed with violin solos by Miss Olive Sheffield.—The Hull Military Band opened a season of concerts in the Alexandra Theatre on Sunday evening, January 21, when over two thousand people listened to selections from Wagner, Grieg, and Saint-Saëns.—Pablo Luna's Spanish opera, *The First Kiss*, was staged at the above-mentioned theatre on January 23, prior to its presentation in London.

KIDDERMINSTER.—Elgar's *The Music-Makers* was performed on January 26 by the Kidderminster Choral Society under the direction of Mr. J. Irving Glover.

LEEDS.—At a series of Wednesday afternoon chamber concerts, in Belgrave Lecture Hall, the Ghent Quartet has been heard extensively. With Mr. Lupton Whitelock these players gave Kuhlau's Flute Quintet in E, Op. 51, No. 2.—The Edward Elliott Quartet played César Cui (Op. 68) at Dr. William Bradley's organ recital at Christ Church, Upper Armley, on January 21.—Bach's Double Concerto in C major and Ravel's *Mother Goose* Suite were played on two pianofortes, in the Church Institute, on January 24, by Mr. H. Bardgett and Mr. G. C. Gray. An extensive programme of English, classical, and modern songs was sung by Mr. Alan Clark (baritone), formerly of York Cathedral Choir.—Elgar's *Lux Christi* and selections from *St. Paul* were sung by Leeds New Choral Society in the Town Hall on January 24.—The same evening Miss Lily Crawford presented an ambitious range of songs, at Leeds University, and Mr. Frederick Mountney played the Elgar Violin Sonata.—Mr. Wilfred E. Child (lecturer on English at Leeds University) discoursed at the Theosophical Hall on 'Medieval Carols' on January 24.—The same evening E. Norman Hay's String Quartet in A major (published by the Carnegie Trust) was performed at the Bohemian Chamber Concert at the Metropole.—Glazounov's sixth Symphony received a powerful interpretation at the hands of Mr. Eugène Goossens and the Leeds Symphony Orchestra, at the Saturday orchestral concert on February 3. Mr. Anderson Tyrer was the pianist in the *Emperor* Concerto; and, on the same occasion, Mr. Goossens's *Tam o' Shanter* had its first performance at Leeds.—Messrs. Arthur Catterall and Herbert Heyner were the soloists at Leeds Choral Union concert on February 14, when Dr. Coward conducted the Bach *Sanctus* and part of Bantock's *Atalanta in Calydon*.

LIVERPOOL.—A recital of two-pianoforte works was given at Rushworth Hall on January 20, by Miss Lucy Pierce and Mr. Charles Kelly. The programme included Arnold Bax's *Moy Mell*.—At a song and pianoforte recital given at Rushworth Hall on January 22 by Mr. George Hill and Mr. John Tobin, the songs included Dunhill's *Fiddler of Dooney*, Lord Berners's *Three Ironic Songs*, and Moussorgsky's *Musician's Peep-Show*, and among the pianoforte pieces was Ireland's *Chelsea Reach*.—Mr. Dolmetsch's chamber concert on January 23 contained much old viol music, some pieces by Bach for clavicord, a Violin Sonata by Corelli, and some songs with lute accompaniment.—M. Rosenthal gave a recital on January 27 in the Philharmonic Hall, playing Beethoven, Chopin, Schumann, and Scriabin.—The recital list has included Miss Tilly Koenen, who sang songs by Amy Hare, with the composer at the pianoforte; Miss Vera Hall and Mr. Walter Hatton in a Beethoven Sonata for pianoforte and 'cello; Miss Edina Thraves (vocalist); Mr. Solomon (pianoforte); the Kennedy-Fraser's in Hebridean song; Mr. George Hill in a varied programme of songs; and Miss Ellen Watson, a local singer, who gave the Celtic Song Cycle of Arnold Bax.—Dr. A. W. Pollitt lectured in the Arts Theatre of the University on the emotional content of music, and drew a contrast between Moussorgsky's *Pictures at an Exhibition* and Tchaikovsky's fifth Symphony.—The Bohemian String Quartet visited the Institute on February 9, and played a Pianoforte Quintet by Joseph

Suk, with Miss Fanny Davies at the pianoforte.—Liverpool Welsh Choral Society sang Vaughan Williams's *Toward the Unknown Region*, conducted by Mr. T. Hopkin Evans.

MANCHESTER.—At a Hallé Concert on February 1, a choir of eighty voices from the Hallé Choir took part in the first performance of the Brahms *Liebeshlieder* as arranged for orchestra by Gerrard Williams.—The complete choir, conducted by Mr. Hamilton Harty, gave Bach's B minor Mass on February 8.—Recent orchestral novelties have included a *Processional Nocturne* by Rabaud and a Suite of *Danzas Fantásticas* by Turina.—In chamber music the most distinguished performances were given by the Bohemians and by the Harty-Isaacs combination in the Elgar Quintet.—Recitals of song-cycles or of groups of associated songs drawn from two or three composers are to be heard in increasing quantity during the lunch-hour; typical of these are programmes presented by Mr. Charles Neville, Miss Mary Ogden, Miss Lillie Wormald, and Miss Elizabeth Nicholl. Music for two pianofortes has long found exponents in Mr. Charles Kelly and Miss Lucy Pierce, who gave their most recent exhibition in this line at a C.W.S. concert. Two younger students from the Royal Manchester College, Messrs. Dennis Chapman and Alfred Hardie, bid fair to excel in the same branch. Bach's Double Concerto in C minor was presented by these two pairs of pianists twice within the first fortnight of February.

NEWCASTLE.—Felling Catholic Choral Society gave its first concert on January 14, conducted by Mr. R. Curry.—The Symphony String Orchestra was conducted by Sir Henry Wood on January 17 in a Bach Suite, Tchaikovsky's *Elegy*, Arensky's *Variations on a Theme of Tchaikovsky*, and Holst's *St. Paul's* Suite.—At the Chamber Music Society's meeting on January 18 the artists were Mr. Harold Samuel, Mr. John Dunn, and Miss Dorothy Silk. The programme included pianoforte music by Bach (Partita in C minor), Albeniz, Ravel, Rachmaninov (Prelude in B flat), and Dandrieu (*Tourbillons*); violin music by Spohr, Glinka, and Balakirev; and old and modern English songs.—At the third concert of the Philharmonic Society, on January 21, the chief items were Dvorák's *Carneval Overture* and Butterworth's *A Shropshire Lad*. With Miss Annie M. Eckford in the solo part, a Pianoforte Concerto of Mozart was played. Grainger's *Mock Morris* and the *Tannhäuser Overture* were also included. Mr. Edgar L. Bainton conducted.—Four of Bach's Church Cantatas were sung in the Cathedral Church on February 3, by the Bach Choir, supported by a small orchestra, with the Cathedral organist, Mr. William Ellis, at the organ. Dr. W. G. Whittaker conducted.—The Oppenheim Society gave its fifty-eighth concert on February 8. A manuscript String Quartet by Percy Turnbull was the chief interest, this having been awarded first prize in its class at the last Newcastle Musical Tournament. It was played by Mrs. Hetherington, Mr. R. Penman, Mr. F. W. Pantom, and Mr. F. Smith.

NEWCASTLE (Staffs).—The annual concert of the Male-Voice Glee Union, now in its twenty-second season, took place on February 1. Mr. S. E. Lovatt conducted the choir in Hegar's *Walpurga* and a selection of part-songs.

OXFORD.—Under the auspices of the Ladies' Musical Society a lecture was given on January 26 by Mr. B. C. Allchin on 'Musical Appreciation.'—On the same date M. Pouishnov (pianoforte), M. Bratza (violin), and Mr. Eric Marshall (vocalist) gave a 'celebrity' concert.—The Elizabethan Singers gave a programme on January 29 arranged on chronological lines, and including *All creatures now* (Benet), *In the merry spring* (Ravenscroft), *With sighs, sweet rose*, for male voices (Callcott), *Since thou, O fondest and true* (Parry), *The Blue Bird* (Stanford), and some carols by Holst.—Miss Irene Scharrer gave a pianoforte recital on January 31 in the Assembly Room.

PETERBOROUGH.—A very successful concert was given at the Assembly Rooms on February 8 by pupils of Miss Emily Trigger. The works chosen were chiefly modern, including

Albeniz, Debussy, Arnold Bax, &c., and the performers generally bore themselves with credit. Madame Adelaide Lambe sang some groups of modern songs.

PORTSMOUTH.—On January 18 the Philharmonic Choral Society, with orchestra, performed Vaughan Williams's *The Wassail Song* and Holst's arrangement of *A Festival Chime*. With Mr. Arnold Trowell as solo 'cellist, Saint-Saëns's Concerto in A minor was played. Mr. Hugh Barry conducted.—At the Town Hall concert on February 3 the *Emperor* Concerto was played by Mr. Reginald Renison and the Royal Marine Artillery Orchestra, under Lieut. R. P. O'Donnell. Mr. Renison is a youthful pianist from Southampton. The orchestra also played Tchaikovsky's *Pathetic* Symphony.—A new choral organization has been formed under the name of Pembroke County Male Choir, with a membership of forty Welshmen. Mr. W. J. Thomas is the conductor, and on February 9 they gave a first concert.—On February 10 the Choral Society, conducted by Mr. W. T. Sayer, a comparatively new combination, sang choruses and part-songs at a Municipal Concert.

RICHMOND (Yorks).—On February 12, Richmondshire Choral Society performed Brahms's *Song of Destiny*, Stanford's *Phaulraig Crohoore*, and Parry's *Jerusalem*. Mr. Arthur Fountain conducted.

ROCHESTER.—The Choral Society sang Brahms's *Songs of Love* on January 24, with Mr. William Higley as soloist. The other pieces were Francis Pilkington's *Rest, sweet nymphs*, Gibbons's *The Silver Swan*, and Stanford's *The Blue Bird*. The English Trio played string music by Brahms and Schubert.

SCARBOROUGH.—The second concert of the season given by the Musical Society took place at the Arcadia on February 12. The choir sang *Sir Patrick Spens* (R. L. de Pearsall), Ireland's *Cradle Song*, 'Death, I do not fear thee' (from Bach's *Jesu, Priceless Treasure*), and Parry's *My delight and thy delight*. The ladies sang Brahms's *The death of Tennyson*, and the men the 'Choral Hymn' from Holst's *Rig Veda*. Mr. A. C. Keeton conducted.

SHIREHAMPTON.—The Choral Society, conducted by Mr. Napier Miles, sang the choral song from Parry's *The Lotus-Eaters* on January 24 (with Madame le Mar as principal), and parts of Bach's *Sing ye to the Lord*. Miss Marie Hall played violin music, and Mr. Gilbert J. Bailey sang some new songs by Napier Miles.

SIDMOUTH.—The annual series of chamber concerts arranged by an enterprising committee closed on February 8, when the Eyre Trio (Miss Ruth Eyre, Miss Phyllis Eyre, and Miss Margery Eyre) gave a programme of vocal and pianoforte trio music. The vocal pieces included *O sweet pleasure* (Jean de la Boche), *I've been roaming* (Horn), three pieces by Weelkes, two Swedish songs (*Cradle Song* and *How splendid is crystal*), *A measure to pleasure your leisure* (Battista Martini), and three pieces composed by Dr. Ernest Walker and dedicated to the Eyre Trio—*Hark, hark the lark*, *Song of Proserpine*, and *Say, dainty dames*. The instrumental items included Eugène Goossens's *Five Impressions of a Holiday*, and a Sonata in G minor for pianoforte and 'cello, by Henry Eccles. Former concerts in the series have comprised a recital by Miss Jelly d'Aranyi (violin) and a recital by Mr. Ivor James ('cello) and Mrs. F. Newton Trier (singer). Unfortunately the season has closed with a serious deficit.

WOLVERTON.—On February 7 the Wolverton and District Choral Society sang *The Creation* at the Picture Palace, Wolverton, to a large and appreciative audience. The soloists were Miss Dorothy Greene, Mr. Frank Webster, and Mr. Howard Fry. Mr. C. Kenneth Garratt conducted.

Melbourne Philharmonic Society gave *King Olaf* at its autumn concert, Mr. W. F. G. Steele conducting, and the Melbourne Symphony Orchestra assisting. Miss Ella Nicol, Mr. Gregor Wood, and Mr. Henry Thomas were the soloists.

MUSIC IN IRELAND

The Catterall String Quartet gave a delightful recital under the auspices of the Royal Dublin Society at the Theatre Royal, Dublin, on January 15. Although a varied programme was given, Beethoven's Quartet No. 1 seemed to please best. Special praise must be given to the player of the viola—a thankless instrument. A repeat visit was made by the same combination on February 5.

The Pianoforte and Wind Quintet, with Mr. Hamilton Harty as conductor, charmed a large audience at the Royal Dublin Society recital on January 22, the chief items being Beethoven's Quintet and Brahms's Sonata in F.

Dr. Esposito and Mr. Clyde Twelvetees gave an enjoyable sonata recital at the Royal Dublin Society on January 29, the best items being the Mendelssohn and Rachmaninov Sonatas.

The Belfast Philharmonic Society's concert at Ulster Hall, on February 9, was a great success, the chief items being Bach's *God's time is the best* and Charles Wood's *A Dirge for Two Veterans*, under the baton of Mr. Godfrey Brown, with Mr. J. H. MacBratney as accompanist. Mr. Alfred Trowell was the 'cellist.

Musical Notes from Abroad

AMSTERDAM

Dr. Muck, who again fills the place of Mengelberg, has so far abstained from introducing novelties, his first concert consisting exclusively of works by Beethoven, who in the first half of the season had been singularly neglected in the orchestral concerts. The scheme of his second concert brought works by Mozart, and Strauss's *Symphonia Domestica*, for which I am conscious of a growing indifference. At the subsequent concert Dr. Muck gave a splendid reading of Rimsky-Korsakov's *Scheherazade*, which, owing to its magnificent orchestral colouring, achieved by comparatively simple means, quite captured the audience. The enthusiasm of the public had immediately before been roused by Josef Pembaur's splendid performance in Liszt's second Pianoforte Concerto. The concert on this occasion was opened with Dr. Muck's fine reading of Weber's *Euryanthe* Overture. Bruckner's unfinished ninth Symphony, on the other hand, met with an extremely cool reception on February 8, when the occasion was saved by three works of Wagner.

One of the most prominent events was a performance on January 25 of *Tristan and Isolde*, also conducted by Dr. Muck. This was the first activity after many years of rest by the Wagner Society, which is now connected with the Concertgebouw. Although the performers of the leading parts were singers of high repute (mostly Germans), the orchestra, under the conductor's spirited leadership, carried off the palm of the evening.

In the way of oratorio—unfortunately the most neglected branch of music with us—we have had an excellent performance of *Saul*, which was presented by the Royal Oratorio Society under the able direction of M. Anton Tirie. The performance was in all respects conspicuous for true Handelian style, and fine work was done by the soloists (Mesdames Leonard and Lugar, and Messrs. van Tulder and Erhard), as well as by the orchestra and the admirably-trained chorus. We are looking forward to M. Tirie's cultivating the life-work of Handel on a larger scale than has been the case hitherto.

A series of concerts given by the National Ukrainian Chorus—a body comprising some twenty-four singers, of whom a number are endowed with truly magnificent voices—met with universal interest, which was indeed fully deserved.

Some of the most refined treats during the last few weeks were derived from chamber music concerts. The highest distinction attaches to the performance of the Rosé Quartet, of Vienna, which on January 20 played works by Haydn, Borodin, and Schubert. The Meredyll Pianoforte Quartet, of London, was engaged by the 'Kunstkring.' This combination appeared on three successive evenings

(February 6, 7, and 8), when the players strengthened the favourable impression which they succeeded in creating last year. Our own Amsterdam String Quartet proved to be in fine form on its first evening, January 17, when the scheme comprised works by Chausson, César Franck, and Gabriel Dupont. The Hague String Quartet is making big strides to becoming a very fine body of players. This was evident when, on January 26, they presented no less than four absolutely new works, *viz.*, a String Quartet by Jan Ingenhoven; *Petite Suite Arménienne*, by Diran Alexanian, a quaint but not unattractive composition; *Sérénade tendre* (a very characteristic work), by Joseph Jongen; and a String Quartet by Gabriel Chaumette, a pupil of Debussy's, which pupilage, however, did not prevent the work from being a failure. The climax was the appearance of the famous Capet Quartet, of Paris, which gave a Beethoven evening on February 10.

Our National Opera Company may indeed be compared with the fabled Phoenix. When, in November last, the concern collapsed in such a way that not even the greatest optimist dared to forecast anything like its resurrection, an appeal was made to M. Koopman, the former director, who in 1916 had laid the foundations of the Company and successfully steered the ship through the difficulties of the succeeding three years. When he resigned in 1919 a resolution was arrived at in an unpropitious hour to transplant the Company to The Hague. Since that date nothing but misadventure had befallen the undertaking. M. Koopman devoted a few weeks to reorganizing the scheme thoroughly. He came to the conclusion that nothing would save the wreck but the engagement of foreign artists on a large scale, seeing that the Dutch public places no confidence in its fellow-countrymen as opera singers. Artists of almost all nationalities have appeared since then, and the bills continually announce new names. It makes no difference whether these are French, Belgian, German, Russian, or Italian so long as they succeed in entrancing the audience. Prices of admission, too, have been considerably modified. The main thing striven for is to bring opera within reach of all social classes. The enterprise is now remunerative, and the performances wheresoever given are crammed night after night. To persist in calling the Company the National Opera under the prevalent circumstances is, of course, preposterous. But, after all, 'what's in a name?'

W. HARMANS.

NEW YORK

As our own orchestras, with the regular visits of the Bostonians and the Philadelphians, provide an average of about ten orchestral concerts a week, it might be thought that that would be as much as New York would be able to digest. On the contrary, however, for the Cleveland Orchestra has just given us one of the most interesting concerts of the season both as regards programme matter and its execution. Nikolai Sokoloff made his début in America as a violinist in the fall of 1914, but not much was heard of him until he founded the Cleveland Orchestra and became its conductor. Proof of his ability is afforded in the marked improvement in ensemble shown by his players from year to year. Such beauty of tone, such vitalising energy, to say nothing of the perfection of mere technique, as these Cleveland men displayed, should make some of our older organizations sit up and take notice. The Cleveland Orchestra played Loeffler's dramatic poem *La Mort de Tintagiles*, which introduces solos on that obsolete instrument the viole d'amour. This poem was first performed by the Boston Symphony Society twenty-five years ago, when Loeffler was himself a member of the Orchestra, sitting at the first desk of the first violins with Franz Kneisel. The Symphony was Rachmaninov's second.

The American composer cannot complain of neglect this season. A Symphony by Daniel Gregory Mason and another by Frederick H. Converse, have both been played lately by the Philharmonic Society. Sound, healthy, and conservative, these compositions, though not really boresome, yet revealed no marked inspiration. From the intellectual standpoint one found in them good ideas well developed, but there was nothing in either work to arouse emotion or

to incite vigorous applause. At a more recent concert a *Negro Rhapsody*, by Rubin Goldmark, was played. Goldmark has long been recognised as one of the best of American composers, and it is a pleasure to record that each work that comes from his pen seems to be more interesting, better done, and to win more approbation than its predecessor. The Rhapsody is written on seven themes either of negro origin or negro character, one of which was found years ago by Goldmark in a magazine, quoted there as a melody sung by Tennessee negroes while working on the river. All the themes are clearly presented, and are richly developed in the manner of a master musician.

During the interim between Stransky's mid-winter departure as conductor of the Philharmonic Orchestra and Mengelberg's arrival, Henry Hadley conducted a few Philharmonic concerts, and he also remembered the American composer, presenting among other examples some short numbers by Henry Gilbert, written for the Pilgrim Tercentenary Pageant at Plymouth, Mass., in 1921. The *French and Indian Pantomime* and the *Indian Dance* are good concert pieces without the adjunct of the pageant, though doubtless that increased their interest. Gilbert always has something to say, and says it in a clear and straightforward manner that delights the listener whose ear in these days is wearied with so much that is superfluous and intangible.

The delightful concerts of the 'Friends of Music' call for notice before their season is finished. Bodanzky has already given us afternoons devoted respectively to Bach, Brahms, and Beethoven, and the latest concert was of a more cosmopolitan character, the familiar composers represented being Verdi, Berlioz, Beethoven, and Mahler, with Sigrid Onegin and Bronislaw Huberman as soloists. The novelty was a *Suite de Concert* for violin and orchestra by Sergius Tanéïev, whose works are little known and seldom heard in America. It proved to be a good, sound, and interesting composition, well worth a second hearing, and was admirably played by soloists and orchestra.

Amid the commonplace repetitions that go on at the Metropolitan Opera House the reappearance of *Così fan Tutte* (so exquisitely produced last season) is an item of importance. *Tannhäuser* was the fifth Wagner opera to be revived since the War. *Parsifal*, *Tristan*, *Lohengrin*, and *Die Walküre* preceded it.

M. H. FLINT.

ROME

A new gramophone invention, the work of a humble State-employee, Signor Magnifico, was recently exhibited to the members of the Italian Press Association by its inventor. The fact of its being endorsed by this body is a guarantee of its value, for only rarely does the Association lend its name to new inventions. The Magnifico instrument claims to have solved the difficulties of length of performance and maintenance of pitch. As all gramophone users know, the ordinary record, of about thirty centimetres diameter, lasts between three-and-a-half and four-and-a-half minutes, and does not sustain a constant tone, which varies with the speed of the machine. The new machine, it is said, produces the true pitch at whatever speed it is run, which permits the observance of important time modifications. The ordinary thirty centimetre record, incised on the Magnifico plan, lasts about nine minutes, whilst the normal Magnifico record, sixty centimetres diameter, will absorb nearly thirty minutes. The teaching value of the invention is evident. The performance before the members of the Press Association proved that the claims of Signor Magnifico for his invention are fully justified by the results.

The Amici della Musica has given three very important concerts this month. The first, devoted to ancient and modern Italian music, contained in its programme a *Sonata senza tempi* for violoncello and pianoforte and three descriptive pieces, *Musiche per pianoforte*, of Aldo Cantarini, a new song, *L'Offerta*, with accompaniment for pianoforte and violoncello by Domenico Alaleona, and five exceptionally delicate *Japanese Songs* by Setaccioli. The works of Alaleona and of Setaccioli gained a well-merited success. The other two programmes of the Amici comprised Beethoven's five Sonatas for violoncello and pianoforte.

The president of the Society, Eugene Albini, was the interpreter. He is also the author of an excellent brochure, *Beethoven and his five Violoncello Sonatas*, which has just been published by Bocca.

The Philharmonic Academy has had a distinguished visitor in the person of the pianist, Jan Smeterling, who gave two concerts, with conventional programmes. The well-known Rosé Quartet was also to have been heard at the Philharmonic this month, but having been held up at the frontier the players were unable to fulfil their engagement, and their place was taken by two Italo-American artists, Bernice de Pasquali, a soprano who studied at New York with Dvorák, and Remo Bolognini, a violinist who studied at Buenos Ayres with the Bolognese Ercole Galvani. Each revealed attainments of an exceptionally high order.

An American lady violinist, Amy Neill, has also given a concert at the Philharmonic, in which, besides compositions of Lalo, Tartini, Mozart, and Sinigaglia, she played the new Sonata in three movements of Leo Sowerby and the *Sospiro* of Howard Hanson, both of whom are at present living at Rome and are well known and appreciated by the Italian musical world.

At the Sala Bach we have had several important and interesting concerts, amongst them being a performance of Mozart's Quartet No. 1, Schumann's Trio, Op. 80, and Brahms's Quintet, Op. 34, by the Roman Quartet, a combination associated with the Sala Bach. During an organ recital by M. E. Bossi, in the same hall, a plastic representation of Schubert's *Ave Maria* was announced, and interpreted in rhythmic movement by the Signorine Castellucci. A blind pianist, Gigi Tedesco, gave a concert with Beethoven's *Moonlight Sonata*, the *Prelude, Choral, and Fugue* of Franck, and Liszt's sixth *Hungarian Rhapsody*; and to close the list, the Sala Bach announces a celebrity in the person of the pianist Edwin Fischer.

Two German masters, Oskar Fried and Hermann Scherchen, have been visitors at the Augusteum this month. Fried directed Beethoven's Fifth, the *Fantastique* of Berlioz, Strauss's *Till Eulenspiegel*, and the *Spanish Rhapsody* of Ravel. Scherchen directed the *Pastoral*, and a new suite, *In the Kingdom of Pan*, by Gräner. At the moment of writing the Moravian Masters are visiting Rome, and have gained good success with their choral singing.

LEONARD PEYTON.

TORONTO

In the playing of the New York Symphony Orchestra a change was noticeable from last year. There is a deeper note of sincerity, with correspondingly less of the grandiose, in the results now obtained by Walter Damrosch. Glazounov's beautiful fifth Symphony in B flat, Respighi's symphonic poem, *Fontane di Roma*, and the Liszt first Hungarian Rhapsody, were given with quite unusual grip of detail.

The New Year week was one of opera. *Butterfly*, *Carmen*, *Cavalleria Rusticana*, *La Bohème*, and *Il Trovatore*, as presented by the San Carlo Company, were of undoubted interest, except in regard to the chorus work, which has always been a weak point with this organization. But it is a great pity an opportunity was not given for hearing at least one new opera, which could easily have been presented with a cast including the Japanese soprano, Tamaki Miura, Anna Fittiu, Marie Rappold, Anita Klinovi, Boscacci, Mario Valle, Stella de Mette, William Green, Sofia Charlebois, Manuel Salazar, Richard Bonelli, and Amador Famadas.

Two of the Toronto Chamber Music Society concerts were held in Hart House Theatre with a very marked increase of interest. The Toronto Academy String Quartet played the Grieg Quartet in G minor, Op. 27, Glazounov's *Interludium*, d'Osten-Sacken's *Berceuse russe*, Sokolov's *Scherzo*, and the Mozart Quintet in A major for clarinet and strings. The Hambourg Concert Society's programme was distinctly attractive, containing Beethoven's Quartet in C minor, Op. 18, No. 4, Vivaldi's Violoncello Sonata in F major, and the Brahms Trio in C minor, Op. 101.

The following artists have been heard in recital: Isa Kremer in Russian, rench, and Jewish ballads; Ernest Hutcheson in a Schumann programme, Dmitry

Dobkin (Russian tenor), Madame Grace-Smith in a costume-study of Chopin, Colin McPhee in works by Scriabin, and Mrs. Harry Hodgetts (soprano).

Chamber music is gaining a distinct hold upon the general public here this season, Massey Hall drawing over three thousand people in one week to hear the London String Quartet and the Hambourg Concert Society. The English body came for the first time under the auspices of the Toronto Chamber Music Society. Although the absence of Mr. James Levey, who has unhappily contracted typhoid fever, disturbed the remarkable ensemble for which this Quartet is so justly renowned, yet Mr. Arthur Beckwith managed in a few days to absorb a great deal of the Quartet's power of conception, and at the same time imparted an individualism which on the whole is distinctly worthy of the unique reputation these players hold. The programme, perhaps the most intellectual ever presented to a large audience at Toronto, included the Mozart B flat Quartet, No. 15 (Peters); a very beautiful, distinctive, and thoroughly interesting work by J. B. McEwen, the *Biscay* Quartet in A; and the Beethoven C major, Op. 59, No. 3. Never—with, perhaps, the one exception of Mr. H. Waldo Warner's *Pixie Ring*, played last year—has a new work produced a more profound impression upon one of our keenest musical audiences than did the *Biscay* Quartet.

The Hambourg Concert Society opened its twelfth season with the colourful Glazounov *Noveletten*, Op. 15, and Rachmaninov's *Trio Elégiaque*, Op. 9, an inspired composition marked, however, with the Russian's rather indefinite method of development. Eustache Horodyski, the new Hambourg Conservatory pianist, gave a masterly reading of the Chopin B minor Sonata, Op. 58. A pupil of Petri, Busoni's successor at Berlin, Horodyski is one of the finest of the younger school to be heard in this city.

Miss Geraldine Farrar, of the Metropolitan Opera, was heard and seen last week in Massey Hall. This artist created a welcome diversity of opinion (for the box-office) both before and after her recital. Her pro-German tendencies during the War produced an outcry, which most of the critics used as a weapon to condemn her vocalism. Her programme was good, her voice of beautiful quality, and her interpretation splendid.

The series of choral concerts began on January 25 with the National Chorus under Dr. Albert Ham. A number of light but pleasing works, with Pablo Casals as assisting artist, attracted a large audience. We were grateful for the opportunity for hearing such a finished musician as Casals. The chorus sang extremely well, tone, intonation, and balance being alike praiseworthy.

H. C. F.

VIENNA

Of all European musical centres, ours is probably most urgently in need of the moral support offered by the International Society for New Music, the representatives of which have recently held their first annual meeting in London. This important organization is virtually the outcome of the Salzburg Festival of International Chamber Music inaugurated last summer by a handful of Viennese modernists, and it is therefore all the more deplorable that the Vienna group of the Society alone has so far remained inactive this season. More than ever our young composers are addicted to the proverbially Austrian habit of particularism, to cliques and petty jealousies, and to an egotism which in this case almost jeopardises the very existence of the Society's Vienna centre. Yet assuredly this must be actively maintained at any cost, even as an antidote to local reactionaries who are working more energetically than ever in their opposition to modernism. After a short period of progress last season, conservatism is once more triumphant in Austrian musical life. A lowering of the general musical taste is clearly prevalent, and it is being sponsored, rather than resisted, by our leading conductors. Aside from a limited number of musical connoisseurs, the public appreciation of modern music has hardly penetrated beyond the works of Strauss, Korngold, or Puccini, whose supremacy in our concert-halls and opera houses is unchallenged. The indifferent attitude exhibited by our

leading musical organizations towards really modern and novel composers may heretofore have seemed more sluggishness; in the light of recent events it points to an organized opposition. The Philharmonic Orchestra, our foremost orchestral body, has actually attempted to announce Korngold's well-worn suite *Much Ado about Nothing* as a novelty, and, apart from Frederick Delius's fine *Dance Rhapsody* and Stravinsky's *Fireworks*, has so far offered, as the only real novelty of its series, the old *Variations on a Theme of Reizenauer*, for which the Philharmonic conductor, Felix Weingartner, had provided a new and tasteful orchestral setting. The record of the Tonkünstler Orchestra and the Gesellschaft der Musikfreunde Choir, both directed by Wilhelm Furtwängler, is still more meagre, their programmes consisting solely of classic symphonies and Handel oratorios, but offering, as an 'innovation,' the rarely-heard *History of the Life and Death of our Saviour*, by Heinrich Schütz, the interest of which is of a purely historical order. The important musical societies of Vienna completely ignore such men as Berg, Webern, Wellesz, Pisk, Horwitz, or even Schönberg, and others of our modernists, who feel justly incensed at such overt reverence for the great classics, practised, however, to the complete exclusion of contemporary composers.

NEW WORKS

A few concerts constituted a pleasant exception from the rule. Bruno Walter, the Munich conductor—formerly of Vienna, where he is greatly revered—introduced, on the eve of his departure for the United States, one of the most important novelties in the eagerly anticipated *Requiem* by Walter Braunfels. In its severe simplicity this work marks an interesting effort at carrying new and modern tendencies into ecclesiastical music, and its earnestness and loftiness of purpose command respect. Conductor Leopold Reinwein (very unjustly removed from the Staatsoper some time ago) achieved a remarkable feat by conducting from memory, among other difficult works, the ravishly rich *Poème de l'Extase* of Scriabin, and Bernhard Tittel, who is giving a widely attended series of orchestral concerts at popular prices, added to his credit a good performance of Ottorino Respighi's *Fontane di Roma*, with its dazzling wealth of orchestral colour. Another new work by Respighi, the *Concerto Gregoriano*, gave special interest to the programme of Rudolph Polk, a fine American violinist. This Concerto, constituting a unique and happy mixture of hymn elements and strikingly modern dance rhythms, is excellently scored and, above all, is an extremely grateful vehicle for the art of the soloist. A new Violin Sonata by Dirk Schäfer, the Dutch pianist, rather unevenly played by Henriette Dubois-Ruinen, from Amsterdam, with the support of Paul Weingarten, at the pianoforte, was in fact 'new' rather than 'novel.' It is couched in a musical idiom strangely reminiscent of Schäfer's pianoforte playing, and is always artistic without ever displaying a forcible personality. We have heard a new *Phantastischer Reigen*, by Julius Weismann, which the Rosé Quartet included in its programme, and a Pianoforte Concerto by the same composer, who himself played the solo part. Little may be said in favour of a Violin Sonata (MS.) by Serge Bortkiewicz, which the Russian composer presented, for the first time anywhere, in conjunction with Frank Smit, a Czech violinist. The Sonata, and even more so the pianoforte compositions by Bortkiewicz, excellently played by himself, were little more than agreeable drawing-room music. A new String Quartet by Ernst Toch, a Frankfurt composer, gave occasion for a veritable riot on the part of some Pan-German youths, who objected to the work not on artistic but on purely racial grounds, thus depriving the audience from hearing music which, though somewhat eclectic in style, still gave evidence of undoubted talent. The hearts of the Pan-Germans were cheered, however, by a choral concert of the Schubertbund which afforded Vienna the first opportunity for hearing two romantic *Deutsche Gesänge* by Hans Pfitzner, and a *Bardengesang* by Richard Strauss. The last-named piece, written for a national occasion in 1917, and based on somewhat barbaric words by Klopstock, is of questionable value, its effectiveness being due chiefly to the

huge choral apparatus. The same is true of Wagner's seldom-played *Festival March*, which is replete with self-plagiarisms, and Beethoven's symphonic tone-painting, *Wellington's Victory*, or *The Battle of Vittoria*, which must be counted among the master's weakest and justly-neglected inspirations. These pieces were heard at a big festival concert conducted, most awkwardly, by Wilhelm Kienzl, and the programme opened with what was virtually the *première* of a beautiful Concerto for four pianofortes and stringed orchestra, by Bach.

CONDUCTORS AND SOLOISTS

Paul von Klenau, the Danish composer-conductor, was responsible for a beautiful performance of Gluck's *Orpheus*. It was a supreme artistic achievement, and far superior to many performances at our luxurious Staatsoper, where Gluck's work has been absent from the repertoire for decades.

Our visiting artists have included d'Albert; the American, Rudolph Reuter; Brailovsky; Jeffrey Reynolds, an Anglo-American; Kathleen McQuitty, from London, in a somewhat innocent Pianoforte Suite entitled *The Rising Moon*, by Colin Taylor, and a *Scherzo and Intermezzo* by Marmaduke Barton; two English violinists—Miss Editha Braham and Victor Olof, a pupil of Prof. Ronay, the last named being favourably heard in Elgar's Concerto; Henri Marteau, whose recent Munich recital was frustrated by heated chauvinists; Arnold Rosé, with a sonata evening, Bruno Walter being at the pianoforte; Meta Reidel, from Amsterdam, in an evening of Mahler songs; Richard Mayr and Richard Tauber, from the Staatsoper, in song recitals.

THE VOLKSOPER

The crisis at the Volksoper has been definitely settled, and Weingartner remains the victor over his former co-director, Gruder Guntram, who has severed his connection with the house. Guntram's departure means the definite abandonment of the Volksoper's English tour. Weingartner has not changed his intention, however, of producing Josef Holbrooke's opera *The Children of Don*, which will shortly take place. For the moment the financial situation of the theatre is such as to point to a complete breakdown in the near future.

THE STAATSOPER

At the Staatsoper an even more critical situation has arisen, due to the announced intention of the Philharmonic Orchestra again to tour South America this spring. The authorities have so far withheld their approval, but the Orchestra refuses to relinquish its intention, in spite of all objections of the Government or the public. For diplomatic reasons the organizers have extended an invitation to the directors of the Staatsoper, Messrs. Strauss and Schalk, to accompany the Orchestra to South America, an offer which Schalk declined as incompatible with his directoral duties. Strauss, on the other hand, readily accepted the offer, which implies his tacit consent to an undertaking which is a flagrant offence against the discipline of the Staatsoper. Weingartner, the regular conductor of the Philharmonic symphony series, has protested against the participation in the tour of a 'guest' conductor, and has announced his retirement from the conductor's post. It is rumoured that Strauss will next season fill the place thus left vacant, in addition to taking charge of a Master class at the State Conservatory of Music. Thus will he combine in his hands practically all the important musical functions in the musical world of Vienna. The South American tour of Strauss and the Philharmonic Orchestra, besides leaving the Staatsoper without its director and orchestra for a goodly portion of the season, also upsets all plans of the Salzburg Festival Association (of which Strauss is the president), since the Philharmonic Orchestra had been announced as one of the chief attractions for this summer's Festival.

The far-reaching difficulties arising from the proposed tour of the Philharmonic Orchestra will, in all probability, precipitate the crisis of the Staatsoper. The deficit—it has now reached the sum of £80,000 annually—is almost

double as high as in pre-war times, owing to the small receipts and the reckless management. The Government is now inquiring into the affairs of the institution, and, according to some reports, is considering the complete abandonment of a theatre whose record is little more than one of financial loss, and the acceptance of the offer of a syndicate to make the institution a private theatre. Another plan mooted is to close the house temporarily, and to send the company on tour to foreign countries, the deficit of the Vienna season to be defrayed by the anticipated profits. Already the management has received invitations from the Scandinavian countries, and a movement is on foot, sponsored by Baron Franckenstein, the Austrian Ambassador to the British Court, to inaugurate a London season of the Staatsoper in the near future.

PAUL BECHERT.

GERMANY

THE LONDON SYMPHONY

Ralph Vaughan Williams's *London Symphony*, already favourably known in America as well as in England, has recently had its first German performance by the Berlin Philharmonic under the baton of Ignatz Waghalter. This is the second time since the war that an important English composition has made an appearance in Germany. The impression produced by it was favourable, and should encourage other British composers to present themselves before a German public. It was not easy for the majority of the audience to appreciate the masterly style of combining impressionistic with vocal elements, and to understand the true London character of this Symphony, especially so since one of the popular tunes employed in it seemed to be identically the same as a German melody of acknowledged vulgarity.

BÉLA BARTÓK AT BERLIN

The Melos Society (founded by Hermann Scherchen, recently elected in London as a member of the jury of the International Society), one of the great promoters of modern music at Berlin, invited Béla Bartók, the Hungarian composer, and the Waldbaur Quartet to come to this city for a series of concerts comprising Bartók's complete chamber music works, which are undoubtedly the most important branch of his creative work.

Bartók himself is already too well-known in England to need any further introduction. That he is only one-sided in his art; that he lacks all sweetness of sound; in short, that he is all but a meridional musician, is evident. But none can deny the convincing austerity and ever new solidity of his work, always bearing a stamp of its own. The limits of his musical capacity are the very limits of his human nature. The absence of sunshine in his art may lead his imagination to regions where no mortal will be able to follow him. This is shown by his second Sonata for violin and pianoforte, which, even though accompanied by the pianist-composer himself, could not impress all hearers with its value. More telling is the effect produced by the popular songs and dances, which receive a strange light by reason of a tendency to atonality peculiar in his music.

ADOLF WEISSMANN.

[We regret that our Berlin correspondent's matter arrived too late for insertion in full, and in its proper place.—EDITOR.]

Obituary

We regret to record the following deaths :

GIACOMO OREFICE, at Milan, on December 22, in whom Italy has lost one of her foremost musicians. Born at Vicenza, in 1865, Orefice studied at Bologna under Mancinelli, and at twenty published his first work, *L'Oasi*. Ten years later he won the Baruzzi prize at Bologna with *Il Gladiatore*, and in 1901 wrote an opera, *Chopin*, on themes of the Polish author. His chief work, *Mosé*, was written twenty years ago. Besides his works for the theatre, Orefice composed numerous symphonic and chamber compositions.

As a teacher he created a 'school' in the Verdi Conservatory at Milan, and was also well-known as the musical critic of the *Secolo*. Orefice was an artist with whom many had to differ as regards technique, expression, and even intrinsic values, but who none the less was a scholar, and a fearless apostle of what he believed to be good and true in music.

(It may not inappropriately be pointed out that Orefice is not to be confounded with Signor Refice, a living and foremost Italian musician, who is maestro of the Libreria basilica at Rome, and to whom rumour points as the successor of Dom. Perosi at the Sistine.)

PATRICK JOSEPH GRIFFITH, at Cahra Road, Dublin, in his sixty-third year, on January 27. Born at Kilsheelan, Co. Waterford, in 1860, he was a resident of Dublin since 1874. During forty years he was a noted violinist, excelling in chamber music, and as a professor he was in great request. During a quarter of a century he was the reliable leader of the orchestra of the old Dublin Musical Society. He was also the secretary of the Charitable Musical Society, or the Irish Musical Fund, founded in 1787, and incorporated by Act of Parliament in 1794, and which is still flourishing—after a hundred and thirty-six years.

ARTHUR HUGH MELVIN PEAT, priest-organist and choirmaster of St. Peter's, Clapham, from October, 1913, till January last. He was born on November 9, 1887, and very early took up the study of the organ. In addition to being a skilful soloist, he was one of the very best of plainsong accompanists, and a successful choir trainer.

In our obituary for February we stated that the late OSCAR STREET played the oboe. This was a slip; he was a clarinetist.

Miscellaneous

THE GRESHAM LECTURES

The lectures for this term were given by Prof. Sir Frederick Bridge on February 13-16. The Byrd Tercentenary was the subject of the first, the illustrations comprising four of the Motets recently edited by the lecturer, some Madrigals, and the beautiful Variations for clavier on *O mistress mine*, from the Fitzwilliam Virginal Book. The Tercentenary of Weelkes was the subject of the second lecture. The most popular of the illustrations was the delightful 'Humorous Fancy of the Cries of London.' The third lecture was on Locke's opera *Psyche*, a work of great dramatic interest. For the fourth lecture the subject was 'The Development of the Violin Solo,' with illustrations played by Mr. Jeffrey Pulver.

The Oxford Bach Choir and the Cambridge University Musical Society, with their orchestras, join forces at the Royal Albert Hall on March 14, at 3.0, in a programme consisting of Beethoven's Mass in D, Vaughan Williams's *Towards the Unknown Region*, Parry's *English Suite*, and Cyril Rootham's *Brown Earth*. The conductors are Sir Hugh Allen, Dr. Cyril Rootham, and Mr. Maurice Besly.

A concert performance of *Parsifal* will be given at Goldsmiths' College, New Cross, on March 24, at 7.30, by the South London Philharmonic Society. By way of preparation of the listeners, Mr. William Kerridge, the conductor, is lecturing on the opera at Deptford Town Hall on March 15, and at Greenwich Central Library on March 21.

Elgar's *King Olaf* and Parry's *Blest Pair of Sirens* will be performed at the People's Palace, Mile End Road, on March 3, at 7.30, by the People's Palace Choral and Orchestral Societies, three hundred strong. The soloists are Miss Dorothy Robson, Mr. John Adams, and Mr. Howard Fry, and the conductor Mr. Frank Idle.

Dulwich Music Club, an organization under the new Federation of Music Clubs, gave its first concert on February 5, with Miss Jelly d'Aranyi and Mrs. Ethel Hobday as artists. A season of four concerts has been arranged.

The Golden Legend was performed at the Wesleyan Central Hall, Plumstead, on February 3, by a chorus and orchestra under the direction of Mr. W. Wilson.

Music at Kingston-on-Thames has recently included a three-day Beethoven Festival by the Kingston String Quartet; *St. Paul*, by St. Luke's Choral Society, conducted by Mr. Alexander Griffin; and *Hiawatha*, by the Kingston, Surbiton, and District Musical Society, which Mr. Ronald Dussek conducts.

Bromley Choral Society, conducted by Mr. Frederic Fertil, gave unaccompanied music on January 30. This included Elgar's *Go, song of mine* and *Weary wind of the West*, and examples of Ford, Morley, and Byrd.

DURING THE LAST MONTH.

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SCHOOL MUSIC REVIEW, No. 369, contains the following music in both notations. — "Violets." Unison Song. By GEORGE RATHBONE. 2d.

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CANDLYN, T. F. H.—"Ride on! ride on! in majesty." Anthem. 15 cents (8d.).

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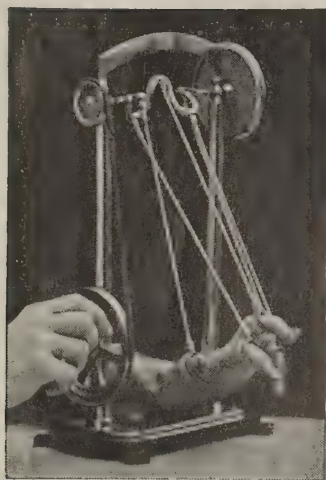
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The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1923

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THE MUSICAL TIMES

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NEW LIGHT ON SOME MASTERPIECES

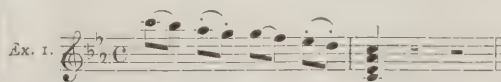
By MORITZ ROSENTHAL

Who is musical? Public opinion, the importance of which Meilhac, Halévy, and Offenbach in their *Orphée aux enfers* so humorously and yet convincingly demonstrated, knows little beyond two categories of 'musical musicians' (if the expression be permitted): (1) All composers, particularly those who have worked in erudite and elaborate forms, and if possible with the great pomp of chorus and orchestra; (2) Those performers, professional and amateur, who are able to render a *cantilena* with feeling. (If this feeling is further aided by means of physical expression, such as gestures and fascinating pantomime, all the better.)

It is superfluous to dilate on the first category. But as concerns the second, expressive delivery of a *cantilène* is the chief, yet not the only demand made on the musicality of the performer. The melody is the heart of the work, but it is not the work itself. And we are justified in demanding that performers shall understand form, construction of periods, rise and fall in modulation, the delicacy and complexity of the musical texture, the seductive charms of harmony, and, finally, the most secret relations between motifs and themes, and the phrasing proceeding therefrom.

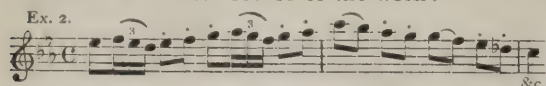
The increasing complexity of musical master-works has called into the field a host of commentators, especially since Beethoven's day. The poetic literary interpretations of Beethoven's music by such men as Robert Schumann, E. T. A. Hoffmann, and (*si parva licet componere magnis*) Wilhelm v. Lenz, Marx, and some others, are well-known, while Bülow, Klindworth, and Riemann have gained the gratitude of the musical world by their excellent editions of Beethoven's and Chopin's compositions. And yet even these distinguished musicians have overlooked thematic relations and musical subtleties, the recognition of which must increase admiration for the composer and understanding of the work. I give below a number of such passages (which I could increase at will) drawn from the most familiar works of our great masters, and I begin by assigning the place of honour to Beethoven, with his Pianoforte Concerto in E flat major, the so-called *Emperor* Concerto.

(1) After the E flat triad of the orchestra the pianoforte enters with a *cadenza*-like introduction of about one and a half pages, which is apparently brilliant rather than thematically important. But if we contemplate it more closely we see a blossoming island emerge from the flood of trills, arpeggios, and scales; it is the passage which Beethoven himself marked *espressivo*:



We can easily recognise therein the *conclusion*

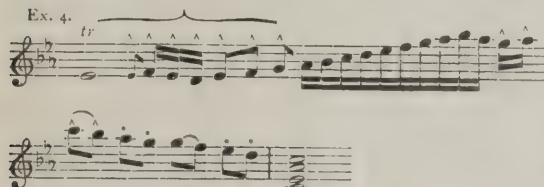
of the main theme in the form in which we encounter it in later course of the work:



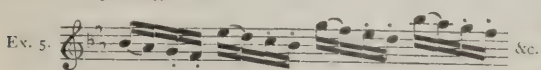
But where in the *cadenza* is to be found the *beginning* of the first bar of Ex. 2? Can we imagine that Beethoven contented himself with the final bar, which represents only a fragment, a mere torso, a statue without a head? (We know that pianists are satisfied with this, because the *Emperor* is the one Concerto they all play.) And yet the beginning of this theme can also be found, if we but know where to look for it. It is hidden in the concluding notes of the trill in connection with the following first notes of the passage:



If the rhythm is taken more freely (such license was frequent with the classics in the *cadenza*-like passages) the latent theme comes to light. Therefore:

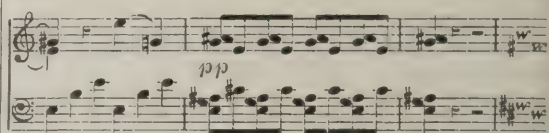
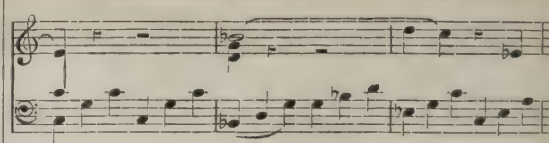
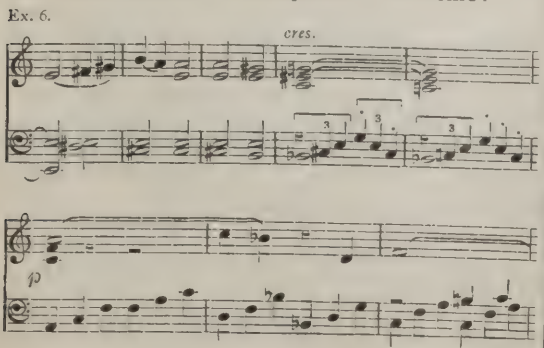


But this passage also:

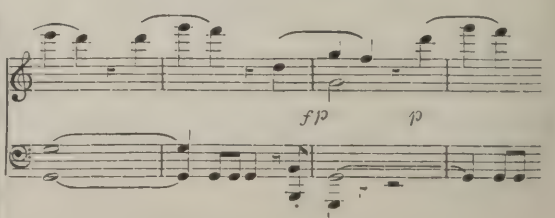
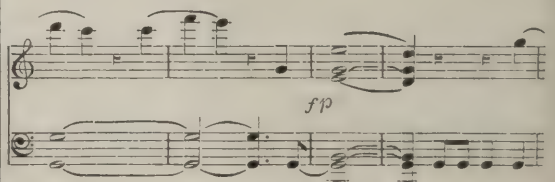
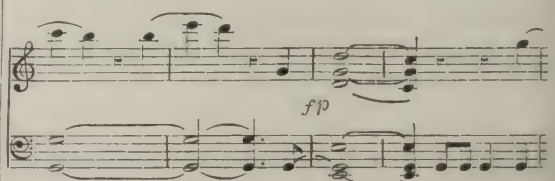
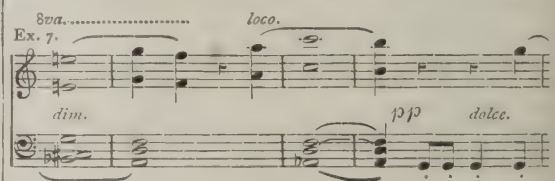


proceeded from the same supplementary part of the theme (by change of the eighths into sixteenths), a point that must be made clear to the hearer by a slower beginning, the *tempo* increasing later.

(2) Let us turn to a second example, the glorious *Leonore* No. 3. First, we must note specially that the exalted theme which begins in E major modulates to F major, then to G minor while still developing, and finally returns to E major by way of the subdominant and dominant (A minor and B major). In classical music this is probably the first instance of such a far-reaching, daring modulation within the compass of the theme:



(3) In the same Overture the beginning of the *Presto* is usually whirled off as *Prestissimo* and unaccented, with a view only to dynamic and elementary effect, an effect assured by Beethoven himself by the successive introduction of more and more stringed instruments. But it is now put in quite a new and different light by the preceding thirty-two bars (particularly the first twenty-four). A reminiscence of the motif of the great E major theme (above mentioned) is here developed with genuine Beethoven pertinacity (this time already in the chief fundamental key of C major). Compare:



After a further eight bars the *Presto* begins as follows :

Ex. 8.
Presto.

Now it is obvious enough that the first three eighths :

Ex. 9.

afterwards changed to :

Ex. 10.

are a sequence-like development of the thematic motif :

Ex. 11.

and that logically, and corresponding to the *sforzato* of the original motif, the phrasing should be :

Ex. 12.

But in the *Presto* this is hardly possible. I would therefore suggest beginning this passage somewhat more slowly, and emphasising the second note of Ex. 9. And, with consciousness of its thematic importance, we should repeat this phrasing at the motif of Ex. 10.

In the further *accelerando* course of the passage we should merely lightly accentuate the highest note every time.

I would further support my opinion by a thematic connection of this *Presto* with the first four bars of the Overture, a connection which is frequently overlooked :

Ex. 13.

If we turn to the bass we find that, save for the first note, which is dominant instead of tonic, the *Presto* is a diminution of these first bars. Without such thematic connection this opening phase would disappear altogether out of the piece—a very un-Beethovenish procedure! This relation is a further proof of the need for a more significant delivery of the beginning of the *Presto* than is generally heard.

(4) One of the most exalted and poetic of the master's compositions is the Pianoforte Sonata, Op. 109, in E major, particularly its final movement, the *Andante* with Variations. So far as is known to me, the full connection between the third Variation and the theme has heretofore not been pointed out by any of the numerous commentators. The original theme in the upper voice :

Ex. 14.

lies, in the third Variation, in the figuration of the bass, the notes being marked with a * :

Ex. 15.

whereas the brightly humorous *staccato* eighths in the treble of the Variation are derived from the bass of Ex. 14 by discarding a quarter-note in every bar, so that only two quarter-notes remain.

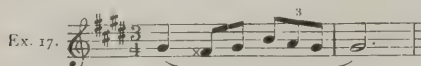
(5) Variation 4 is more difficult to solve. In order to find the explanation, we must realise that it is formed from Variation 3. Here again the upper voice of the theme is contained in the bass of the Variation ; and the upper voice of the Variation is formed from the bass of the theme, rhythmically diminished to sixteenths and raised a fifth.

(6) I now proceed to some examples of Chopin's genius, a composer whose delicacy, daring, and originality of invention, as regards both melody and harmony, border on the miraculous, while his work is so refined, and at the same time so unobtrusive, that its skill is easily overlooked just because of its apparent ease. Let us, for instance, look at one of his most popular works, the *Scherzo* in B flat minor, Op. 31. In the polyphonic

texture of its middle movement in A major the most important is the following middle voice:



A subordinate, likewise polyphonic, phrase in C sharp minor follows, in which something very noteworthy occurs. The middle voice is the same as in the A major passage, save that it is diminished to a half of the rhythmic value and is raised a fifth:

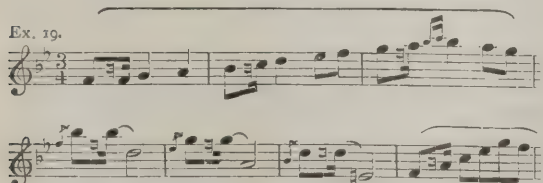


Chopin employs this diminished theme with an insistence that leaves no doubt as to the importance he attaches to it. Nevertheless there exists a recent edition of Chopin's works, where the passage appears in small print in the polyphonic texture, probably in order to show that it has no significance or, at least, only an ornamental one.

(7) In the *crescendo* before the *Coda* of the C sharp minor *Scherzo*, Op. 39, the great D flat major theme (here written in C sharp major) and its rhythmic diminution with inversion (eighths instead of three-quarter notes) appear together—the former in the treble, the latter in the bass:

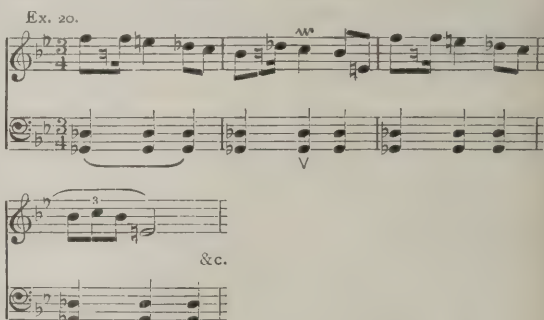


(8) Perhaps the most popular Mazurka of the master is that in B flat major, Op. 7, which is regarded by some musicians merely as a piece of dance music. Chopin's sister even writes to him that at a ball at Warsaw they had danced to the sounds of this Mazurka. Let us regard it a little more closely:



Leaping from the dominant, it begins like a dancer stamping his foot in exuberant spirits, and proceeds with such grace, naturalness, and ease that we overlook the fact that in its first three bars it

merely dances up a simple scale of one and a half octaves and a fifth down. But more of genuine musical effervescence and humour is to come. At bar 4 the leap is still consonant, demure; in the next two bars we have a dissonant skip-off (a seventh), and a few bars later the leap becomes a very daring ninth; but so great is the art of the composer that these musical pranks do not offend even the most susceptible ear. Hard on these exciting diversions there follows a short movement of calm, playful gracefulness. We are reminded of a butterfly that hovers above a flower, kisses it, and rises again into the blue of the sky, until the former high spirits again hold their own. The harmonious, remarkable, subordinate movement, with the bass in G flat major:

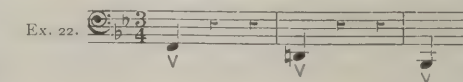


during seven bars, while the treble moves in B flat minor (the G flat of the bass is preparatory for the F appearing in the eighth bar) aroused Mendelssohn's admiration.

(9) In another wonderful Mazurka, Op. 24, B flat minor, we find at the close an organ-point of twenty-seven bars on the tonic. But in the twenty-eighth bar (six bars before the end) something remarkable happens. The composer ceases to emphasise the key by the organ-point, as shown in the following bars:



But does he really give it up? The tones are those which constitute the original triad of the key concerned (B flat major):



And thus Chopin, by giving up the organ-point, secures a still stronger emphasis of the key than if he had steadily retained it.

(10) It may appear daring here to mention Liszt's *Don Juan* Phantasy, which has always been deemed a mere virtuoso piece, yet it abounds in musical finesse. I shall not speak of the magnificent construction of the *Finale*,

but draw attention rather to the *esprit* that distinguishes the combination of the joyous *Champagne Song* with the death-threatening Comthur theme which thunders in the bass. And when, shortly before the close, a tempestuous whirlwind rises, we recognise in spite of the lightning speed of the scales the rhythmical diminution of this same Comthur theme. Still greater *esprit* is displayed when Liszt in the second Variation of *La ci darem la mano* menaces Don Juan with the same theme (transposed from A major to B flat minor, D minor, and F sharp minor) with which the gay *bon vivant* had seduced Zerline. A musically illustrated twinge of conscience! Shall I describe how Schubert from the first two bars of the chief theme of *The Wanderer* forms the entire material of his Phantasy, Op. 15? Shall I speak of the wonderfully intimate musical feeling of Schumann, who, in the first movement of his C major Phantasy, Op. 17, pictures the key indirectly, performing the remarkable feat of avoiding the triad of C major until shortly before the end, and by such delaying gives to the triad an undreamed of effectiveness? But enough. *Jam satis superque*. The wonder-world of music is infinite, and there are more things between treble and bass than are dreamt of in our philosophy.

BRITISH PLAYERS AND SINGERS

By H. JULIAN KIMBELL

NO. IX.—NORMAN ALLIN

No one returning to musical London after the war could, in taking stock of the changed scene, its losses and its acquisitions, fail to notice well-planted in the foreground the new form of Norman Allin. In stature and bulk that form is certainly not inconspicuous. It is the sort of form that inspires us with confidence in a singer before a note is sung—a regular giant's form. Seeing a singer of that build, we ought to know we have a right to expect something uncommonly good. Yet how often is it not forgotten to what extent singing is a matter of 'brute force'—at any rate sonorous singing, singing of the sensuously satisfying sort, rich and large! Not of course that the possession of lusty bellows is everything; such a possessor may be a mere barnstormer; but the large, full stream of tone and easy sonorousness that has been admired by listeners so long as singers have had listeners, is only commanded by a mighty fine physical instrument.

But by the 'form' of Norman Allin that would have struck the returned observer of my supposition I do not mean, of course, just the imposing looks of the man; I include also the various gifts of sense and musicianship that this towering young bass of the Beecham Opera Company—its Boris, Gurnemanz, Osmin (of *Il Seraglio*), and indeed most of the bass characters of that Company's wondrous repertory—proved himself to have. Here (we are justified in exclaiming) is a

singer of the great breed, one of the sort whose arrival on the scene is a huge piece of providential luck, for he has the exceptional bodily might and natural vocal predisposition that no amount of taking thought can furnish, be the aspirant never so intelligent, laborious, and ambitious. Norman Allin in short is a born singer. But a large amount of taking thought, too, has gone to the making of the singer that he now is. To be a singer of his sort one's task is by no means all over by being born exceptional! Singers who are merely burly do not get from the 'Gentlemen of the Press' (who, I suggest, are as a rule rather impervious to the sensuous appeal of song) such compliments as these:

How great he is! Has there been anything like him in English music before? (Samuel Langford, 1922).

The Gurnemanz of Mr. Norman Allin was the finest I have ever seen (Ernest Newman, 1920).

... a great singer. He possesses some of the qualities that go to the making of a Chaliapin. The voice is not merely rich and sonorous; it vibrates to a great range of emotions (Richard Capell, 1919).

THE STRENUOUS LIFE

Mr. Allin amiably sat to me for a sketch to be added to this journal's gallery of British executant musicians, and from our talk there emerged above all the vision of Hard Work both in the training of a singer, no matter how providentially gifted, and also in his triumphant career—so easy a primrose path as it may look to the outsider. I was impressed with a career of almost monastic devotion. The singer must be single-hearted towards that stern mistress, his art. His life is an incessant watchfulness and self-control. It is also one of wearing movement and changefulness of scene. (Mr. Allin in an average week spends more hours in trains than the average man spends at work.) Here is a stray page from Norman Allin's diary:

Tuesday: Recording gramophone discs in London; *Rheingold*, with B.N.O.C., at Bristol. Wednesday: Concert, Shrewsbury. Thursday: Concert, Llandudno. Friday: Concert, Bournemouth. Saturday: Gurnemanz in *Parsifal*, Bristol. Sunday: Concert, Scarborough. Monday: Queen's Hall, London. Tuesday: Opera, Bristol.

It was this inquirer's fortune not only to catch Mr. Allin in one of the odd hours that he spends at his Wandsworth Common home, but also to hear him rehearsing with his accompanist, Mr. Berkeley Mason. The songs were: the humorous *Seminarist* of Moussorgsky, an Aria of Mozart, Wolf's *Michael Angelo Songs*, Loewe's *Edward*, and Purcell's *Arise, ye subterranean winds*. To hear him thus in a small room where the least of technical flaws would have been glaringly obvious was an interesting test. I thought more than ever of him on the strength of it.

There was no trace of rawness or stumbling. There was full evidence of a powerful will to succeed and also of a remarkably lively temperament. The better the song, the better he sang. After little more than six years of his public career Mr. Allin now as surely commands his

expressive colours and planes of emotion as an organist shifts from manual to manual. It is fascinating to observe at close quarters a singer like this shutting off, coupling up, reinforcing his resonances, bringing his tremendous 'swell' to play in a long-drawn vocal line, or (this bass fellow!) pointing his *mezza voce* with the fineness and assurance of a lyric-baritone of the Maurel or Battistini type. I felt the more satisfaction in this experience since nothing tests a singer's command more than 'rehearsal singing': for the voice 'at half-cock' is often more difficult to control than at full, the tension being greater.

Occasionally he shifted from full-throated tones to centralising on the hard palate, and one then realised how he obtains the admirable dynamic tone of his Fafner and Hunding. In *Edward* he employed the *sospirando* attack as well as did Chaliapin in *Boris*. Mighty bellows are of course not all this singer's physical equipment: he possesses everything—the lax jaw, the mobile lips, the widely opening throat. It is a many-coloured voice. In its utmost loudness there is a rich, caressing quality. A thought less, either way, of poise, and the voice might be either harsh or booming. But ugly tones are not admitted into Norman Allin's art. It was interesting to notice his readiness to consider his accompanist's criticisms.

A LANCASHIRE LAD

'I was born [Mr. Allin tells me] at Ashton-under-Lyne in 1885. I can't remember the time when music was not an interest. My parents were musical. Two of my sisters sing. I sang in a little Methodist choir from the age of nine, and at singing-classes at school the master used to look to me to lead. My voice broke at the early age of thirteen, and I recall showing off *basso profondo* effects to my school-fellows. I was then pretty well as tall as I am now—but rather less bulky.' (Mr. Allin, who is 6-ft. 1-in. tall, now weighs 16 stone 11 lbs.)

'My ambitions at about seventeen turned towards architecture, but singing, after all, held the field, and I started lessons with a Manchester baritone, Fowler Burton, and at the same time worked at French, German, harmony, and counterpoint. Composition allured me for a time, as architecture had done; but when I was twenty I won the Lancashire County Council's scholarship for singing (£60 a year for three years), and then threw myself whole-heartedly into vocal work. And, ever since, that has been the line I have plodded along steadily! The scholarship (which was eventually extended to four years) took me to the Manchester Royal College of Music; for the first part of the time I was under John Acton, and afterwards under Francis Harford. But don't think that those four years were the sum of my training! I have never done, and never intend to be done, with training. Always, as I have jogged along, I have been experimenting, always learning, always taking hints from what I consider to be

good in others. At the College I was under Dr. Walter Carroll for harmony and counterpoint, and I remember writing then a little String Trio, which was probably pretty appalling stuff!

Sir Henry Wood, Sir Thomas Beecham, and Mrs. Norman Allin (in whom he is proud to boast his most searching and most helpful critic) are the persons to whom he has, he says, owed most gratitude.

'A turning-point in my career came when, in 1913, I sang to Sir Henry Wood. At the moment he was very reserved, and I went away feeling disappointed. But later on I had a letter from him, a letter which I keep and value, telling me that he had succeeded in interesting the Norwich Festival Committee in my behalf. Isn't that characteristic of him—to say so little and to do so much? It did not have a direct result, as the war came and the Festival was cancelled, but the letter fired my ambitions and resolved me to try my wings, so to speak, at the highest flights. It was an inspiration, and under it I worked a thousand times harder than before. I was married now, and living at Manchester, and about this time occurred my début into the important world, when I sang at a Brand Lane concert at Manchester.'

WITH THE BEECHAM OPERA

Norman Allin is by three people in four thought of so much as a purely operatic singer that it may seem queer that opera hasn't yet been mentioned. But he was brought up strictly, not to say puritanically, with the theatre 'out of bounds,' and, indeed, at the time he joined the Beecham Company (1916) he had rarely been inside a theatre. He thought so little of an operatic career that he missed three opportunities of being heard by Sir Thomas Beecham. The fourth occurred in 1916. He was engaged on the spot, and within a fortnight was singing as the Aged Hebrew in *Samson and Delilah*. Since then Mr. Allin has sung nearly every bass part in the operas produced by Sir Thomas Beecham and the British National Opera Company.

'My favourite part? It is Gurnemanz [declares Mr. Allin], a part which, by the way, I learnt in three weeks. Both the music of it and the character appeal to me enormously. I confess to a partiality for the Ragman in *Louise*. Hunding is a glorious part, and I have a sneaking regard for Mephistopheles. As a singer I suppose I may be allowed a fair range of sympathies! I dearly love a comic part, like Osmin, or the perfectly ludicrous King Dodon in Rimsky's *Golden Cock*. I may be a bass, but don't therefore always want to express heavy solemnity!'

I express amazement at his facility for quick study, and he tells me he learnt Hagen in a fortnight—'Ask Percy Pitt!' he adds, with a twinkle.

'I do this memorising work in railway trains. I recall one of those journeys (and so does Frank Mullings!) when time was short and the first per-

formance of *Parsifal* looming near. That time I was thoroughly frightened. I can't say what, if I had had Faust's opportunity, I wouldn't have bartered for a few more days to grapple privately with that score. Between ourselves, I shouldn't be surprised if Mullings wasn't nearly as anxious as I. Anyhow, we exchanged hardly a word all the way, but glued our eyes to the score and kept drinking it in—only 'drinking' is too easy a process to describe it! Well, the memorising of it stuck. But I haven't often felt such relief as in seeing the curtain rung down on that first *Parsifal* performance.

'The only way of singing a long part is to keep straight on. It sounds a paradox, but I should say that to sing any opera rôle you don't want to think of what comes next—you want to carry on as though the part possessed you.'

ON SINGING IN ENGLISH

Allin is a firm believer in English singers singing to English audiences in—English! An Italian singing teacher lately pleaded in a London journal for the use of Italian in all operatic performances.

'Italian, of course, is easier [Mr. Allin commented], but I believe in the musical qualities of English, and particularly in its variety. And then English is a far more adequate equivalent of Wagner's German than Italian or French. Personally I know no greater pleasure than in the vocal modulations of Gurnemanz (who has such a lot of talking to do). What is Gurnemanz without a certain ruggedness and massiveness, and without sharply outlined, weighty words to utter? And to my ears Hans Sachs's monologue in French or Italian would sound absurdly wrong, whereas in English it sounds every bit as natural and right as in German. There is a dramatic element, after all, in opera, and words do play a considerable part; the opera singer is not justified in choosing the merely easiest words any more than the merely easiest music. As for English being "unsingable"—that is a sheer confession of incompetence. Because our language is not one stream of open vowels some foreign-trained singers talk as though there were none at all to sing. In properly "pointed" English diction the open vowels show up particularly importantly by contrast with the so many other varied elements. I assume of course that English be properly sung and not just mouthed.

'Another matter is the sort of English that is offered as translations of foreign opera. It is amazing—and a scandal—how some of these get into print. Often we singers of the B.N.O.C. gather together and hatch out English versions of our own, when it is only too obvious that the authorised version was written by one who knew nothing of music or of singing, and less still of the art of writing sense in English.'

If opera was not Mr. Allin's first love, it has now captivated him to the point when he feels that a singer can be at his very best only in opera.

'The liberty of gesture and movement helps one's singing infinitely, and that is one reason why English opera is necessary if the state of singing in England is to be good. Coming to the concert-platform after the stage one feels the whole position and attitude to be cramped. And then on the stage you haven't time to be nervous.'

'Nervous! But you of all folks aren't ever nervous?'

'I am the most nervous man that ever lived. I am more nervous now than I ever was. Sometimes I say I will give it all up—that the life is not worth living.'

LEARNING AND FORGETTING

Questions of technique cropped up.

'When you hear the theory that one should sing by the light of instinct and that technique can be over-rated, you are wasting your time listening to nonsense! A singer should at first think of his physical technique as much as a prize-fighter—and more. And then he should forget it.

'The ideal is that it should be automatic—second nature. But you cannot take a short cut by not grappling with it at the first. On the other hand, if you don't forget technical problems your delivery is hampered; you are too taut and too studied. The advice is sometimes given, "Think, when you sing, of your diaphragm," or "Think of an open throat," or other things. But the ideal is to be in the state when you are thinking about nothing but the composer's work and the emotions it stirs up in you. I am much aware how far I am from my ideal. But I know that if when I sing I were to be thinking of a particular "stance" or a particular method, I should be much worse.

'I hold strongly that a singer owes it to his friends and the community to be reasonably practical and trustworthy. The "artistic temperament" is no excuse for breaking appointments and muddling engagements. And it is part of his job to look after his body and keep it fit, as carefully as a violinist looks after his Stradivari. The singer's body *is* his Stradivari. What is reasonable relaxation in another man (in the way of smoking and so on) is a prohibited debauch for a singer. Anyone who can do such a part as Mozart's Osmin must have taken every care to keep fit. You remember that the notes range from low D to high F, and he sings his big aria in the Ladder Scene of the last Act immediately after fighting a duel. If your voice here slips a cog, you betray Mozart!'

Mr. Allin bears this grudge against the modern composers, that they hardly ever write specifically for the bass voice. Unlike Purcell, Handel, and Bach—whom Mr. Allin confesses to be the chief composers of his predilection—they appear to care little for its characteristic effects.

'What [he complains] have Vaughan Williams, Holst, Goossens, or Bax written that I can sing? There really is not an unlimited range of interesting solo music for a bass. Even Schubert does not

yield a great deal, unless you are going to risk changing a song's character by a big transposition. I am now working at Schumann's *Poet's Love*, but several of the songs have to be transposed. My compass? From D below to F sharp above—but I do not want a dozen F sharps in a bunch!'

The British National Opera Company is the cause to which, above all, Mr. Norman Allin is devoted. When the history of the revival of English opera is written his name will rank high among the admirable and disinterested artists who, under great difficulties, at great expenditure of energy and at no small material sacrifice, have in recent years passionately laboured to keep operatic performances in English alive and, in as great a measure as possible, worthy of the generally quickened spirit of music in England to-day.

FRANCK'S ORGAN MUSIC*

BY HARVEY GRACE

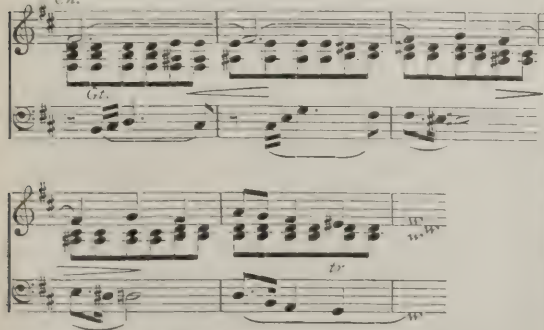
III

After the *Six Pieces* Franck produced no more organ music for sixteen years. He then wrote a set of three pieces—*Fantaisie*, *Cantabile*, and *Pièce Héroïque*. Of these only the *Pièce Héroïque* has so far had a wide vogue in this country. Now that the *Cantabile* is among the test-pieces for the ensuing Associates' Examination at the Royal College of Organists, it, too, will make many friends.

PIÈCE HÉROÏQUE

The use of manual 16-ft. and 8-ft. registers combined for soloing purposes is as a rule confined to the upper half of the keyboard, for obvious reasons. And, such solos being mostly on the quiet side, reed or string tone is customary—soft flue work would tend to hollowness. The *Pièce Héroïque* derives much of its impressiveness from a highly expressive subject delivered low on the Great with 16-ft. and 8-ft. diapason tone, against an accompaniment of repeated chords on the Choir (with Swell coupled). The effect is that of an exceptionally elastic pedal solo:

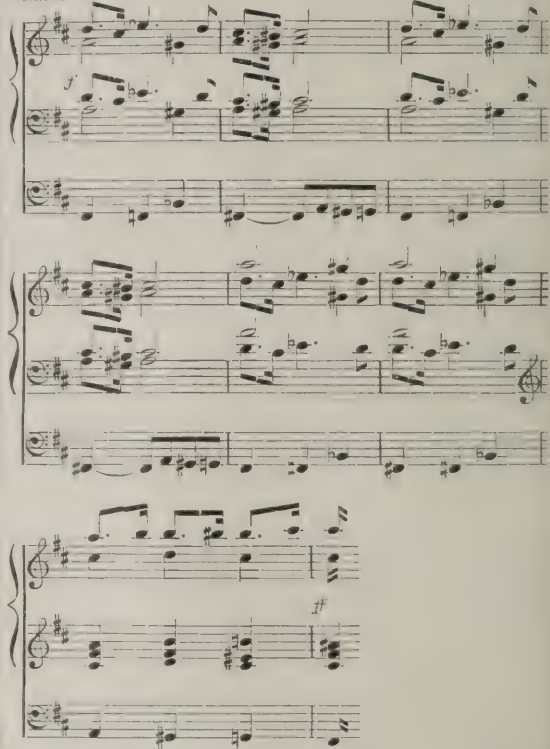
Ex. 1. *Allegro maestoso*.
Ch.



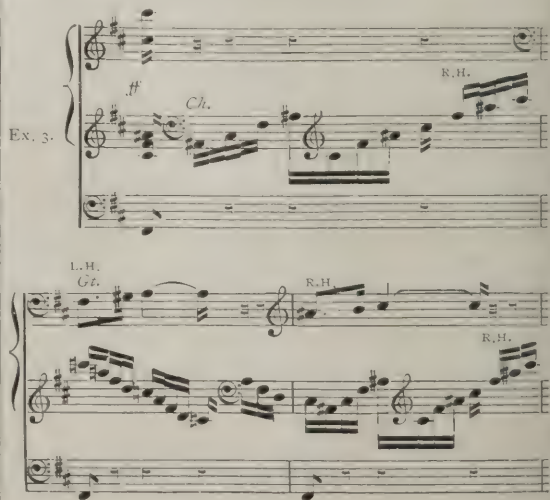
* Mr. J. R. Rosser writes from Abergeveany, pointing out a slip in my article of last month. Speaking of Franck's Pastoral, I said that in the final section the first subject has a new counter-theme above it. I am still wondering how I managed to forget that the upper part is merely the crotchet theme which appears in the first page, now combined with the opening subject. If there be any excuse for the blunder, it may be found in the fact that the article had to be written in haste, and mostly away from my music.—H. G.

This troubled, questioning mood is carried on by a strain in which the rhythm of bar 3 of the subject is made much of, with some striking modulations—F sharp minor, F minor, and E minor being passed through in a few bars. There is fine harmony in the passage where the hands come together on the Great:

Ex. 2.



From the climax thus worked up emerges a semiquaver arpeggio on the Choir, against which the Great delivers a figure derived from bar 3, before working its way back chromatically over a series of six-fours and a pedal point to a resumption of the main theme. The beginning of this passage gives us an unusual and ingenious use of two manuals:



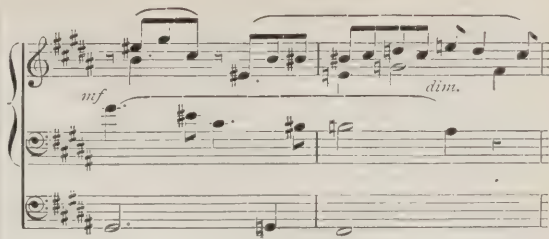
—tricky work that must be memorised if it is to come off with neatness and dispatch.

Composers may be presumed to know best how to provide necessary contrast, but too often we find them miscalculating. After so much treatment of a subject broken in character we should have expected Franck to devise something broad and continuous for a second subject. Instead, however, he chooses a square-cut theme—two four-bar phrases followed by several of two bars, each separated by a bar's rest, while the pedals deliver a drum-like figure. Fortunately, he soon draws the texture closer by means of some delightful figuration in the left hand. The drum figure is finely used on page 6 beneath some two-manual treatment of the opening phrase of the second subject, and a very Beethovenish climax leads the way back to the main theme, given first to the left hand and then to the pedals. A splendid version of its continuation (*ff très largement*) leads to a half-close on the dominant, and the piece ends with a full organ statement of the second subject. As this is the less striking of the two principal themes, the end of the work lets us down somewhat. The last page hangs fire slightly, instead of developing the final bit of fresh energy that the piece demands. At all events, that is how it strikes me.

An excellent point in this fine work is its continuity. There are none of the irritating holds-up that spoil so much of Franck's music, and the registration is on the whole easily managed. It is important to note that there is no change of *tempo* at the middle section. The drop from quaver to crotchet movement is all the slowing-up that is called for. And the *più lento* of the last page must not be overdone, for the same reason.

CANTABILE

This beautiful piece shows Franck at his very best. It is moderate in length, the harmony is rich without being cloying or over-chromatic, and the stream of tune, beginning quietly, grows in intensity and subsides at the end without a suspicion of drying up. It covers a wide range, sometimes appearing as a treble solo, sometimes as a tenor, and it comes in for a delightful bit of canonic treatment, too. And all the while there is a warmly-beautiful harmonic background, distinctly Wagnerian in places. Here is a passage, for example, that would be quite at home in *Tristan*:

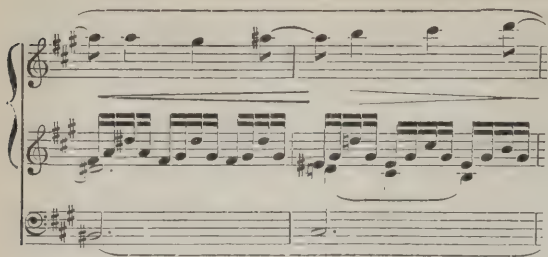


This genuine song without words gives scope for a tasteful use of *rubato*—though one hesitates to suggest a device that too often leads to mere bad time. The registration is simple. A good reed on the Swell is called for. (It has already been pointed out that the Trompette indicated by Franck was a quiet stop on the St. Clotilde organ—an oboe rather than a trumpet.) When the melody appears in the tenor on page 2 it may be advisable to add a diapason. The tenor solo on the Great on page 3 calls for discretion. The accompaniment on the Choir (Swell coupled) is marked *pp*, in view of the *crescendo* to *f* a few bars later, so our Great solo stop must be a quietish one. We may add a stop to it at the beginning of the phrase two bars later, and still another at the *forte*, reducing in the bar before the canon. A telling 8-ft. pedal stop is effective in this canonic passage. The *ff* on page 4 must not mislead us into shooting out a bagful of stops at that point. The climax is largely in the music itself—the widespread chord in the right hand and the accented dominant ninth in the left—so the case will be met by adding a stop or two at the beginning of the phrase (with the Swell-box closed, of course), and making a *sforzando* at the climax.

FANTAISIE

It must be confessed that the *Fantaisie* is on the whole disappointing. It abounds in beautiful harmonic and rhythmic effects, there is a touching second subject, and a fine climax in which two themes are combined in double counterpoint. But there are far too many pauses—no less than sixteen, besides a good many rests and silent bars. There is an overdose of repeated chords, too—a form of accompaniment not well suited to the organ, because the player cannot tone them down as he can on the pianoforte. The piece makes a fine left-hand study, containing as it does a lot of this kind of thing:





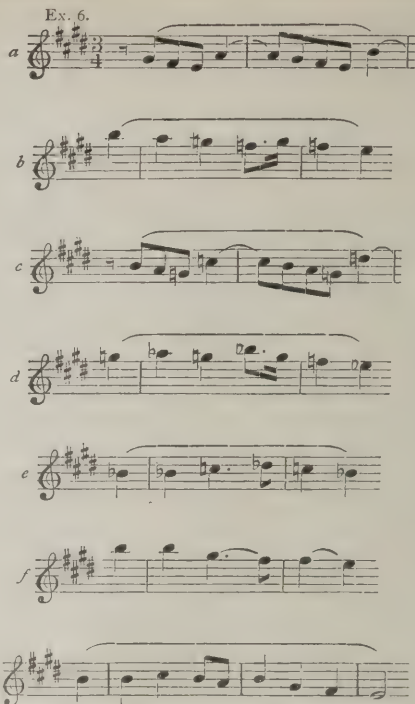
It is only fair to add that many good judges esteem the *Fantaisie* highly, so perhaps there is more in it than I have been able to discover.

THREE CHORALS

These works are sometimes announced on recital programmes as Chorale Preludes—very misleadingly. The term suggests a type with which Franck's Chorals have little in common. In only one of them—No. 3—is the main theme of a markedly hymnlike character, and even in this case the work stands well away from the chorale prelude family by reason of its important *adagio* section, which owes nothing of its origin to the main theme. The Chorals are merely fine examples of the large variation form of Beethoven's last period. Franck's music has a good deal of the lofty and remote feeling of Bach, but in regard to form and methods of development he looked rather to Bonn than to Leipsic. The Three Chorals are so interesting from a structural point of view—especially No. 1—that I propose to analyse them in some detail. More than any other organ works of Franck they must be understood to be thoroughly enjoyed. That is why they perhaps appeal more to player than to hearer.

Choral No. 1 presents us at the outset with a departure from chorale prelude tradition, the choral making its appearance as a kind of *Coda* to a longish section consisting of several themes, none of which have more than a slight flavour of hymn-tune. The choral continues in this modest rôle of tag until the third variation (page 10). From this point it becomes more and more insistent, until it appears on the full organ and ends the work. No amount of familiarity seems able to destroy the fine effect of this gradual emergence and final triumph of a theme that had been kept in the background for the greater part of the work. Describing the piece to his pupils, Franck said: 'You will see the *real* choral. It is not the *choral*; it is something that grows out of the work.' This remark merely fogs us until we carefully examine the music. Let us take the subjects as set out by Franck, and see how he manages this 'growing-out.'

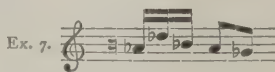
What may be called the Exposition lasts until the third line on page 3. It may be divided into seven sections: *a*, bars 1-8; *b*, 8-15; *c*, 16-23; *d*, 23-30; *e*, 30-36; *f*, 36-46. The theme which Franck called 'the real choral' then follows—we will call it *g*. Here are the beginnings of these seven motives, in their order of entry:



The first six are more or less connected: *c* is a repetition of *a*, exact as to the part quoted, but changed in its continuation; *b* and *d* are alike in rhythm; *f* is a variant of *e*. An impatient reader asks, Why not look on the whole of these forty-six bars as one section? The answer is that Franck clearly regarded the constituents as separate themes, for in the first variation he treats only *a*, *c*, and *e*, and in the second only *a* and *d*.

Although, as we see, the choral (*g*) makes its appearance as a kind of pendant to the exposition, the close of the first variation finds it growing slightly in importance. It is laid out rather more fully, and embellished with interludes derived from *a*. It is, however, still little more than a mere *Coda*.

The *maestoso* passage on page 6 brings on the scene the figure:



evidently derived from bar 7 of page 4:



From it is developed a highly expressive *cantabile* of a page and a half against a background slightly suggestive of the harmonic basis of *a*, now in the tonic minor.

We then have some fine treatment of *d*. The sudden plunge into the key of a major third below, with which it opens, is a favourite

device of Franck. Here it is combined with another characteristic effect—a pedal point on the mediant:

Ex. 9.

CHOIR.

or two awkward places, and we may well help ourselves by applying his suggestions elsewhere. For example, at the top of page 11 we need not hesitate to avoid the tenth at the third beat of the first bar by playing the C an octave lower, just as Franck has suggested we should treat the D flat in the next bar. And the same plan may be followed in the left-hand part in bars 1 and 2 of the next page.

The second Choral has for its main theme a bold melody of sixteen bars, ending in the dominant. It is announced by the pedals without introduction of any kind, and has a pronounced flavour of the passacaglia. It is repeated three times, with a fine growth of interest in harmony, the third repetition beginning in the subdominant and ending of course in the tonic. Unfortunately this splendid and arresting opening is followed by a scrappy section in which no fewer than four new subjects are announced, all of them much less striking than the first. The wished-for return to the main theme is still further held-off by a page of *largamente con fantasia* which contributes nothing of moment; it merely provides a leisurely and roundabout way from B major to G minor.

The only striking feature of this part is a descending passage based on diminished thirds, and therefore smacking of the tonal scale:

Ex. 10.

It ceases to be odd when we remember that it is merely an implication of:

Ex. 11.

&c.

The third variation starts on line 2 of page 10, and at once begins to bring *g*, the choral, into prominence. It appears three times (as tenor, treble, and bass), with the *cantabile* derived from Ex. 7 as a counter-subject—a good example of the expressive use of double counterpoint. After a working-up page in which *a* plays a prominent part, the choral bursts forth triumphantly in E major in big chords, with canonic imitation by the pedals, the whole being rounded off by a semiquaver flourish—a diminution of *a* drawn from the opening of the first variation.

There is an element of the dramatic in this struggling forth of a subject from the position of pendant to that of principal. Perhaps Franck got the idea from Beethoven's *Prometheus* music, or from the *Finale* of the *Eroica*, where what appears to be a theme for variation turns out after all to be merely the bass of the real subject.

It must be confessed that the first two pages of this work are over-chromatic and restless, but there can be no two opinions about the beauty of the remainder.

The registration is not difficult, most of the effects being obtained from three quiet, well-contrasted manuals. The manual work in the third variation is trying, especially for players with small hands. Franck gives an alternative in one

Having at long length got to G minor Franck treats the principal theme fugally—a delightful section, this. The theme is then played twice on the pedals, with the second subject used above it. Ought the pedal to be of 8-ft. or 16-ft. pitch here? Opinions differ. Some players hold that the real bass of the harmony is in the left-hand part and that the pedal should be of 8-ft. (or 8-ft. and 4-ft.) pitch, thus giving the theme as a tenor solo—an effect much used by French composers old and new. This seems reasonable so far as the E flat minor section is concerned, but in the next presentment of the theme the pedal part lies so low that even with an 8-ft. stop it would sometimes sound below the left-hand part. Franck gives no indication of any kind. This means little, however, seeing that he was engaged in settling the registration of the Chorals at the time of his death, and so a few points may have been overlooked. On the whole the most satisfactory result is got by adding to the 16-ft. pedal-stop already out a telling 8-ft. (or even an 8-ft. and 4-ft.) stop at the pedal entry on page 24. The theme should certainly be brought out, otherwise

it is killed by the far less striking second subject in the treble. A fine working-up section (in which the counter-subject of the fugal section plays a prominent part) leads to an imposing final statement of the chief theme:

Ex. 12. *Gt. and Ped. Reeds.*

It is a pity Franck did not end with this, instead of following it with one of the secondary subjects. A weakish and over-chromatic theme, played on the Swell, *pp*, with tremulant (Franck's direction), it sounds futile after the bold splendour of the choral tune.

This work is far less subtle than No. 1, and less brilliant and satisfying than No. 3, but it contains a lot of fine music, and is always first-rate when dealing with the opening subject. These passages are, I think, finer than anything in the two other Chorales. It is a pity we cannot extract them and play the work as a passacaglia. It would rank with the two outstanding Organ Passacaglias—Bach's, and the E minor of Rheinberger.

In Choral No. 3 the principal subject is led into by two pages of preludial matter consisting of broken arpeggios alternated with slowly-built-up chords—fairly conventional material, of which a good deal is made later. The Choral theme is modal in flavour, despite some chromatic moments. It is given out twice, with some development of the introductory matter. We then have a section marked *adagio*—one of the tenderest and most beautiful passages in organ music:

Ex. 13. *Swell Foundation stops, Sft. Oboe, Trump.*

After two pages of this lovely stream of melody, the choral returns, now richly harmonized, and with the opening phrase of the *adagio* used as interludes. Some very characteristic development of this *adagio* theme leads to a statement in the treble of the first phrase of the choral, capped by an emphatic delivery of the same by double pedal, the last note settling down as a pedal point (Franck's favourite mediant), over which a big climax is built up:

Ex. 14. *Choir Reeds and foundation stops, 16-ft.*

Two exciting pages follow, the prelude broken arpeggios modulating over a series of pedal points through D flat, D, and B to C sharp minor, at which point the choral begins to assert itself. Finally after a vigorous *crescendo* it appears *ff* in right-hand chords, against left-hand arpeggios derived from the introduction—arpeggios that are apt to be lost when powerful reeds are used, so these stops are best reserved till the *ritenuto* on the last page. The closing bars recall the slow arpeggiando chords of the opening, but they are now built down instead of up. These closing pages are very brilliant and sonorous.

It is generally agreed that No. 3 is the pick of the set. Its superiority—at all events its ready appeal—is no doubt due to its being based on three subjects (if we may regard the introductory flourish as a subject) instead of on a half-dozen or so, as is the case with Nos. 1 and 3. It is, on the whole, the easiest to play, and its registration is comfortable. It suffers sometimes from too rhapsodical a performance at the hands of players who apparently forget that all the necessary freedom and fantasy are in the notes themselves; any additional caprice is likely to make it sound merely eccentric. And I have heard the exquisite *adagio* portion ruined by a *rubato* so violent that the rhythm and relative note-values have disappeared. It may be as well to add that the worst travesty came from a famous recitalist whose technique is equal to the severest demands. Unfortunately this passage—like the work as a whole—called not for sensational technique, but for something that the famous recitalist had been too busy to acquire.

These three pieces, despite some lapses, are among the choice things in organ music. Franck, we know, added the finishing touches on his death-bed. The fact reminds us of two other great men whose musical 'last words' were spoken through the organ—Bach and Brahms. The Three Chorals are fit company for *Before Thy throne I come* and the Eleven Choral Preludes.

Gramophone Notes

BY 'DISCUS'

The recent shortage of orchestral records is more than made up this month, so many having been sent for review that space is insufficient to do them all justice. One might, for example, turn out an article of decent length on the remarkable set of Wagnerian records just issued by H.M.V. on six 12-in. d.-s. and three 12-in. s.-s., but the particulars, plus a few comments, must suffice. The series opens with a d.-s. of a couple of extracts from the *Rhinegold* (I give the exact titles, so that you may spot your favourite bits)—'The Dawn over Valhalla: Alberich steals the gold' and 'The Descent to Nibelheim: the Capture of Alberich.' From the *Valkyrie* come (a) The Prelude: 'Siegmond seeks shelter from the storm' and 'Siegmond sees the sword hilt in the tree'; (b) 'Siegmond greets the spring night' and the *Finale* from Act I, 'Siegmond draws out the

sword'; (c) The Introduction to Act 2, 'Brünnhilde's battle cry,' 'Wotan warns Brünnhilde not to disobey'; (a) 'Brünnhilde foretells Siegmund's death'; the 'Ride of the Valkyries'; (e) 'Brünnhilde gives Sieglinde the broken sword' and 'Brünnhilde implores the protection of fire.' On the three single-sided records are further extracts from the *Valkyrie*—'Wotan bids farewell to Brünnhilde,' 'Wotan kisses Brünnhilde into a deep slumber,' and 'The rock is surrounded by fire.' The conductors are Albert Coates and Eugène Goossens, the vocalists Florence Austral, Edith Furmedge, Tudor Davies, Clarence Whitehill, and Robert Radford. The singing is in English, though we are not always aware of the fact. But in most of this music the voice has to play second fiddle, so nobody will complain if a good deal of the text has to be taken on trust. And anyway, the usual Wagner libretto is such tosh that it can well be spared. The reproduction is extraordinarily good. Remembering an evening at Covent Garden recently, during which I dozed through the *Valkyrie*, I feel that for those of us who know the opera and can fill in the gaps, this is the way to take our Wagner. After all, it is merely a development of the 'cut.' At the opera-house the works are cut, not always skilfully, and rarely in a drastic enough manner. Life is short and art is long; when it is so confoundedly long as the *Ring* something sweeping has to be done about it, and this method of taking Wagner potted and under our own roof-tree is made the easier by the descriptive booklet issued by the H.M.V., in which a note on the *Ring* is followed by a detailed description of each record, with music-type illustrations. Of course, another use of the series is as by way of preparation for a visit to the opera. Primed beforehand with these records and descriptive notes, one may go to a few performances and speedily become the compleat Wagnerian. This enterprise of the H.M.V. is the best thing they have done so far. Their records of the *Emperor* Concerto and the Fifth Symphony merely give us music that is already played to death in London concert-halls, whereas opportunities for hearing lengthy extracts from the *Ring*, with first-rate vocalists, are rare. So I take off my hat to the H.M.V., and look forward to the day when we shall have a series of records of Wagner's best and least-heard opera—*The Mastersingers*.

From the Columbia Company come some admirable orchestral numbers: Turina's *Danzas Fantásticas* on two 12-in. d.-s., played by the Queen's Hall Orchestra conducted by Sir Henry Wood—vividly picturesque affairs; an old friend, *The Caliph of Bagdad* Overture, and Chabrier's *Habañera*, played by the London Symphony Orchestra, conducted by Eugène Goossens (12-in. d.-s.); and a selection from *Pagliacci* (12-in. d.-s.), played by the Queen's Hall Light Orchestra, conducted by Alick Maclean.

The Columbia Company has now started on the educational track with a set of three 10-in. d.-s. records showing the characteristics of the instruments of the orchestra—violin, viola, 'cello (no double-bass), piccolo, flute, and oboe; cor Anglais, clarinet, bass clarinet, bassoon, contra bassoon, and horn; trumpet, cornet, trombone, bass trombone, and tuba. All play the same example—a familiar phrase or two from Beethoven. There are advantages in hearing them in this way, but I fancy that their characteristics are better shown by passages well suited to their peculiarities. The phrase from a Beethoven *Scherzo*

delivered by the tuba or bass clarinet, for example, merely shows what they cannot do, *i.e.*, play a lively tune. An accompanying pamphlet consists of a note by Major J. T. Bavin, an explanation of each instrument by Lieut. H. E. Adkins, and well-produced illustrations.

Last of the orchestral records, and second to none in vivid clearness, are two H.M.V. 12-in. d.-s. of Strauss's *Don Juan*, conducted by Albert Coates.

A good military band record is one of the 1st Life Guards in a selection from *Ruddigore* (Æ.-Voc. 12-in. d.-s.).

Chamber music is scanty this month, and the two records received happen to be arrangements. In a record of 'O dolce contento,' from the *Magic Flute*, and a *Valse de concert* by Wilcocke, played by flute and clarinet (Robert Murchie and Haydn Draper) with pianoforte, the interest lies mainly in the brilliant playing of these two well-known wood-windists (Col. 10-in. d.-s.). From the Æ.-Voc. comes a 12-in. d.-s. with the second and third movements of Mozart's Trio in E, arranged by Tertis for violin, viola, and pianoforte, played by the arranger, Sammons, and Ethel Hobday—a very pleasant and well produced bit of music.

The three pianoforte records are rather above the average in interest—the Schumann-Liszt *Fruhlingsnacht* and Schumann's *Traumeswirren*, played by Moiseiwitsch (H.M.V. 10-in. d.-s.); Sapelnikov, brilliant in a *Gavotte* of his own and Liszt's *Le Rossignol* (Æ.-Voc. 10-in. d.-s.); and a 12-in. d.-s. Col. of Busoni in Chopin's A major Prelude and G flat Study, a *Scotch Step* by Beethoven, and the player's transcription of what is vaguely described as a 'Prelude to Choral' by Bach. The last-named is the Chorale Prelude on *Rejoice now, good Christian souls*, the melody of which is well-known in this country as 'Luther's Hymn,' and therefore associated with solemnity rather than with the sprightliness shown here. It is a pity the chorale melody does not stand out more clearly in this record. The hearer unfamiliar with it is apt to notice little beyond the scintillating right-hand part. It is a wonderful little piece, and although we may be sure that Bach never dreamt of it in this dazzling form, we may be equally certain that he would have enjoyed it. Busoni makes the *Scotch Step* an engaging thing, too, with Beethoven in a new rôle.

Two brilliant violin records have just been issued: Sarasate's *Zapateado*, played by Heifetz (H.M.V. 10-in.), and Sevcik's *Bohemian Dance* and Moszkowsky's *Guitarre* (arranged by Sarasate), played by Bratza (Col. 10-in. d.-s.). In the Heifetz and in the second of the Bratza performances there are some fascinating passages in harmonics.

Two much-arranged—in fact, too-much arranged—pieces appear as 'cello solos played by Warwick Evans: Handel's *Largo* and Mozart's *Ave Verum* (Æ.-Voc. 10-in. d.-s.). After hearing them in all sorts of forms for many years I am more than ever persuaded that they are best as their composers left them—tenor solo and chorus respectively.

Of a large batch of vocal records I have space to mention only a few: Elgar's *Sea Pictures*, sung by Leila Megane, with orchestral accompaniment, conducted by the composer (two 12-in. d.-s. H.M.V.)—words not always clear, otherwise excellent; orchestral part a feature, especially in 'In Haven'—'Na, Gretelchen hier warte, Gretelchen' (10-in.) and 'Der kleine Sandmann bin ich' (12-in. H.M.V.),

from *Hansel and Gretel*, sung by Alma Gluck and Louise Homer; 'Home to our mountains,' from *Il Trovatore*, sung by Margaret Balfour and Hardy Williamson, and 'Fierce now the flames glow,' from the same opera, sung by Margaret Balfour (Æ.-Voc. 10-in. d.-s.); 'Promesse de mon avenir,' from *Le Roi de Lahore*, sung by Eric Marshall (Æ.-Voc. 12-in., with explanatory notes); 'Addio, Mignon,' from *Mignon*, sung by Lenghi-Cellini (Æ.-Voc. 10-in., with explanatory notes); 'Thou'rt passing hence,' and Pinsuti's *The Raft*, sung (all too well) by Malcolm McEachern (Æ.-Voc. 12-in. d.-s.); and *Nazareth* and Fauré's *The Palms*, sung (again better than the songs deserve) by Norman Allin (Col. 12-in. d.-s.). There is also an impressive Chaliapin record, 'Song of the Viking Guest,' from *Sadko*, and a trivial Tetrizzini, 'Ombra leggera,' from *Dinorah*. Both these are H.M.V. 12-in. If there is a more desolatingly banal piece of coloratura flappedoodle than this *Dinorah* song it has yet to come my way. (I hope it won't.)

A VIOLIN CONTEST: OLD VERSUS NEW

The Æolian Hall was not nearly large enough to contain all who wished to be present at the final stage of the Cobbett competition for British makers of stringed instruments. The Lord Mayor presented the prizes—the first (£25) to Mr. Alfred Vincent, and three prizes of £10 each to Messrs. W. Robinson, A. Richardson, and W. Glenister. After the winning instruments had been heard in performances by the adjudicators (Messrs. Albert Sammons, Alfred Hobday, Cedric Sharpe, and W. W. Cobbett), the Vincent violin and a Stradivari were played behind a screen, the audience being invited to indicate their preference by a show of hands. On this occasion, as at previous tests of the kind, the voting was a slight, but clear, majority in favour of the modern instrument.

During the proceedings Mr. Cobbett addressed the gathering in an informing and enthusiastic speech which we are glad to be able to give in full. He said:

At this stage of the proceedings a few explanatory words on the aims and ends of this competition will not be out of place. As a preliminary, I will ask your indulgence for the use of the word 'luthier' to express a maker of all kinds of stringed instruments. It is French, I know, but convenient, and it clamours for admission into our language.

These aims are perhaps more tinged with democratic sentiment than those would imagine who do me the honour of taking an interest in those of my activities which relate to chamber music—an art touched with the finer and deeper issues of abstract music, and therefore appealing only to a limited section of the community.

The violin, considered as an instrument, is more (or if you prefer, less) than the prima donna of the symphony orchestra, the leader of that wonderful combination the string quartet, or the instrument which in the hands of a virtuoso sways the emotions of large audiences in the concert-rooms of great cities.

In its fine art aspect it has won through from the first. Certainly in early days, in the 16th century, it began badly, relegated to the playing of ribald tunes to the profane vulgar, and looked upon with disfavour by the dignified performers upon instruments of the sober viol family; but it quickly took its place as the interpreter of the higher aspirations of the serious musician and his ecclesiastical patrons.

The luthiers of the Brescian school, Andreas Amati and Gasparo da Salo, responded by producing violins so perfect in tone and craftsmanship that they have been excelled only to a fractional extent by such artists as Stradivari and Guarneri.

It is not to be wondered at that the composers of each succeeding generation have utilised an instrument (or group of instruments) brought to such a pitch of perfection, for the writing of the glorious ensemble music they have given to the world of educated musicians. Educated, yes. But what of the greater world of uneducated music-lovers? They also have to be considered. The violin meant little to them half-a-century ago, as I well remember. There lingered still a little of the old contemptuous feeling, but now the violin has come into its own.

I hope I shall not disturb the equanimity of the 'superior person' if I say that, though the truth cannot be contested that much trash is played, and sometimes very badly played, at cinemas, restaurants, hotels, piers, &c., a great deal of string music of a very appealing kind is heard in these locales, occasionally finely played by competent performers, even by conservatoire-trained artists. It results that the general public, even the proletariat, has awakened to the fact that the violin, lately held so cheap, is adding a touch of romance to its drab existence, and for once the aspirations of the democratic thinker are realised. Further we are reminded by to-day's doings of the important rôle played by the luthier in this peaceful revolution, so far removed from the public eye.

Players have increased and multiplied enormously, and all are seeking for old violins by makers of repute, but there are not enough to go round. Each year sees a diminution of their number by accident and by wear and tear. There you have the fount and origin of these competitions. The day has come when the production of good new violins has become a pressing need.

Five years ago it came under my notice that British luthiers were turning out some remarkably fine instruments, among them Messrs. W. E. Hill & Sons, to the excellence of whose new violins I pay willing tribute. But, as usual, the dear old sluggish British public was taking little notice, and importing in great numbers from abroad fiddles much inferior to those of native origin, and so it occurred to me to institute a Violin Competition open to British luthiers alone.

Fifty-six responded, and my house was invaded by a procession of fiddle-cases of coffin-like aspect, which led to a rumour in the neighbourhood that I was starting a necropolis. If I had done so, perhaps three thousand years hence—but I will not pursue that subject any further.

Nor will I bore you with details. I will only say that the letters I have since received from luthiers all over the country assuring me that the competition had materially served the cause, impelled me to start another of these laborious undertakings, and this time I invited luthiers to submit a complete quartet of instruments, sixteen of which you see before you to-day.

This naturally had the effect of limiting the number of competitors, for it is one thing to make a violin, another to take on those violins of a larger growth, the viola and 'cello—a much more difficult task. Twenty entered in the first instance; but I may mention that another dozen of would-be entrants have appeared on the horizon during the last few days. Finally, thirteen submitted sets of instruments, fifty-two in all, and Mr. G. A. Parker, of Wood Green (to whom I am much indebted) took charge of them. At his place a series of eliminating tests were made last month, leaving the four sets you see before you to be adjudicated upon to-day.

My Lord Mayor has distributed the prizes, so that you know already that Mr. Alfred Vincent has come out first, and I heartily congratulate him upon his success. Though a comparatively young man, his work was known to Joachim, who gave him great encouragement. In one respect he has a great pull over the average luthier, being a solo violinist and quartet leader. He is principal violin at His Majesty's, and Mr. Fletcher, the conductor, speaks enthusiastically of his abilities. You can imagine how priceless an advantage it must be to a maker to be an accomplished player as well as luthier, with ear attuned to every nuance of tone. As recently as yesterday week, in a large theatre, he performed upon one of the instruments submitted, and I think you will be as astonished as I was to hear that it was then still 'in the white.' On another of his violins, after only two days' probation, Mr. Sammons

performed the Elgar Concerto to a packed audience at Queen's Hall a few weeks ago. On yet another Mr. Arthur Beckwith has been playing with success at New York, so that it must be conceded that the prize-winner has made good.

Mr. William Robinson, to whose instruments many artists have been attracted by their fine tonal qualities, though working for a time as a saddler, has always had the ambition to make violins. Quite a touching account of his youthful aspirations is to be found in the Rev. Meredith Morris's book on British violin-makers:

'As a boy [he says] I spent my coppers, not on sweets, but on the empty boxes which had contained them. These I converted into fiddles for the country lads to play upon. I toiled through weary years up to manhood, and dreamed of the time when I should make a real fiddle. I am happy to have lived to see my dreams come true.'

I too am happy that Mr. Robinson has won a prize to-day, for he has the true spirit of the craftsman who does not work entirely for pelf.

We were all very much struck by the beauty of Mr. Arthur Richardson's work, but not surprised, for, like old Stradivari, he is an expert wood-carver. The arts are not so far apart. I read in Mr. Heron Allen's indispensable book on violin-making that the great Benvenuto Cellini, whose father was a luthier, condescended to design and execute the ornaments for a violin.

Mr. Richardson won the first prize in 1917, and tells me that his success has brought him numerous commissions at home and abroad. On this occasion he has acquitted himself admirably, and his instruments will repay your careful examination.

Mr. William Glenister has been in his time a jack-of-all-trades, and it is surprising that he has been able to turn out with his own hands violins of such excellent tonal characteristics. But such surprises are not uncommon in the violin world. Mr. George Robey as violin-maker would seem at first blush to be a humorous proposition—but no! He has not only made some very satisfactory violins, but writes to me: 'Later on I may be able to do something for the violin industry.'

In what does the art of violin-making consist? We know the luthier's aims—tone quality, tone equality, tone volume, to which must be added adequate adjustment; but is scientific accuracy the desideratum, or is it—the adjustment of course excepted—a matter of inspiration, of intuition? I incline to the latter view. The word empirical is not a pleasant one, but it is of honourable application in this case. The thicknesses and the curves must vary in harmony with the density of the wood employed, and here comes the manifestation of the luthier's talent. Also he must have a *flair* in the choice of the wood. For example, if the wood is soft the plates must be thicker. Stradivari seemed to have found some exceptionally hard pine, and was able to make thinner plates with safety. Old violins from his master hand, in perfect condition, will always be sought after, and prices, high as they are, will go on increasing; but the old creaks, badly cracked and played out, will have a mere curio value. They offer no resistance to the bow, they have no sting, and *this* is where the new violins come in. The same applies of course to the violoncello, and it is worthy of note that Pablo Casals is playing just now on a brand new instrument for that very reason.

My last words will relate to the judging. A violin-maker said to me the other day, 'You have a ticklish job before you, Sir.' It is indeed a ticklish job, an amalgamation of listening and playing, especially playing. To judge by listening alone is dangerous, and I will tell you why. The personality of the player obscures the basic tone of the instrument, and the greater the artist the stronger the personality.

To judge bow in hand is much safer, the player being all the time conscious of the tone-quality of the instrument. Here you have the secret of the fabulous prices paid for violins of the master luthiers. The possessor of such an instrument finds in the quality of tone a recurring joy each

time he passes the bow across the strings. No Epicurean ever devised a greater luxury.

I thank my personal friend, Mr. Albert Sammons, a great artist whose playing you all know and admire, for what he has done and is about to do this afternoon, and I thank also those admirable chamber-music players, Mr. and Mrs. Alfred Hobday and Mr. Cedric Sharpe for their invaluable services, also the much esteemed members of my home quartets. And I have to express not only my own gratitude, but that of every luthier in the country, to the Federation of British Music Industries for organizing this function at great expense. It is simply splendid of them. Further, I have to thank the proprietor of the *Strad* newspaper—the organ of the British luthier—and its admirable leader-writer Mr. Towry Piper, for the publicity they have given to the competition. Thanks are also due to my friend, Mr. Whittall, and another who desires to remain anonymous, for their contributions to the supplementary prizes.

And finally I tender our thanks to the proprietors of Æolian Hall for so kindly placing it at our disposal. They have afforded us every facility, and have even been at the trouble of removing two rows of stalls to make room for the instruments you see below.

In short, I am overwhelmed by the kindness showered upon me, and am only too conscious of the inadequacy of any verbal acknowledgment. This my friends will, I hope, understand.

I will conclude with the Gladstonian aphorism:

'To perfect that wonder of travel the locomotive has perhaps not required the expenditure of more mental strength and application than to perfect that wonder of music, the VIOLIN.'

Music in the Foreign Press

By M.-D. CALVOCORESSI

EDOUARD LALO

On the occasion of the centenary of this composer's birth, the *Revue Musicale* publishes (March) articles on his work by Paul Dukas, on his life by Pierre Lalo, and extracts from his correspondence with Adolphe Jullien, accompanied by comments by the recipient.

RECOLLECTIONS OF THE PETROGRAD OPERA

Prince Serghéi Wolkowsky, the quondam director of the Petrograd Opera, gives (in the same issue) interesting particulars of the period after 1870.

In those days people went to the opera for the sake of hearing not works, but favourite singers, or favourite arias, or even favourite notes. The artists, spoilt by the prevalent bad taste, would resort to strangely inartistic methods: Angelo Masini, who was one of the finest tenors that ever were, when he sang *La donna e mobile*, used to hold Gilda's letter in his hand and gradually tear it to shreds. When the anticipated encore came, he would put his hand in his pocket, pull out a second sheet of paper, and delight the audience by repeating both the music and the tearing. The popularity of Italian music stood in the way of Russian music making headway. It was the time of Moussorgsky, Borodin, and Rimsky-Korsakov, but the public would have nothing to do with them. I attended the first performance of *Boris Godounov* (1874). The opera collapsed amidst uproarious protests.

The Emperor Alexander III. did not like modern Russian music. Every year the repertory for the coming season was submitted to him for approval, and invariably he would strike out Rimsky-Korsakov's name.

One day Madame Litvine was vainly trying to persuade my predecessor, Vsevolozsky, to produce *Tristan*:

'Just think,' she said, 'how beautiful her death.'

'Maybe,' he replied, 'but how boring her life!'

Russian singers used to ignore the importance of clear enunciation. When I was appointed Director (1899) I called their attention to the point, and even circulated a notice giving a list of current defects. This was hailed with derision, and the whole Press (except old Suvorin, the editor of the *Novoye Vremya*) scoffed at the Director who issued circulars on so trifling a matter.

HOW TO STAGE *EURYANTHE*

In the *Neue Music-Zeitung* (February 15 and March 1) Rolf Lauckner considers the difficulties which attend the staging of *Euryanthe*, examining in turn the solutions provided by Kreutzer's cuts, Neitzel's suggestions, Mahler's practice, Stephani's revision, and Moser's adaptation of the music to a new libretto entitled *The Seven Ravens and the Faithful Sisters* (this work was given at Berlin in 1915 and at Darmstadt in 1921). He suggests a remodelling of the libretto on lines which he circumstantially describes.

MUSICAL MUNICH

The February 1 issue of the same periodical is devoted to Munich as a musical centre.

CONTEMPORARY COMPOSERS

The January and February issues of the *Musikblätter des Anbruch* contain a wealth of informing articles on composers of to-day: Delius, by Heinrich Simon; Alban Berg and Anton Webern, by Erwin Stein; Krenek's first Symphony, by Paul Bekker; and Wellesz's stage-works, by Paul Pisk.

Dr. O. von Riesemann writes on Issaye Dobroven, a young Russian composer, whom he describes as slightly influenced by Scriabin, and very much by Moussorgsky. Dobroven, he tells us, has written a good deal of pianoforte music, a Violin Sonata, songs, and is well worth knowing.

WAGNER'S WIDOW IN DISTRESS

Referring to an article by Dr. Siegfried Avon which gave the tidings of Frau Wagner's financial distress, the *Signale* (March 7) points out that no royalties accrue to her from the performance of Wagner's works, and suggests that the period covered by the present copyright laws is too short.

Occasional Notes

In its issue for March 7 *Punch* made a telling appeal in support of the fund now being raised at the Royal Academy of Music towards the building and equipment of a small theatre for the study and performance of opera. We mention this *Punch* appeal with special pleasure, because too often music when asking for help has to depend far too much on its own press—a press which reaches only a comparatively small, special (and rather needy) section of the population.

Now that interest in music is more widely spread than ever it was, such an institution as the Royal Academy of Music has a right to be considered as a national affair, and the warm support given at the present juncture by *Punch*, *The Times*, and other leading papers will not only help the Academy, but also improve the status of the art among the general public. It is a happy coincidence, by the way, that the Chair of the Directorate of *Punch* and of the Committee of Management of the Royal

Academy of Music happens to be filled by one and the same person—Mr. Philip Agnew.

There is everything to be said on behalf of the appeal, and nothing against it. The recent Centenary celebrations have made us all aware of what music in this country owes to the Academy, and the projected theatre is to serve as a permanent memorial of the event. The form of the memorial should appeal to the public because, thanks to various causes, there is now an enormous new public interested in opera. Moreover, for the first time in the musical life of this country, something in the way of a school of English opera is clearly on the way. The welcome—and it must be confessed, unexpected—success of *The Immortal Hour*, the amazing runs of *The Beggar's Opera* and *Polly*, the warm welcome given to recent performances of *The Boatswain's Mate* and Nicholas Gatty's *Prince Ferelon*, the publication and approaching production of Holst's *The Perfect Fool*, and the news that some of our young composers are turning their attention to works of the kind—all these facts add point to the R.A.M. appeal. Who are to perform these English operas if not English singers? Where are they to get their operatic training? And where are our young operatic composers to look for trial performances? How important a factor a students' theatre soon becomes is well shown at the Royal College of Music, where two or three years ago a spare basement was converted into a theatre. *The Times* of March 10 pointed out that in the short period since this R.C.M. theatre was opened several performances of standard operas, either whole or in part, have been given during each term—*The Mastersingers*, *Figaro*, *Don Giovanni*, *Faust*, *Madame Butterfly*, *Hansel and Gretel*, &c., besides productions of new works by British composers. For some of these performances students have painted the scenery, made the dresses, and have taken a hand in the conducting. For practical insight into all that goes to the making of an opera nothing can take the place of such a theatre. It is in fact an extra class room, and one that touches the art at so many points—composition, playing, singing, conducting, organization, &c.—that it is second to none in usefulness.

Until the R.A.M. has such a theatre it is seriously handicapped. During its hundred years of life it has never before asked for public help, and it does so now only after making a great effort itself. It has paid £3,500 for the site, and is ready with £10,000 of the £35,000 required for the building and equipment. A further £6,000 has been raised privately. It now asks the public for the remaining £19,000, and we cannot believe it will ask in vain.

The *British Medical Journal* of February 24 contained a letter from Dr. E. Dykes Bower, of Gloucester, discussing the place of music in education. Most of us are gratified by the prominence given to music in the recent report of the Consultative Committee (with which Mr. Percy Scholes will deal fully in our next issue), but Dr. Bower thinks the subject is treated in 'rather a perfunctory and inadequate manner.' The main purport of his letter, however, is to draw the attention of his brother-doctors to the practice of instrumental music as an aid to surgical skill. He says:

For the development of manual dexterity—as, for instance, in the case of an ophthalmic surgeon, or, indeed, for any operating surgeon—I can imagine no better

training than learning to play a musical instrument, such as the pianoforte or the organ, and preferably, perhaps, the former. Such a training gives precision and ambidexterity, independence and flexibility of fingers and wrist, and delicacy and lightness of touch and manipulation, in a way that it would be difficult to overestimate. . . . Speaking for myself I can only say that I have found pianoforte playing of the greatest possible help as a manual training in the practice of operative surgery and in the carrying out of all the various surgical manipulations that one has constantly to deal with in his daily work. Any amount of trouble is expended in teaching students how to carry out the details of antiseptic and aseptic surgery; might not a little of that time and energy be quite as profitably employed in teaching them how to use their hands with gentleness, lightness, and precision?

I well remember on one occasion, many years ago, going round the wards of a hospital with a very eminent surgeon in this country, when he asked a student to percuss the chest of one of the patients. After the student had completed his examination the surgeon, addressing him, said: 'I think, Mr. —, we may safely conclude that you do not play the pianoforte!' It is not difficult to imagine from that remark what the effect of the student's clumsy and rough attempts at percussion were on the poor emaciated patient.

All surgical operations, and certainly the more difficult and delicate ones, necessitate, of course, a more or less high degree of manual dexterity, but even the most difficult and complicated operative measures in surgery do not require anything like the manual skill that is requisite for a musician who has to play a difficult piece of music—say a Bach fugue—correctly and intelligently. It is a fortunate thing that such is the case, otherwise it would be a bad look-out for a large number of patients who, sooner or later, have to come under the surgeon's knife.

In general surgery there is usually a certain amount of what one may term margin for error, very little margin indeed in ophthalmic surgery, and practically none in music.

An editorial note to Dr. Bower's interesting letter draws attention to yet another aid to manual neatness. The post that brought Dr. Bower's letter brought one also from Dr. Charles J. Hill Aitken (of Kilnhurst, Yorks), headed: 'Wool-rug making as an aid to surgery.' Dr. Aitken says:

A well-known surgeon lecturing on abdominal surgery told his students that if they wished to become experts at bowel operations they must start by learning to darn their socks—a statement that probably amused many of his hearers. For the last few months I have been making a wool rug, and having occasion to do a small operation the other day—the first for a long time—I was delighted to find how steady my hands and deft my fingers were. To the general practitioner who rather dreads his occasional operation because of possible clumsy fingers I can recommend wool rug making.

If knitting and kindred sports help the surgeon's hands they will surely help the musician's, so we pass the tip on. Some of us have often wished for a quiet, restful, and at the same time useful way of spending the odd waste moments at concerts. Now we know. Make wool-rugs, and improve your playing.

Several correspondents have lately written asking us to take a strong line on the question of the semi-professional. We gladly do so, but the line is exactly opposite to that taken by our correspondents. They regard the increasing employment of half-timers as a menace to the profession; we look on it as a solution of some of the economic difficulties of the day. Nobody pretends that there is anything like enough work, either in concert engagements or teaching, to provide a decent living for all the

properly qualified people. What is to become of the many hundreds of well-equipped musicians turned out every year? The majority have worked with a view to earning their living by their music. When they find this can't be done, the wise among them get some kind of business job of not too exacting a nature—one that leaves them with free evenings, Saturdays, and Sundays—and make their music a pleasant means of eking out their income. It is far better for the profession that they should thus become half-timers, and so relieve the overcrowded market.

They interfere little with the full-time professional (because the engagements they take are usually of the small 'expense-fee' type), and they fill a place and maintain a good standard in quarters that would otherwise be poorly served. The capable semi-professional singer in particular is a godsend to the small local choral society in need of a reliable yet inexpensive soloist or leader. A good many young people claiming to possess good trained voices write to us asking whether they would be well-advised to relinquish their business posts and take up singing as a means of livelihood. Our advice is always the same: stick to the certainty—business—and sing as an extra. We remember hearing Sir Henry Walford Davis say recently that there is a great work to be done by the 'half-timers.' Music is to them a welcome change from business, and so they bring to it a freshness and enthusiasm that are too often beyond the *blasé* professional.

One of our correspondents is particularly bitter on the subject of semi-professional organists. We think he is wrong. There are hundreds of men who have had little training but who, thanks to enthusiasm and natural bent, are well qualified to direct the music at churches where the choral services are few and simple. Such churches are rarely able to afford a stipend of more than £20 or £30 a year. A post of this kind is of no use to a professional, whereas to a man on the spot, of fair skill, and fond of the work, it is both a hobby and a pleasant way of adding to his income one of those little extra bits that keep the bank balance on the right side. Nobody looks on the £30 as pay; it is merely an expression of thanks from parson and congregation. Advertisements in which a microscopic stipend is offered are a constant and easy object of attack, but there is little ground for complaint unless the advertiser asks for an unreasonable amount of duty in return. Practically all musicians do a certain amount of honorary work, giving their services occasionally as performers, or helping local musical activities by work on committees. This is the organists' contribution, and it is to their credit that so many of them, professional and semi-amateur alike, regard their work as something more than a mere business proposition.

We wish we could believe that church people as a body realised more fully their debt to these organists, some of whom, we know from personal experience, spend their honorarium in buying music and in fitting themselves for the better performance of their duties.

A few months ago, when collecting material for our article on the centenary of Henry Littleton, we came across a quaint card. The above discussion

of the semi-professional brings it to mind, so here it is:

J. H. MEW,

(ORGANIST OF ST. JOHN'S CHURCH)

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Well, variety is the spice of life, and it is pleasant to think of Mr. Mew going from flower to flower—a cake of soap, a toothbrush, an account book to be ruled, a choir practice to be taken, a library volume to be changed, or what not—and extracting a little honey from them all. Which of the Newports was thus singularly blessed? Mon. or I. of W.?

In her recently-published book, *The Singer's Pilgrimage*, Madame Marchesi says that from F sharp upwards no woman should sing on any vowel but *a*, and that, on the other hand, no man who wishes to preserve his voice should sing an open *a* on a top note. It would be interesting to know how many songs there are that may be safely undertaken by singers who wish to respect the text as well as preserve their voice.

We recently commented on the curious results of dictating musical names and titles when the dictatee happens to be unmusical. Here are a couple of orders just received by a music publisher:

A Canticle setting: 'At Wood in Sea.'

'1 Bk. Fumes for organ on the main Bach, by Litz.'

The Musician's Bookshelf

Contrapuntal Technique of the 16th Century. By R. O. Morris.

[Oxford: The Clarendon Press.]

Lamb speaks somewhere of books which are no books—*biblia a-biblia*: Court calendars, directories, pocket-books, and the like, plus a few antipathetic histories. 'With these exceptions,' he said, 'I can read almost anything. I bless my stars for a taste so catholic, so unexcluding.' In much the same way most of us had not gone far in our student days before finding ourselves oppressed with music which is no music, and the deadliest of it was struck counterpoint. One of the odd things that struck most of us was the fact that although the professors of this dismal science almost invariably began by telling us that the laws of the game were derived from illustrious composers of the past, they ended by writing most of the examples themselves, on the ground that it was difficult to find suitable passages in the works of the illustrious ones aforesaid. It is strange that this anomaly seems to have escaped public exposure until the appearance of Mr. Morris's

book. He makes no bones about it. His first chapter opens with a quotation from Rockstro's *Rules of Counterpoint*, in which that writer says piously that his 'little treatise' contains no novelty:

The rules it prescribes are those, and those only, to which Palestrina, Vittoria, Luca Marenzio, and the greatest of their contemporaries, yielded their loving obedience.

But a few pages later Rockstro climbs down with:

It was the author's original intention to have illustrated the present treatise entirely with examples selected from the works of the Great Masters. . . .

But the difficulty of finding passages exactly adapted to illustrate the precise rule falling under discussion was so great, that . . .

in short, the author found it necessary to write a lot of examples himself, helped out by 'Fux and other famous contrapuntists.' (Not famous composers, observe!)

As Mr. Morris points out, the rules laid down by Rockstro are not peculiar; they are more or less common to all text-books on the subject. And as these rules have only the slenderest connection with the 16th century music on which they are alleged to be based, we have to make our choice between rules and music. Is it to be Byrd and Palestrina, or Rockstro and Prout? Mr. Morris answers for himself in this book; and as he happens to be a skilful and attractive writer, treating of a live subject, the result is an unusual combination—a stimulating piece of literature and a real contribution to musical science.

The chapter on 'Rhythm' is a very clear and thorough exposition of a problem that confronts all who take up the study of old polyphonic choral works. Mr. Morris shows that the double system of accentuation (*i.e.*, the freedom of the individual parts and the fixed metrical scheme of the whole), which is at first difficult to grasp, has a familiar analogy in poetry, where the metrical accent and the natural rhythm of the words rarely coincide for more than a few words at a time. He gives the opening lines of *Paradise Lost* as an example. Read with strict attention to the metre they are a monotonous sing-song, with stress laid on prepositions and articles. The natural stress of the words must be preserved:

. . . . for it enables us to distinguish between the more and the less important elements of the thought which the words convey. Yet the metrical scheme also persists. You may not hear it, but it is somewhere at the back of your head all the time, as a kind of pattern or standard to which every line of the poetry is referred, more or less unconsciously, for comparison. And the delight of reading good verse arises largely from this duality of apprehension. Each verse as it comes is both true to itself and true to type; the ear catches the stress in all its variety, the mind retains its hold on the quantities—short and long, long and short—in orderly recurrence.

This alternation of agreement, clash, and interplay of the rhythmical and metrical accents is a vital feature of poetry when combined with balance. 'Too much coincidence means monotony; too much at-oddness means chaos.' Mr. Morris goes on to apply this conception to music, showing the student how to find out the rhythmical accent in cases where the bar-line gives no clue, and where the words themselves do not help—as is sometimes the case in old music. In this connection, it is interesting to

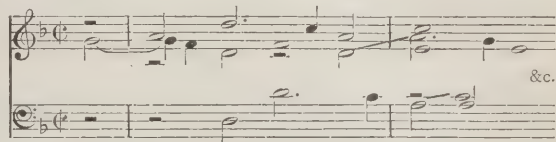
note that Mr. Morris favours regular barring of old music, on what seem to be good grounds:

As the incidence of the measure is a real factor in the construction of the work, the present writer is inclined to recommend regular barring, with a stress, mark to show the incidence of the rhythmical accents.

He adds the warning that this stress-mark should not be regarded as a *sforzando*.

By the bye this is one of several parts of the book that should be read by madrigal singers and conductors.

In the section on changing-notes Mr. Morris has an interesting comment on a hitherto-accepted dictum of Parry's. Most of us have taken Parry's word that the formula known as the *nota gambiata* became such a mannerism with the early 17th century contrapuntists, that they sometimes missed what Parry calls its 'true significance.' Parry quotes this from Byrd:



as an example wherein the figure

. . . appears in a form in which the discord of the seventh made by the passing-note is shorn of its resolution.

But Mr. Morris shows that this 'true significance,' so far from being lost sight of by Byrd and his contemporaries, scarcely existed in earlier times, and he quotes from Brumel (*f.* 1500) a passage which is little more than a string of very freely used changing-notes.

Speaking of consecutives, Mr. Morris shows that the scholastic rule: 'Passages which would be incorrect without suspensions are equally incorrect with them,' will not hold water if we are to go to the great contrapuntal composers for guidance. But examination candidates had better play for safety a bit longer, and remember that their examiners are not yet flocking to the great contrapuntal writers for guidance, though a few have made a start towards that quarter.

Perhaps Mr. Morris quibbles in his remarks on modal harmony. Such a thing, he says, has never existed:

Modality is properly a term of melodic definition—it is only in a derivative sense that harmony can be described as 'modal.' In that sense, you might say that modal harmony is harmony formed strictly from the diatonic series of notes constituting the mode in which the melody of any given piece is written.

I venture to think this confounding of modal and diatonic is misleading. We may write harmony containing no note that is not in the mode of a given melody, and yet the result need not be modal. It may be merely diatonic. As a familiar example, take the plainsong melody *Pange lingua* (Mechlin version). We may harmonize it in such a way that the tune appears to be in C: that is diatonic harmony. But we may also harmonize it so that even a hearer with only a slight feeling for the character of the modes will at once know it to be Phrygian. And although, as Mr. Morris says, the modes began to lose their identity when *musica ficta* became generally practised, the characteristics of the various modes were far from being destroyed. Even in Bach we find good examples of this. The great six-part organ-piece on *Aus tiefer noth* is a case in point: despite its

sprinkling of accidentals, it remains unmistakably in the third mode. In fact, one of the remarkable facts about the whole modal system is its toughness; it dies very hard. The fairly liberal use of a characteristic note from any one of the modes is sufficient to give a flavour to a work otherwise in a major or minor key, just as the mere rubbing of a dish with a scrap of garlic will (I am assured) flavour the joint served thereon. For example, it is sometimes objected that the title 'Dorian' applied to Bach's D minor Toccata and Fugue is a misnomer, because the work not only uses B flat and C sharp, but also modulates freely. But can anybody fail to detect the general flavour of the Dorian mode, brought about by the frequent use of the B natural? And in the long five-part Prelude on *Vater Unser* we have the same modal characteristic through the C sharp in the key of E minor (Dorian mode transposed). That Bach felt this seems to be shown by the signature of these two works—no flat in the first, and two sharps in the second.

In the chapter headed 'Some Technical Features of the English School,' Mr. Morris says some things that badly needed saying. Far too many musicians appear to regard the technique of composition as a more or less mechanical affair: if you write well you have technique; if ill, you haven't. Technique is far more than this—in fact, the more we think about it, the more difficult it is to say where technique ends and style begins. As Mr. Morris truly says:

... every technical difference, whether between one man and another, or between one school and another, probably has a psychological counterpart, and really implies a corresponding difference in outlook.

And he goes on to show how marked were the differences of outlook between the English and the Roman schools of polyphonists. Yet until recent days musicians generally assumed that the polyphonic school was much the same everywhere, and that as England produced some quite sizable men we could pay them no greater compliment than to call them 'English Palestrinas.' No doubt the misconception was partly due to the fact that the small amount of Elizabethan music doled out a generation ago was bowdlerised. The English school was always rougher and more adventurous than its contemporaries abroad, both in regard to melodic outline and harmonic flavour. It was this latter feature especially that beat our fathers and grandfathers. They were, says Mr. Morris,

... sadly perplexed at some of the things they found, and no wonder. Mendelssohn never played them such pranks. Who were Tallis and Gibbons and those other old fogies, that they should dare put such things on paper, and call it harmony? So armed with a pen mightier than any sword, the editors with one consent began to edit; timely suppressions and judicious emendations were the order of the day, until finally Tallis, Byrd, & Co. emerged with their hair curled and their beards trimmed, quite presentable, quite fit for the best Victorian society—but curiously unlike their real selves.

This review is running to such lengths I must resist the temptation to discuss the sections dealing with fugue (the 16th century fugue is neatly described as 'a procedure, not a form'), canon, double counterpoint, and design. The reader will find them full of suggestive matter—a welcome relief from the usual text-book re-hash of rules.

A work of this kind is next door to useless without abundant musical illustrations. Mr. Morris gives

no fewer than two hundred and sixty-one, some of them of considerable length. They are lumped together at the end of the book—an arrangement more convenient for the publisher than for the reader. A few misprints may be pointed out. On page 12, line 9, Ex. 242 should be Ex. 245; Ex. 142, a dot is missing from the E; Ex. 161, a minim rest is needed in the opening bar of the tenor; Ex. 200, the treble clef should be given in the under staff; Ex. 201, the flat in the bass of bar 2 belongs to the first note; Ex. 203, in bar 35 the last note of the tenor phrase is missing, and in Ex. 243 the A in the bass, two bars from the end, should be dotted.

Probably some years will pass before this admirable book will make much impression in academic quarters. If this proves to be the case, there will be irony in the fact, for, after all, it merely does what the existing text-books professed to do and didn't; it goes to the great composers for guidance instead of to the deadly Marpurg, Fux, & Co., and as a result it deals with a living art instead of a dead science. Meanwhile, let thanks be given to Mr. Morris for having achieved a real feat. He has written a book on counterpoint that may be read with pleasure for its own sake. If there be any other book on the subject with a similar power of attraction it has not so far come my way. But I have a whole shelf-full of the other kind. H. G.

Our Favourite Musicians: from Stanford to Holbrooke. By Sydney Grew.

[Foulis, 6s.]

It has been suggested that Mr. Grew should have entitled his book '*My Favourite Musicians.*' But as he admits on his first page that he has other favourites as well as those he discusses here, 'Some' would be better than 'My.' Further, as a musician may be anything from a composer to a timpanist—and even a singer—the title should have made clear the fact that the book was concerned only with composers. Mr. Grew discusses eleven of them (in his Preface he says there are ten)—among them Ethel Smyth, Holst, Vaughan Williams, Boughton, Holbrooke, Walford Davies, Bantock—and he gives us some illuminating things about most of them. Had the whole been up to the standard of its best parts the volume would have been a very valuable aid to the popular appreciation of contemporary native music. But Mr. Grew seems to have been undecided as to the character of his audience. At times he is giving the trained musician food for thought: at others he is serving up milk for babes. In the latter category must be placed the far too numerous insignificant personal details. Such things are of value only when they throw light on the subject; too many of these do no more than suggest the gossip columns of our cheaper press. For example, we are not interested in the account of Bantock's tea ('two rounds of buttered toast, a slice of a certain familiar cake, and a pot of tea, all sent up from the curator's kitchen'), and even the fact of half a piece of that familiar cake being handed to Mr. Grew fails to rouse us. In almost all the papers some petty details of this kind obtrude themselves. Even in the dedications (each section is inscribed to a friend of the author's) Mr. Grew cannot resist the temptation to drag in some purely personal touch, e.g., 'To Appleby Matthews, in remembrance of the pork-chop sandwiches' and 'To Frank Mullings, with especial recollection of the General Election of

1909.' We are all for freedom in matters of this kind, because we are convinced that in the past too many books and journals dealing with music have repelled the average reader by being dry or matter-of-fact, or pontifical, or high-horse—sometimes all the lot at once. But authors should be able to meet their readers half-way, and make the task of the latter easy and pleasant without being trivial. With due respect to Mr. Grew, whose well-stored mind and ready pen we fully appreciate, we think he has not found the middle course that would have made his readable and instructive book quite first-rate.

One or two points are inaccurate or debatable. Sir Henry Walford Davies is still organist at the Temple Church. On page 152 we are told that he gave up the post in 1919. On page 67 we read:

'Yet perhaps it is well that Elgar, or his publishers, will not permit such works as *The Apostles* to be performed by all and sundry. It may surprise my readers to know that you have to procure a sort of passport before you can give in public one of the later oratorios.'

But neither Mr. Grew nor his readers need be surprised. The 'passport' is merely an assurance that an adequate orchestral and choral force is available, and that the solos will be in good hands. Exactly the same assurance is needed in the case of other works of Elgar (including the *Symphony*), the larger choral works of Gounod, and it has been in force with *The Golden Legend* ever since that work was published. It is an entirely reasonable protection of the composer from the risk of his work suffering in reputation through a hopelessly inadequate performance.

In speaking of Holbrooke, Mr. Grew says that:

'It almost seems that he compels critics to speak adversely about him and his music. Fortunately he makes the critics contradict themselves.'

Mr. Grew then quotes a critic's favourable opinion of Holbrooke's *Violin Sonata* (1918), and sets against it the same critic's opinion delivered (a year or so later) to the effect that Holbrooke was:

'One of our disappointments. I wrote warmly of him years ago [*i.e.*, around 1902] because we thought he had a future. He has not fulfilled his early promise. He has developed in facility, but not proportionately in emotional depth, and still less in intellectual depth . . .'

And so on.

Now, Mr. Grew implies that this was not an honest and considered opinion, but a bad case of a critic getting his own back rather meanly. ('Within a year or so after the favourable opinion on the *Sonata* Holbrooke attacked this critic, and the critic then wrote' the passage quoted above.) But where is the contradiction? Because a critic speaks favourably of a given work must he for ever after hold his peace on the composer's work in general unless his verdict is favourable? As an experienced and judicious critic himself, Mr. Grew, we feel sure, would claim the right to 'contradict' himself in this way as often as occasion arose. Even in the case of a single work a critic no less than a private individual may be allowed to revise his opinion from time to time without being accused of petty spite. Mr. Holbrooke has always been more or less in the ring, trailing the tail of his coat, but none of his controversial efforts has been feebleness than a recently published brochure

in which he has endeavoured to show his critics disagreeing with themselves and with one another. Even in the political world this method of discrediting one's opponents is now regarded as futile. Music has suffered too much already from the kind of consistency that results from a critic's fear of contradicting this year what he said last. The two verdicts may be as far apart as black from white, yet both may be honest and, at the time, valuable. We hope that in a reprint of the book Mr. Grew will recast pages 250 and 251. It may be added that he has been happy in his publisher. The print and binding are excellent, and the portraits of the composers alone are worth the price charged for the book.

H. G.

Mark Hambourg's *How to play the pianoforte* (C. Arthur Pearson, 3s. 6d.) is a new edition of his recent work *How to become a pianist*. The title has been altered, a publisher's note informs us, with a view to appealing to a wider public, and the book has been thoroughly revised. An entirely new chapter on 'How to play Chopin' has been added and some extra technical exercises have been included. In his new chapter the author takes as the subject of his specimen lesson the *Mazurka* (Op. 33, No. 4) in B minor. He refers to the legend that a mazurka can only be played or danced with the correct spirit by a Pole or a Russian, but holds the opinion that this is an exaggeration and that most people with a good sense of rhythm can acquire the right swing of it if they understand where to put the necessary accent. His detailed consideration of the *Mazurka* in B minor provides an interesting and illuminating lesson. The chapter also contains some sane remarks on the playing of Chopin generally. Mr. Hambourg deplores the tendency of so many people in playing Chopin's music to take an exaggeratedly sentimental view of its character:

They play it with too much pedal, they distort the melodies beyond all measure with *rubato* effects, and altogether give what seems to me a rather sickly and neurotic interpretation of his works which is somewhat degrading to the nobility of his many-sided imagination. . . . The creator of the F minor *Ballade*, the *Sonata* in B minor, the *Polonaise* in A flat, &c., shows a strength of passion and a manly virility of conception of these masterpieces which prove that there was a masculine side to his mind. . . . Schumann has best described Chopin himself and his music when he said of him: 'Sweetness combined with strength'; and it is that strength imparting nobility to the sweetness which Chopin's most ardent admirers so often fail to discover, or emphasise, thereby taking away something from the measure of his greatness.

For the benefit of those who have not seen the first edition of this excellent little book, it may be pointed out that amongst other things dealt with there are chapters on 'How to practise,' 'On fingering and memory,' 'Some common mistakes and how to avoid them,' 'Playing in public,' and 'A specimen lesson on the first movement of the *Moonlight Sonata* of Beethoven.' There are many illustrations and diagrams, and under the heading 'The daily pianist' will be found an abridged compendium of five-finger exercises, scales, thirds, arpeggi, and octaves as practised by the author.

G. G.

Modulation made easy, by E. Douglas Tayler (Bosworth, 1s. 3d.), is a little book of about forty pages, which obviously does not claim to be an exhaustive treatise on modulation. It aims, the

writer tells us, at giving the reader an intelligent grasp of key-relationship, and of simple methods by which agreeable modulations may be made for examination and other purposes, without resorting to blind imitation of set patterns. Mr. Tayler writes in a very free and easy style, and his little book should prove useful as an introduction to a more comprehensive study of the subject. G. G.

[Reviews of new music are unavoidably held over.]

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS AND CHOIR TRAINING

The March issue of the *Music Teacher* discusses the above subject in an article that does the College a good deal less than justice. Speaking of the Archbishops' Committee on Church Music the writer expresses a hope that

... one of the first things the Committee will consider is why the Royal College of Organists remains so doggedly one-sided in its examinations. It tests a man in playing the organ, but not in that even more important side of a Church musician's work—training a choir.

First of all, how can the writer be sure that any defect in the College examinations is the result of the authorities being 'doggedly one-sided'? He admits 'the obvious difficulty of testing a man's ability to train a choir.' Very well; would it not be reasonable and charitable to ascribe the shortcomings of the examination to these obvious difficulties, rather than to assume them to be the result of deliberate policy? But the *Music Teacher* is quite sure about it all: 'No excuse as to the obvious difficulty . . . can avail the Royal College of Organists.' Why not? 'Obvious difficulty' is usually regarded as an extenuating circumstance.

Later on we read:

In some of the social qualities by which a widely-equipped musician makes his work attractive, it is almost impossible to examine, one admits. And to judge a man fully, one needs to see him, week after week, at his choir practice, and hear him at his organ.

As this course is obviously impossible, it is absurd to blame the College for the fact that 'Associates and Fellows have not been tested adequately in the most vital part of their Church work.'

The *Music Teacher* after complaining (not unreasonably) that at present the choir-training side of the syllabus consists of a few questions only, goes on to speak of the choir-training examination instituted by the College in 1909, 'the most valuable step the College has ever taken,' and says 'that only lethargy has allowed this test to be dropped.'

Here are the facts: The College set out to strengthen its examinations on the choir-work side in 1909. It devised an excellent scheme, but unfortunately this scheme could not be included in the ordinary syllabus for various reasons—e.g., the examination periods were already over-congested, and any considerable addition would have made it impossible for many of the country candidates to attend; a growing number of organists work for the College diplomas with a view only to teaching, organ-playing, and concert work; others hold office in Nonconformist Churches, where the conditions are so different from those in the

Establishment, both in regard to the vocal material (mixed-voice choirs instead of boys and men) and the type of service and music, that it is impossible to frame a choir-training examination that will cover both classes. Finally, there is the question of expense. An adequate examination of every candidate would take several weeks, with a special choir in attendance. The College is not a teaching institution, so its income is small, and the cost of such an examination would be far beyond its power.

Owing to these reasons, the choir-training examination was started as an extra test, held annually (instead of half-yearly, like the ordinary examinations) and with no academic distinction for the successful candidates. It has to be stated with regret that few organists came up to the scratch. But the examination went on, and was beginning to show encouraging results—in May, 1914, there were fourteen candidates—when the war broke out. The numbers of course dropped in the following year, and the College—suddenly forced to economise, like other institutions—naturally suspended it.

But that the R.C.O. is not at all lethargic or stubborn on this point is shown by the fact that the Council has from time to time discussed the possibilities of reviving the examination, and, as a matter of fact, before this *Music Teacher* article was written a committee had already been appointed to devise a way by means of which the test could not only be revived, but made more comprehensive and attractive.

The *Music Teacher* goes on to ask, 'What has become of the lectures the College used to organize?'—and hints at more 'lethargy.' The answer is simple: the lectures were dropped in 1917, because the income of the College was so much reduced owing to the war that it could not afford the cost. Here again, a revival is under consideration.

Finally, the *Music Teacher* speaks scornfully of 'the pitiful part' played by the College 'in the petition to the Archbishop of Canterbury' a few years ago:

From that encounter it came out badly, being, indeed, perfectly impotent in the face of the polite putting aside of the petition (which concerned the dangerous position of the organist, in being liable to dismissal by his vicar without the right of appeal to a higher authority).

Our readers will remember this petition. If it led to nothing very definite, the College was not to blame. Nor was the Archbishop, nor, indeed, anybody else. The comparative failure of the College action was due to the peculiar circumstances that govern the profession of church organist. Where there can be no fixed hours of work, no uniformity in the amount of time or skill demanded, and no standard rate of pay, and where the office itself is not an essential part of the Establishment (however desirable an addition it may be), there can be no kind of protective union. In the event of a dispute, a profession that is (so to speak) a luxury, that has no legal status, and no protective union, must inevitably proceed *piano moderato*. The *Music Teacher* thinks this is 'a pitiful part' to play, but does not suggest the only alternative—a kind of strike threat. The *Music Teacher* may wish to see organists joined together on a trade union basis, with the usual concomitants of direct action. That would indeed be a 'pitiful part' for one of the oldest and most important (though unessential) branches of the musical profession to play.

(Continued on page 264.)

MADRIGAL

BY

JOHN WILBYE

Edited by H. ELLIOT BUTTON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto

SOPRANO

ALTO

TENOR

BASS

mf

Thus saith my Clo - ris bright, when we of Love sit downe and talke to -

mf

Thus saith my Clo - ris bright, when

Allegretto

(For practice only)

mf

mf

Thus saith my

mf

Thus saith my Clo - ris bright, when we of Love sit downe and

- geth - - - er, and talke to - geth - - -

we of Love sit downe and talke to - geth - - -

Clo - ris bright, when we of Love sit downe and talke to -
talke to - geth - er, and talke to -
er, Thus saith my Clo - ris bright, when we of Love sit
er, and talke to - geth - er, Thus saith my

geth - er, and talke to - geth - er,
- geth - er, Thus saith my Clo - ris bright, when we of Love sit
downe and talke to - geth - er, Thus saith my
Clo - ris bright, when we of Love sit downe and talke

cres. Thus saith my Clo - ris bright, when we of Love sit downe and talke
cres. downe and talke to - geth - er, and talke to -
cres. Clo - ris bright when we of Love sit downe and talke to -
cres. to - geth - er, and talke to -

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525	As I saw fair Flora	F. Corder	3d.		
146	As it fell upon a day	S. Reay	3d.		
619	As the ripples flow				
	E. A. Sydenham	2d.			
1052	As the watcher longs	Schubert	3d.		
900	As through the land	J. Pullett	2d.		
796	*As torrents in summer	E. Elgar	2d.		
1180	As when the sun renews his				
	strength (Madrigal)	C. E. Miller	3d.		
1257	*Ash Grove, The	arr. Dunhill	3d.		
1105	At Andernach in Rhineland	Abt	3d.		
393	At first the mountain rill				
	G. A. Macfarren	1d.			
987	At her fair hands	J. Elliott	2d.		
788	Do. ...	C. H. H. Parry	3d.		
335	At parting	R. Franz	1d.		
358	*At the coming of the Spring				
	J. L. Hatton	3d.			
195	Auburn		3d.		
582	*Auld Lang Syne	arr. E. Land	1d.		
71	Autolycus' Song	C. A. Macrone	3d.		
1066	* Do. ...	C. Lee Williams	3d.		
1058	Autumn	W. Macfarren	3d.		
274	Do. (T.T.B.B.)		3d.		
353	Do. ...	A. C. Mackenzie	1d.		
1162	Autumn fields, The	N. W. Gade	3d.		

No.					
464	Autumn is come again (5 V.)				
	F. Corder	3d.			
403	Autumn song ...	S. Reay	3d.		
683	Do. ...	J. Rheinberger	2d.		
484	Ave Maria ...	J. Raff	3d.		
241	* Do. ...	H. Smart	1d.		
968	*Awake, awake	G. Bantock	3d.		
76	*Awake, awake, the flow'rs unfold				
	H. Leslie	1d.			
25	Awake the starry midnight hour				
	Mendelssohn	2d.			
923	*Away to the woodlands				
	H. W. Warner	3d.			
978	*Baby's feet, like sea shells pink, A				
	C. H. Lloyd	3d.			
225	Bacchanalian Song (A.T.T.B.)				
	J. L. Hatton	3d.			
193	Bait, The (Come live with me)				
	J. L. Hatton	1d.			
996	*Ballad, A (8 V.)	T. Wendt	3d.		
1016	Ballade of Midsummer		3d.		
1017	Ballade of Spring		4d.		
1044	*Battle of the Baltic, The				
	C. H. Lloyd	4d.			
861	*Battle song, A	arr. T. R. G. Jozé	3d.		
578	Do. ...	E. A. Sydenham	3d.		
1334	*Beacon, The	A. Carse	3d.		
689	Beauty, arise	K. J. Pye	3d.		
841	Before me careless lying (5 V.)				
	C. H. Lloyd	4d.			
1238	*Beleaguered, The	A. S. Sullivan	2d.		
56	*Belfry Tower, The	J. L. Hatton	1d.		
1311	*Belgian National song				
	F. Campenbout	1d.			
572	Bells across the snow	Ch. Gounod	3d.		
432	*Bells of St. Michael's Tower, The				
	W. Knyvett (5 V.), arr. R. P. Stewart	4d.			
1271	*Ben Bowlegs (humorous)				
	W. W. Pearson	3d.			
984	Bendemeer's Stream	J. Pointer	2d.		
1216	Beside the river ...	A. Jensen	2d.		
793	Better music ne'er was known				
	C. H. H. Parry	3d.			
184	*Beware ...	J. L. Hatton	1d.		
220	Do. (A.T.T.B.)		1d.		
111	*Bird of the Wilderness	J. Barnby	3d.		
196	Do. ...	J. L. Hatton	3d.		
1157	Birds are singing, The	Hans Sitt	2d.		
798	Birthday serenade, A	G. Elvey	3d.		
1308	Birchlight, The	E. Elgar	3d.		
300	*Bishop of Mentz, The	Pearsall	3d.		
1107	*Black Monk, The (Welsh				
	folk-song) arr. R. Boughton	3d.			
55	*Blow, blow thou winter wind				
	G. A. Macfarren	1d.			
1254	Blow, breeze, from the North				
	G. Elvey	3d.			
1369	Blow, western wind				
	W. W. Pearson	3d.			
661	*Blue-bottle's fate, The				
	(humorous) A. H. Ashworth	3d.			
544	Blue-eyed lassie, The	F. Brandeis	2d.		
933	*Blwyddyn Bywyd	D. Protheroe	3d.		
187	Blythe is the Bird	J. L. Hatton	2d.		
399	*Boat Song	H. Leslie	3d.		
357	Do. ...	E. Prout	4d.		
1088	Do. ...	F. Schubert	2d.		
385	Boat, The	R. Schumann	3d.		
3	*Boating Song	E. G. Monk	2d.		
521	*Boatman's Good-night, The				
	F. Schira	1d.			
545	*Bonnie Bell	A. C. Mackenzie	2d.		
1310	*Boy, The (humorous)				
	A. H. Brewer	3d.			
63	*Break, break on thy cold grey				
	stones, O sea	G. A. Macfarren	1d.		
99	Breathe soft, ye winds	J. B. Calkin	1d.		
1307	* Do. ...	W. Paxton	1d.		
878	Bridal Song	H. Leslie	4d.		
639	Bright be thy dreams	Oliver King	2d.		
402	*Bright-hair'd morn, The	S. Reay	3d.		
584	Bright Moon	John E. West	2d.		
1222	*Bring me a golden pen				
	F. H. Cowen	3d.			
601	Broken Flower, The	Oliver King	2d.		
447	Brook, The	C. G. Reissiger	3d.		
1015	*Brownies, The	Moellendorff	3d.		
223	Busy, curious, thirsty fly (A.T.T.B.)				
	J. L. Hatton	2d.			
743	*Butterfly, The	J. Blumenthal	4d.		
1095	*By a gentle river laid				
	John E. West	3d.			
1002	*By the waters of Babylon				
	P. Cornelius	2d.			
1147	By woodland and wayside				
	E. Franz	2d.			

No.					
1272	Call John (humorous)				
	arr. W. W. Pearson	3d.			
1122	Calm is the lake ...	F. Abt	3d.		
359	Calm night ...	J. L. Hatton	3d.		
380	Calm of the sea, The	H. Hiles	4d.		
911	*Capture of Cremona, The				
	arr. T. R. G. Jozé	3d.			
314	Caput apri defero...	Pearsall	3d.		
178	*Caravan, The	C. Pinsuti	1d.		
1251	*Cargoes	H. B. Gardiner	3d.		
1273	Carrion Crow, The (humorous)				
	W. W. Pearson	3d.			
607	Cavalier, The	C. Goodall	3d.		
529	Cavalry song	C. A. Macrone	3d.		
635	Cephalus and Procris				
	A. W. Batson	3d.			
482	Chafer's Wedding, A (humorous)				
	Lewandowski	6d.			
1087	Chapel, The	C. Kreutzer	3d.		
427	*Charge of the Light Brigade, The				
	E. Hecht	4d.			
85	*Charm me asleep (6 V.)	H. Leslie	3d.		
906	Do. ...	J. B. McEwen	3d.		
847	*Chase, The	E. German	3d.		
757	*Cherry ripe	A. H. Brewer	3d.		
583	Do. ...	arr. E. Land	1d.		
1255	* Do. ...	W. G. Ross	2d.		
731	Do. (6 V.)	S. P. Waddington	3d.		
1212	Cheshire cheese, The				
	arr. J. C. Bridge	3d.			
734	Chi la Gagliarda	B. Donato	3d.		
375	Chieftain to the Highland bound, A				
	Pearsall	2d.			
466	* Do. ...	O. Prescott	1d.		
94	Childhood's melody	F. Berger	3d.		
101	Chivalry of Labour, The (5 V.)				
	J. B. Calkin	4d.			
1145	Chloe, that dear bewitching prude				
	H. Willan	2d.			
1147	*Chorus of Empire				
	C. A. E. Harriss	3d.			
66	*Christmas...	G. A. Macfarren	1d.		
1109	*Christmas greeting, A	E. Elgar	6d.		
314	Christmas song, A	Pearsall	3d.		
967	Do. ...	M. Pratorius	2d.		
845	Close to my heart...	W. Davies	3d.		
677	*Clouds, The	J. Rheinberger	3d.		
823	Come again, sweet days				
	J. Dowland	2d.			
726	*Come away	E. German	3d.		
873	* Do. ...	H. Parker	4d.		
1169	Come away, come away, death				
	arr. Arne	2d.			
56	* Do. (5 V.)	G. A. Macfarren	3d.		
51	* Do. (5 V.)		3d.		
58	Come celebrate the May				
	J. L. Hatton	1d.			
668	Come, fairies, trip it	F. Iliffe	3d.		
102	Come fill, my boys (A.T.T.B.)				
	J. B. Calkin	3d.			
118	*Come follow me, A	Zimmermann	1d.		
1143	Come forth, the summer's				
	innumur hear	E. Franz	2d.		
14	Come, heavy sleep	J. Dowland	2d.		
745	Come if you dare...	Purcell	4d.		
1210	Come, lasses and lads				
	arr. J. C. Bridge	3d.			
899	Come let me take thee	J. Pullett	2d.		
317	Come let us be merry	Pearsall	1d.		
507	*Come live with me	W. S. Bennett	1d.		
360	Do. ...	J. L. Hatton	3d.		
193	Do. (The Bait)		1d.		
497	Come, May, with all thy flowers				
	J. L. Gregory	2d.			
1052	Come, O come, dearest, come				

AFTER MANY A DUSTY MILE

PART-SONG

WORDS FROM THE GREEK ANTHOLOGY (ANONYMOUS) TRANSLATED BY EDMUND GOSSE*

MUSIC BY

EDWARD ELGAR

(OP. 45, No. 3)

ARRANGED FOR S.A.T.B. BY THE COMPOSER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto
p non legato *pp dolce*

SOPRANO
Af - ter ma - ny a dust - y mile,

ALTO
p non legato *pp dolce*
Af - ter ma - ny a dust - y mile,

TENOR
p non legato. *pp dolce*
Af - ter ma - ny a dust - y mile,

BASS
sonoramente *p legato*
Af - ter ma - ny a dust - y

(For practice only)
Allegretto $\text{♩} = 84$
p non legato *pp*
sonoramente

Wan-d'rer, lin - ger here a - while; Stretch your limbs in this long

Wan-d'rer, lin - ger here a - while; Stretch your limbs in this long

Wan-d'rer, lin - ger here a - while; Stretch your limbs in this long

mile, Wan-d'rer, lin - ger here a - while,

* With the kind permission of the Translator

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AFTER MANY A DUSTY MILE

grass; Through these pines a wind shall pass

grass; Through these pines a wind shall pass

grass; a wind shall pass

Stretch your limbs in this long grass; Through these pines a wind shall

That shall cool you with its wing.

That shall cool you with its wing.

That shall cool you with its wing.

pass That shall cool you with its

poco rit.

AFTER MANY A DUSTY MILE

Comodo

Grasshop-pers shall shout and sing, Grasshop-pers shall shout and sing,

Grasshop-pers shall shout and sing, Grasshop-pers shall shout and sing,

cantabile
Through these pines a wind . . shall pass,

pp
wing. Through these pines a wind shall cool you with its

Comodo $\text{♩} = 76$

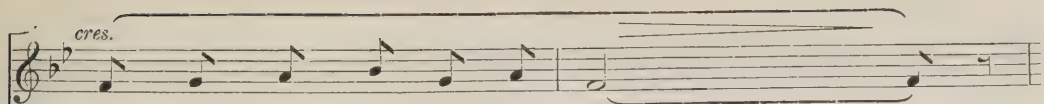
While the shep-herd on the hill, . . Near a foun-tain war-bling still, *ten.*

While the shep-herd on the hill, . . Near a foun-tain war-bling still, *ten.*

cres. through . . these pines a wind . . shall pass, . . *dim.*

wing, through these pines a wind shall pass, . .

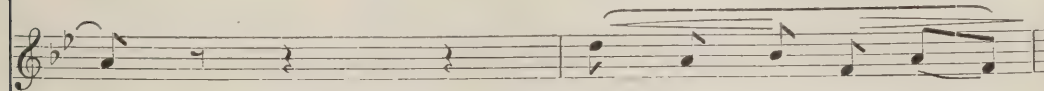
AFTER MANY A DUSTY MILE



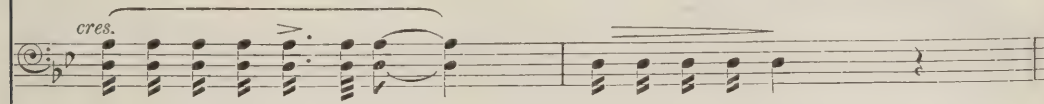
Mo - du - lates, when noon is mute, . . .



Mo - du - lates, when noon is mute, . . .

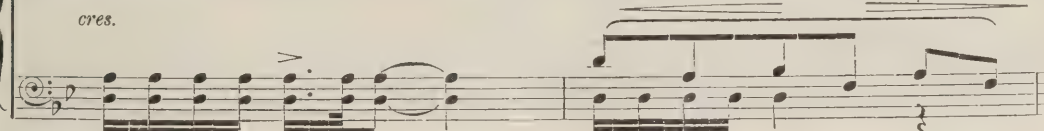


Lin - ger here a - while; . .

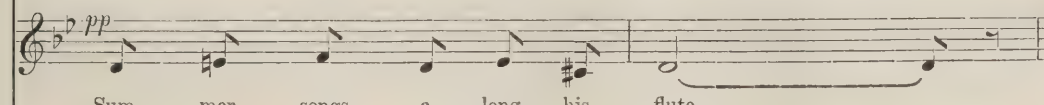


Grass-hop-pers shall shout and sing, . .

Lin - ger here a - while;



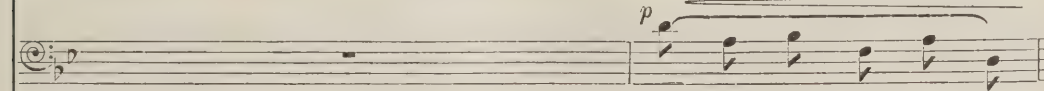
Sum - mer songs a - long his flute, . . .



Sum - mer songs a - long his flute, . . .



Grass-hop-pers shall shout and sing, . . .



Wan - d'r'er, lin - ger here a -



AFTER MANY A DUSTY MILE

molto cantabile
mf dolce

Sum - mer songs a - long his flute; . . Un - der - neath, un - der -

molto cantabile
mf *dolce*

Sum - mer songs, songs a - long his flute; Un - der - neath a

molto cantabile
mf

Wan-d'rer, lin - ger here, lin - ger here . . a - while, . . . a -

mf *cantabile*

- while; . . . Un - der - neath, un - der -

mf

- neath a spread-ing tree, . . None so ea - - sy - limb'd as he, Shel-tered,

spread-ing tree, un - der - neath a . . spread - ing tree, a . . spreading tree,

- while, Un - der - neath a spread-ing tree, . . shel - tered

- neath a spread-ing, spread-ing tree,

AFTER MANY A DUSTY MILE

rit. *Come prima*
pp non legato

shel-tered from the dog-star's heat. . . Rest; and then, on freshened

rit. *pp non legato*

Shel-tered from the dog-star's heat. . . Rest; and then, on freshened

rit. *pp non legato*

from the dog-star's heat. . . Rest; and then, on freshened

rit. *pp*

Shel-tered, shel-tered from the dog-star's heat. . . .

Come prima

rit. *pp*

feet, You shall pass the for-est through. . . .

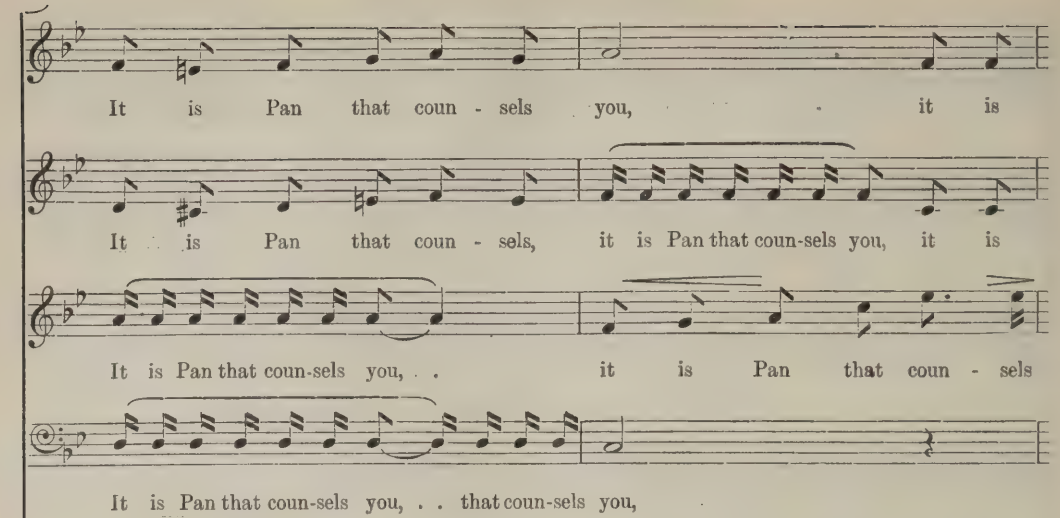
feet, You shall pass the for-est through. . . .

feet, You shall pass the for-est through. . . .

cantando *pp*

Rest; and then on freshened feet, . . . Pass the for-est through.

AFTER MANY A DUSTY MILE

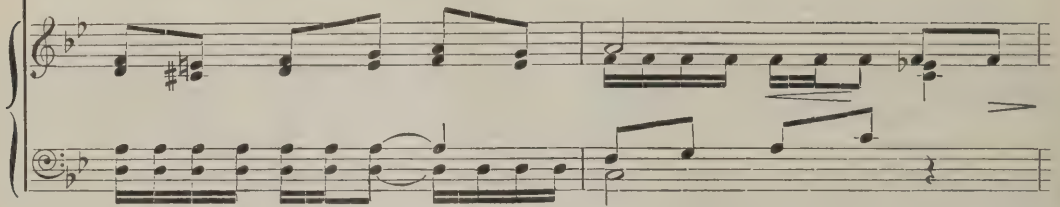
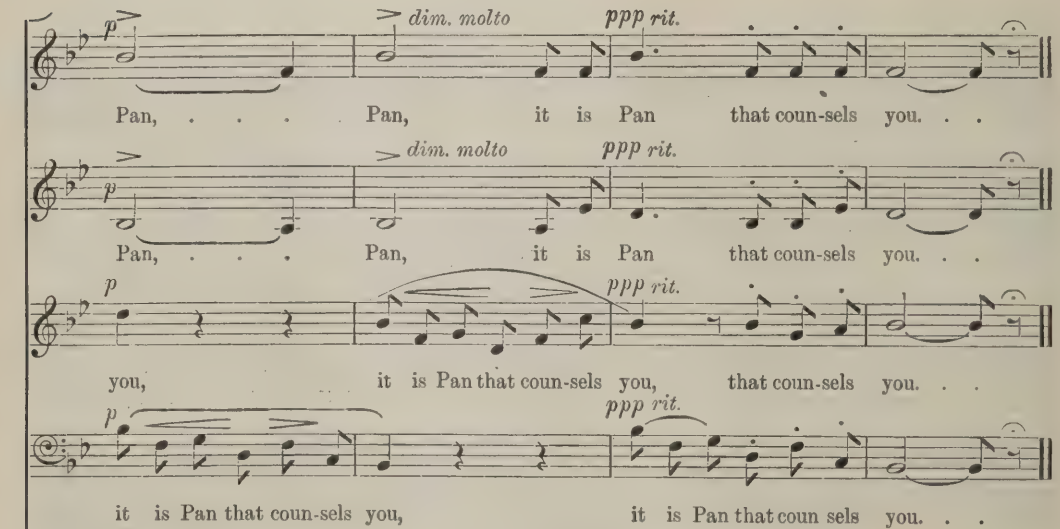


It is Pan that coun - sels you, it is

It is Pan that coun - sels, it is Pan that coun-sels you, it is

It is Pan that coun-sels you, . . it is Pan that coun - sels

It is Pan that coun-sels you, . . that coun-sels you,

Pan, . . . Pan, *dim. molto* it is Pan *ppp rit.* that coun-sels you. . .

Pan, . . . Pan, *dim. molto* it is Pan *ppp rit.* that coun-sels you. . .

you, it is Pan that coun-sels you, *ppp rit.* that coun-sels you. . .

it is Pan that coun-sels you, *ppp rit.* it is Pan that coun sels you. . .



f

to geth - er, Be - ware of Love, (deere) Love is a walk - ing

geth - - - er, Be - ware . . of Love, (deere) Love

geth - - - er, Be - ware, be - ware . . of Love, (deere) Love

geth - - - er, Be - ware of Love, (deere) Love is a walk - ing

f

mp

sprite, a walk - ing sprite, And Love is

mp

is a walk - ing sprite, and Love is this and that, and Love is

mp

is a walk - ing sprite, and Love is this and that, and Love is

mp

sprite, a walk - ing sprite, and Love is this and that, and Love is

mp

p

this and that, And O I wot not what, and O . .

p

this and that, And O . . . I wot not what, and O I

p

this and that, And O . . . I wot not what, and O I

p

this and that, And O . . . I wot not what, and O I

p

mf
I wot not what, And comes and goes a - gaine, I wot not..
mf
wot not what, And comes and goes a - gaine, I wot not
mf
wot not what, And comes and goes a - gaine, I
mf
wot not what, And comes and goes a - gaine, I wot not

p
whith - er, and comes and goes a - gaine, I wot not.. whith - er.
p
whith - er, and comes and goes a - gaine, I wot not whith - er.
p
wot not whith - er, and comes and goes a - gaine, I wot not whith - er.
p
whith - er, and comes and goes a - gaine, I wot not whith - er.

Poco più mosso
f No! no! these phan-toms are to breed a - ma - zing, No! no! these
ff No! no! these phan-toms are to breed a - ma - zing,
f No! no! these phan-toms are to
Poco più mosso
f No! no! these phan-toms are to breed.. a - ma - zing, to

Tempo 1mo. *p*

phan-toms are to breed a - ma - zing, . . . For .

No! no! these phan-toms are to breed a - ma - zing,

breed a - ma - zing, to breed a - ma - zing, For . . in her

breed a - - ma - - - zing, For . . in her

Tempo 1mo.

rall.

. . in her eyes I saw his torch - light bla - zing.

p *rall.*

For . . in her eyes I saw his torch - - light bla - zing.

rall.

eyes I saw his torch - - light bla - zing.

rall.

eyes I saw his torch - - light bla - - - zing.

rall.

(Continued from page 258.)

We spoke above of the 'comparative' failure of the petition. We used the adjective because all who are in close touch with Church music circles know that the petition, and the subsequent meeting of the Archbishop and the College deputation, did a great deal of good. Wide publicity was given to the matter, and as a result the position of the organist and the relations between organists and clergy have greatly improved. In any case, the R.C.O. spared neither time nor labour in trying to improve the status of the organist and in supporting his cause.

The status of the organist is not yet all it ought to be. Probably it will always fall a trifle short, because there must necessarily be many hundreds of amateurs and semi-amateurs working in small and poor parishes, and so a recognised standard of efficiency is impossible. But that status is infinitely better than it was twenty years ago, and the improvement is due almost entirely to the R.C.O. The College is managed by a Council which, as a representative body of specialists and all-round musicians, is second to the governing body of no other musical examining institution in the country. The Council has from time to time revised the syllabus, always in the direction of making the scheme more comprehensive. (We hope we are not giving away secrets when we say that both the Associateship and Fellowship papers are being overhauled at the present moment.)

We must credit the writer of the *Music Teacher* article with the best of intentions. Like the rest of us, he feels that an improvement in Church choir-work is overdue. But the R.C.O. authorities are no less wide awake to the needs of the hour, and they would, we are sure, welcome criticism that is both fair and constructive. The *Music Teacher* attack is neither. There is a suspicion of spite about it, and it shows little knowledge of the facts and difficulties of the case.

OLD VILLAGE CHURCH MUSIC*

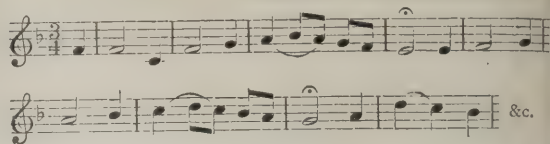
BY DONALD MACARTHUR

Speaking broadly, the mediæval village church had no vestry, no choir, no instrument. What was very much a 'said' service satisfied there for ordinary purposes; musicians could be imported for the Church Feast or other special occasions. The post-Reformation period through which the old choral foundations (the 'quires and places where they sing' of the Prayer Book) maintained their existence with difficulty, had therefore nothing in this respect to take away from the villages, and only one gift to give them—the metrical psalm sung to tunes of French-Swiss invention or English imitations of such. (Germany contributes little to this stock: the affinities of Tudor Protestantism were more with Calvin than with Luther.) Though soon set here in four parts—with the *cantus* in the tenor after the contemporary fashion—these virile melodies, built for congregational use, could stand without harmonies (as originally intended), and in the villages they did so, the clerk 'raising' them. Even a pitch-pipe seems to have been considered an unmanly luxury for such a purpose.

The changed conditions of the Restoration period had their effect in this matter. By 1700 we find a new style of psalmody, a native product, coming into print and use, very much lighter in texture than the solid Genevan stuff which Ravenscroft and Playford had standardised. Purcell's influence may have counted for something in this newer style, which had an obstinate predilection for triple time. 'Rockingham' (the tune now generally sung to 'When I survey the wondrous Cross') is a good, sober example of the

new manner. Others, even in the earlier period, were more florid, such as:

'Eastcheap.' *Harmonia Sacra*, 1730.



Lyra Davidica (1708) had already produced the familiar tune to 'Jesus Christ is risen to-day,' with its many flourishes. One cannot imagine either of these tunes sung with a descant in the Tudor fashion. As the 18th century went on melodies became even more exuberant, till they degenerated into the imbecilities of the so-called 'fuguing' tunes with their feeble imitative under-parts.

Good or bad, all this was indoor music in contrast to the old Huguenot psalms, which were emphatically outdoor music in origin. Goudimel and Bourgeois thought of their tunes in terms of a crowd singing outside on a hill—as in a popular movement, subject to persecuting interruptions, must often happen—rather than as for a congregation within the walls of a church. The new style caught the general ear. It demanded harmonic support in a way that the old did not—and got it. The west-gallery band of instrumentalists still lingering in country places in our grandparents' days was part of the answer to this new demand, first made in town churches where there happened to be no organ (by no means an uncommon condition), and later in the villages.

Village church bands began to come into existence about 1780, and were dying out in 1850. They flourished in what was a trivial and jejune period in English Church music when Nares, Clarke-Whitfield, and Jackson were names to conjure with. People are still to be met with to whom the church band is a distinct memory of their youth; 'the queer noises they made' is generally the one point remarked upon. Neither matter nor manner sounds attractive; the last of them was no doubt the worst of them. The subject when mentioned is dismissed with a contemptuous smile. It deserves better.

When the villages began to provide support for the new psalmody their most elementary effort took the form of an instrumental bass (one violoncello or bassoon or whatever it might be) to hold up the vocal parts. If you were smart—and a bit talented—you had clarinets and flutes as well; if you were very smart and ambitious, you got fiddles. To account for the comparative rarity of fiddles, it has been suggested that there was a prejudice against them, from their secular associations. But Zola's *Les violons pleurant la volupté* is somewhat beyond the 18th century rustic mind; and where 'whittle and dub' were still the accompaniments of their revelry, the flute might equally well recall moments of heated levity to introspective folk such as they were not. The fact that a wind instrument with spaced stops is so much easier to learn than strings is sufficient explanation of why the fiddle was rare; though some of the music, gradually growing more elaborate with its interludes, symphonies, and other embellishments, looks as if it were written for strings rather than wind. The ground, if string, generally spoken of as the bass-viol, was always a violoncello—not a double-bass. If not a 'cello it would be a bassoon or sometimes a serpent. The 'sarpint' was a strepitous beast; to judge from what can be heard from its improved descendant, the ophicleide, in Continental churches, it must have been a terrible weapon in any but expert hands.

Documented complete evidence of the composition of these village church bands, and of the music that they used, is very hard to come by—records of a matter so little considered as to seem hardly worth preserving, and, where they still exist, difficult to get news of. But Goathurst, a small Somerset village under the Quantocks, is fortunate in possessing not only the complete music library of its west-gallery choir, but an exceptionally full series of churchwardens' accounts from which the history of the band can be traced. In these accounts, with their varied details, there is no mention of music in any form till 1786, when a modest 2s. is paid for 'a pitch-pipe for the Gallery.' Some careless

* The substance of a paper read to the Somerset Archaeological and Natural History Society.

account-keeping during the Napoleonic war period is cleared up in 1812; among the arrears, back-pay for 'the Singers,' three in number. These, whom one naturally guesses to have been an alto, a tenor, and a bass, get the magnificent stipend of 6s. 8d. per annum—and have to wait for it, too! Thus we arrive at a four-part choir of which the melody people receive nothing but the honour of singing the tune. Why should anybody be paid for such a simple matter? Next, but not till 1826, comes a 'Violoncello for the use of the Singers in the Church,' followed by regular annual payments for strings, &c. Another pause until 1833 before two flutes are added to complete the accompaniment. Village tradition is definite that there was a clarinet, too, and remembers the name of the player; there is nothing as to this on the record, but performers sometimes provided their own instruments. And so things continue till 1857, when the band fades out on the purchase of an organ.

On the face of it, Goathurst was tardy in accepting current fashions, and leisurely in developing them. Records apart, each step in its musical progress except the sad *finale* might have been expected some twenty years earlier than its actual happening. Allowing for the fact that this village was behindhand, and content to do things on a modest scale, we get a fair picture of how such church bands grew into existence.

Thus the band. Now as to its repertoire. The music library consists of a set of score and part-books cue'd for instrumental use, a stock-book for new music awaiting distribution into the books in current use, and a large super-folio, mostly of anthems, from which the whole quartet could sing. This last is vilely written, both as to music and text, while the official books (bound in 1827, but containing music which is obviously much older) are the work of a clerk in the squire's estate-office, who is paid for his work in the churchwardens' accounts. True to his calling, he copies music beautifully, engrosses his titles with elegant flourishes, and his text is copperplate.

Taking these volumes together, they contain:

- Two hundred psalm-tunes, more or less; many of them standard and familiar;
- Forty-four Anthems;
- Three settings of the Sanctus: obviously from printed books;
- One Jubilate Deo: florid and foolish;
- One Gloria in Excelsis: a dull, but decent setting.

The last is astonishing, considering the period; it was no doubt meant to be used as an anthem at Morning or Evening Prayer. Quite a number of other anthems are settings of collects; most unfit matter for such treatment. In the whole group of forty-four anthems there are but four traceable to print; and these, things that were sung everywhere in their day. There are stacks of rubbish in the collection in general, with a crystal—if not a jewel—here and there. Some of the effects are bewildering. In an anthem, for example, in the super-folio, one of the movements opens with a nice little conventional Handelian fugal exposition, and ends with a page which, if sung as it is written, would make Stravinsky stare.

Now where did all this unwinnowed heap of stuff come from? For certain a great deal of it was written locally, *i.e.*, in the county of Somerset at least; and only a small proportion of that ever saw print. Somerset had in the period a number of local composers, some of them of quite lowly social position, who achieved print. Of this group, Thomas Hawkes (1786-1857), a Wesleyan, compiled a Psalmody for his Society, in the preface of which it is stated that the tunes were chiefly composed by local *amateurs* of Somerset and Wiltshire.

Amateurs? Now we have a key. Hawkes and those others, like the more famous farm-labourer, Shoel, were professional musicians of a sort, trained enough to write without technical blunders, whereas much of the Goathurst music (and some of the most interesting) is obviously 'amateur' in the derisory sense, with counterpoint which, striving to be ambitious, succeeds only in being grotesque, and errors in harmony that could never have been made by the copyist. Who were these 'amateurs'? The members of the choir and band themselves. There would be at least

one 'scholar' among them who could get their efforts on to paper; the parish clerk, the schoolmaster, an estate-office clerk like our scribe—there are remains of his efforts as a composer in the books, of which the less said the better—or a musical farmer, such as the original owner of the super-folio. Their productions would often be composite, like the folk-song, although, unlike the folk-song, self-conscious. Goathurst's neighbourhood has given little to the folk-song recorder; villagers engaged in making music would naturally cease to be interested in the countryside music that grew.

We can picture our music-makers at work, gathered in the house-place of the village inn. Somebody has brought an idea of a new tune that would go to one of the metrical Psalms; it is hummed over, criticised, possibly some customer outside the party concerned ventures a suggestion, and occasionally escapes snubbing for his pains; in such case his share in the final result is promptly forgotten by the workers. On the whole, they are an ignorant and obstinate set. So much the better. Obstinance is conservative; it discourages intentional 'freak' experiments. Ignorance, rushing in where knowledge hesitates to tread, reaches illuminating surprises now and again. You see how nicely they balance each other. At last they have got their melody on paper; the harmonizing begins. Oh, those harmonies! The impression they give is that some sort of framework was blocked out first with a fine general disregard or ignorance of elementary rules, after which each member set about embellishing his own part, with the result that may be imagined. In this process of adornment the tenor is usually the most exacting; the turn, runs, and passing-notes are the frequent flowers along his way, however plain his fellows' path may be. Some of these ornaments look as if they could not possibly have arrived till the piece had reached its second or third edition, so to speak. In more ambitious forms of psalm-tunes, in anthems, &c., of course the business of 'harmonization' is longer, because the instrumentalists claim their say, and must have their full share of importance. At the back of the whole process lurks the ghost of Handel, though Mozart as a pale shade occasionally flits across the scene. Handel means the still more perilous venture of contrapuntal devices which they face with the same courage of ignorance, and sometimes, strange to say, stumble on something really effective and nearly up to 'sealed pattern.'

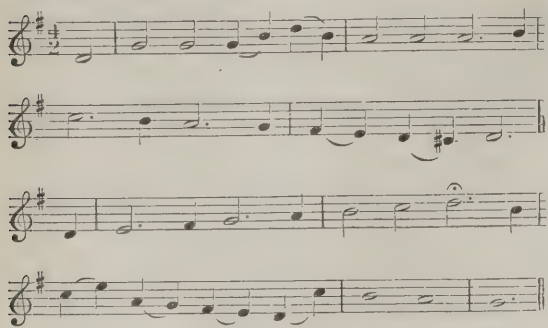
In the study of this music, crude as it may be, one is in fact dealing with a folk-art whose very existence as such has been quite overlooked. What has been described is, of course, not peculiar to the village named, nor to the county of Somerset. Books from any part of England will, when investigated, tell the same tale; the difficulty is to come across them.

Parishes which possess such books would do well to have them carefully looked through. From the very mixed catalogue given earlier in this article a half-dozen or so of psalm melodies have been recovered for use as hymn-tunes in the place of their origin, together with some specimens of anthem work, and the parishioners are proud of a local possession. They have been purged of glaring blunders of harmony, while every effort has been made to preserve their general outline, particularly in the bass, often as characteristic as the melody. Severe selection from among the many in the books has secured psalm melodies that prove really 'congregational'—for it must be remembered that none of this music was intended to be congregational. The singers of the old gallery conceived themselves to be artists; they would have heartily approved that canon of the 8th century, which said: 'If anyone who does not occupy a place in the choir-stalls presumes to sing, let him be anathema.'

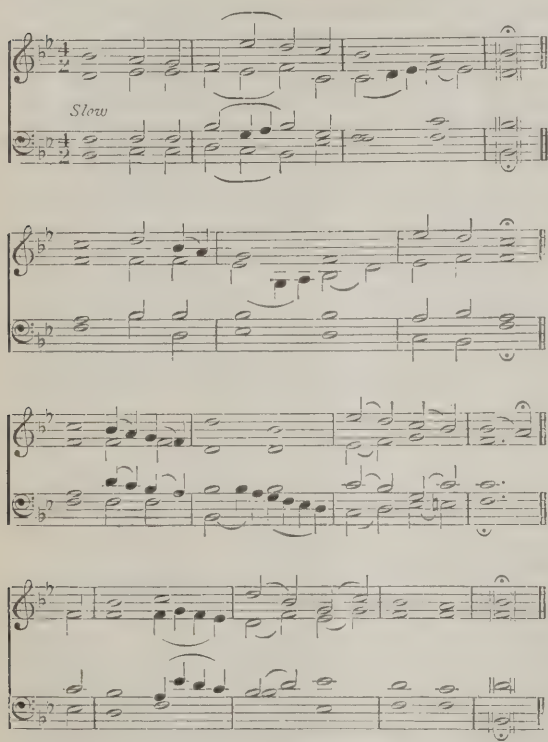
'Tis the gallery have got to sing, all the world knows,' said Mr. Penny. 'Why, souls, what's the use o' the ancients spending scores of pounds to build galleries if people down in the lowest depths of the church sing like that at a moment's notice?'

Attributions are, of course, difficult where so many of the pieces are without a name. The recovered music is supposed to be at least local; in some cases, actually of

the parish of the MSS. The refrain of their setting of Tate and Brady's Psalm cxiii., detached from a poor context, now serves their descendants as a cheerful L.M. tune :



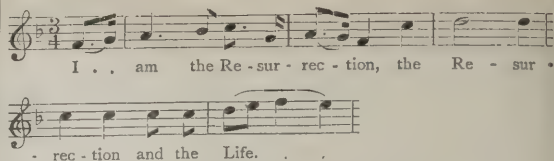
An 'Evening Hymn' claims Cooksley as composer ; as there was a family of that name at Goathurst in 1840 it is likely to have been made there. In current use this striking tune runs :



As 'laid out' in the books both the barring and the harmonies are plainly the work of a musical illiterate ; rather a worse specimen of rustic harmony than even the average :

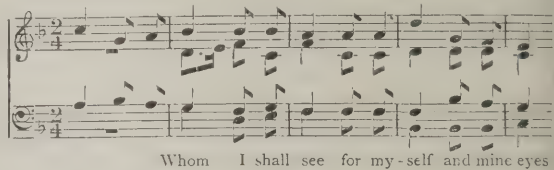


There is some funeral music of interest : a setting of the Sentences and 'I heard a voice' from the Burial Service. This was heard again after nearly a century of silence at the Dedication of a Churchyard Extension in the Parish in 1913 :

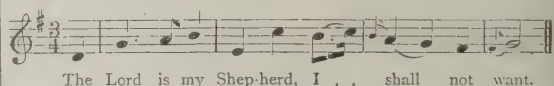


The lines are broad, the melody good, and one of the movements has a straightforward bit of imitation :

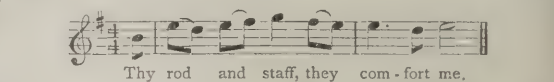
Whom I shall see for my-self and mine eyes shall be-hold



Of the anthems the most interesting is a setting of the twenty-third Psalm in four movements—chorus, tenor solo, treble and bass duet, chorus. The leading subject is :



The text is conflate ; a mixture of the Bible and the Prayer Book version, such as might be expected in communal construction, each member contributing his portion of melody with words to fit so far as he remembered them. There is a modal passage at the end of the tenor solo—about the only instance of such tonality in the books :



And one wonders what village Bach was responsible for this fine phrase :



There is a spirit of somewhat riotous cheerfulness in the West Country music of this kind ; a suggestion that the performers were thoroughly enjoying themselves. (This note is not so insistent in examples from the Midlands and the North.) It is a thousand pities that the old village church band has irrecoverably gone. With all its faults it was a little art-corporation of performers—and often, as we see, producers—in every parish of the countryside. Village life of to-day has so few amenities and so little social initiative that the loss must be deplored of all those interests of the past that brought folk and kept them together ; the church band among them.

We are glad to see that organists are doing their bit in the revival of our old music. Owing to England's backwardness in the matter of organ construction a couple of centuries ago, our old organ composers were handicapped. Nevertheless, they managed to write a good deal of excellent music, a series of which has been edited by John E. West and published by Messrs. Novello. Examples now appear in a good many recital programmes, and one or two enterprising players have even played whole recitals of early English organ music. Mr. Herbert Hodge gave one at St. Nicholas Cole Abbey recently, playing works by Locke, Blow, Greene, Boyce, Croft, Purcell, and Christopher Gibbons. Good !

At Llandaff Cathedral, on February 20, the University College Choral Society and the Cathedral Choir united to sing Haydn's *Insane et vane cura*, Bach's *O Light Everlasting*, and Mozart's *Splendete Te, Deus*. Dr. David Evans conducted, and the Cathedral organist, Mr. G. Beale, was at the organ.

Who wrote the famous *Ave Maria* so long credited to Arcadelt? For long musicians have been content to accept Arcadelt's ascription, although it is only fair to note that J. R. Sterndale Bennett, in the new edition of Grove, says that 'the authorship is extremely doubtful.' Now at last the problem is solved by the publication in the *Louvain Review* (7th year, No. 1) of a letter from Saint-Saëns to Father Joseph Kreps, organist of the Benedictine Abbey of Louvain: 'I learned from Dietsch, who was for a long time organist of the Madeleine, that he himself composed the celebrated *Ave Maria*, attributed to Arcadelt, and that its celebrity was due to fraud.' Dietsch, who became conductor of the Grand Opera in 1860, died in February, 1865. G. F.

Messrs. Blackwood have just issued a sixpenny booklet that should be on the desk of all who have to choose anthems. It is a classified list, published by the Committee of the General Assembly of the Church of Scotland on Psalmody and Hymns. The anthems are arranged in four lists, according to the degree of difficulty. A fifth list contains specially long and difficult anthems, and two supplementary tables give solos from oratorios and settings of the Canticles. Each page contains six columns, wherein are set out the title, composer, publisher, price (Staff and Sol-fa), the season for which the work is suitable, and remarks as to the voices required, solos, and, in the case of big works, a word about the structure as well. This is the most practical and useful work of reference that has come our way for a long time.

We have received a batch of programmes of recitals given during the past few months on Wednesday afternoons at St. Fin Barre's Cathedral, Cork, by Mr. J. T. Horne. They show a fine choice from the best organ music, old and new—Bach's *Passacaglia*, Sonatas by Mendelssohn, Elgar, and Harwood, Franck's *Pièce Héroïque*, West's Fantasia, Parry's *Wanderer* Fugue, Chorale Preludes by Parry, Darke, and Vaughan Williams, a sprinkling of arrangements, and excellent vocal and string relief from Bach, Handel, Franck, &c. The recitals were prefaced by explanatory comments.

A service of British psalm and hymn tunes was held at Oakfield Road Church, Clifton, on February 19. Mr. Arthur S. Warrell played organ preludes based on the hymn-tunes sung, and the *Sonata Britannica* of Stanford. Dr. Beckh in an address traced the growth of four-part congregational singing. The tunes sung were 'St. Ann's' and 'Martyrdom' (Preludes by Parry), 'St. Mary' (Prelude by Charles Wood), 'Martyrs' and 'University' (Preludes by Harvey Grace). M. E. B.

At Sherwood Wesleyan Church, on February 21, the choir—combined for the occasion with that of High Pavement Chapel, Nottingham—gave 'An Evening with Handel,' singing solos and choruses from various oratorios. Mr. Blyton Dobson conducted, and also played the Overture to *Otho* and a Concerto movement. The choirs repeated the performance at High Pavement Chapel a week later.

At Winchester College Chapel, on March 17, the Nightjars Madrigal Society (conductor, Dr. E. T. Sweeting) sang a fine list of unaccompanied works by Bach, Parry, Weelkes, Brahms, and Cornelius. Mr. J. A. Sowerbutts interspersed these with organ solos by Bach, Wesley, Franck, Vierne, &c. A collection was made for the Organists' Benevolent League.

Rossini's *Stabat Mater* and Mendelssohn's *Forty-second Psalm* were sung at the City Temple on March 10 by the Choral Society, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. *The Messiah* will be sung on April 14.

ORGAN RECITALS

- Mr. F. G. Milford Ogbourne, St. Saviour's, Ealing—Toccata and Fugue in C, *Bach*; Introduction and Variations on an Original Theme, *Hesse*; Air with Variations in A, *Best*.
- Mr. H. A. Fricker, Metropolitan Methodist Church, Toronto—Allegro agitato and Cantilène (Sonata No. 13), *Rheinberger*; Scherzo, *Pièrre*; Fugue in E flat, *Bach*.
- Mr. G. W. Harris Sellick, Trinity Wesleyan Church, Sale—Allegro Maestoso (Sonata No. 2), *Claussmann*; Toccata and Fugue in D minor, *Bach*.
- Mr. Harold M. Dawber, Longsight Free Christian Church, Birch Lane—Trumpet Tune and Air, *Purcell*; Fugue in G, *Bach*; Cradle Song and Caprice, *Harvey Grace*.
- Mr. E. A. Moore, St. Margaret's, Ilkley—Toccata in C, *Bach*; Prelude and Fugue in D minor, *E. A. Moore*; Andante Cantabile (Symphony No. 4), *Widor*.
- Mr. B. J. Maslen, St. Stephen, Lansdown—Prelude and Fugue in D, *Bach*; Cradle Song, *Harvey Grace*; Pastorale, *Franck*; Fantasia and Toccata in D minor, *Stanford*.
- Mr. Arthur E. Temple, Free Church, St. Ives—Choral Prelude, 'I give to thee farewell,' *Bach*; Spozalizio, *Liszt*; Fantasia and Toccata in D minor, *Stanford*.
- Mr. Bertram Hollins, Beckenham Congregational Church—Siciliano, *Bach*; 'Old 104th,' *Parry*; Variations on a Ground Bass and Final Fugato, *Bertram Hollins*; Sonata No. 1, *Mendelssohn*.
- Mr. Harry Wall, St. Mary-le-Bow, Cheapside—Overture to 'Comus,' *Arne*; Meditation, *Harvey Grace*; Légende, *Vierne*; Solemn Festival, *Rheinberger*.
- Mr. H. C. Warrilow, National Institute for the Blind—Serenade, *Watling*; Impression No. 1, *Karg-Elert*; Allegro grazioso, *Frank Bridge*.
- Mr. Allan Hamer, Bloemfontein Cathedral—Pastoral Sonata, *Rheinberger*; Rhapsody No. 1, *Howells*; Prelude on a Theme of Tallis, *Darke*.
- Mr. Phillip Miles, Holy Trinity, Gray's Inn, Holborn—Introduction and Fugue (Sonata No. 8), *Rheinberger*; Prelude and Fugue in B minor, *Bach*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Prelude and Fugue in F, *Buxtehude*; Finale in B flat, *Franck*; Passacaglia in D minor, *Max Reger*.
- Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Phantasie in D flat, *Rheinberger*; Fanfare in D, *Lemmens*.
- Mr. Norman W. Newell, St. Mark's, Leeds—Prælium, *Max Reger*; Passacaglia, *Bach*; Sonata No. 6, *Mendelssohn*.
- Dr. A. C. P. Embling, St. Laurence's, Reading—Fantasia in F minor, *Mozart*; Rhapsody, *Howells*.
- Mr. Francis W. Sutton, St. Stephen's Walbrook—Toccata and Fugue in D minor, *Bach*; Choral Song and Fugue, *Wesley*.
- Mr. Stanley Lucas, Harecourt Congregational Church, Canonbury—Toccata and Fugue in D minor, *Bach*; Finale, *Lemmens*.
- Dr. Edgar Faulkner, St. Thomas's Cathedral, Bombay—Prelude and Fugue in C minor, *Bach*; Solemn Melody, *Walford Davies*.

APPOINTMENTS

- Mr. J. H. Ingham, organist and choirmaster, Holy Trinity, Southport.
- Mr. G. H. Johnson, organist and choirmaster, St. Matthias Salford.
- Mr. G. W. Harris Sellick, organist and choirmaster, St. Mary Magdalene's, Ashton-upon-Mersey.

Prizes totalling 25,000 francs will be offered in an international competition for new sacred music and organ works. The organizers are the Procure de Musique Religieuse, 3, Rue de Mézières, Paris. Particulars are to be had of the Director, M. l'Abbé Delépine, at the above address. The judging board will have Dubois as president.

The London Scottish Choir will give its twenty-ninth annual concert at Kingsway Hall on April 11, at 7.30, with Miss Flora Woodman, Miss Catherine Spalding, and Mr. John Booth as soloists. Mr. T. Arnold Fulton is the conductor.

Competition Festival Record

THE ELIZABETHAN FESTIVAL

The promoters may well feel gratified by the success of this venture. The number of entries was inevitably small compared with those of festivals in which huge classes of solo performers help to make an imposing total. It has to be remembered, however, that all the music was of a type with which the average singer is unfamiliar; owing to unavoidable delays the syllabus was issued too late for some choirs to prepare in time; there were no money prizes, cups, or medals; and the date of the Festival was uncomfortably close to several other metropolitan competitions, including the huge London Musical Festival. In view of these facts, the entry was unexpectedly good. But numbers matter less than spirit, and there was no mistaking the happy-family feeling that animated all the partakers. The general standard of performance showed the need for some such intensive effort as this on behalf of Elizabethan music. As Dr. Vaughan Williams said, most of the choirs would have given a first-rate account of themselves in a part-song or an anthem, but the rhythmic and other problems set by a madrigal were at present beyond them. The good counsel and massed rehearsals the choirs received from Dr. Vaughan Williams, Sir Richard Terry, and Mr. E. T. Cook will surely bear fruit.

We hope the Festival will become an annual event. There is room for a competition in which all concerned specialise in fine old music, and above all, when the fine old music is that of a great period in our musical history. It is good to hear, therefore, that the Committee is already considering the arrangements for a 1923 Festival.

The prize-winners in the choral competitions were as follows:

Large choirs (sacred and secular): One entry. Morley College (Mr. Gustav Holst).

Large choirs (sacred): One entry. L.C.C. Philharmonic Society (Mr. G. W. T. Peatt).

Smaller choirs (sacred): 'Our Lady of Victories.' Kensington (Mrs. P. Collis).

Smaller choirs (secular): Petersfield (Miss Causton) and Dr. Herman Brearley's Contest Choir, Blackburn, a tie. Smaller choirs (secular): Dr. Brearley's Choir.

Girls' Clubs: The G.F.S. Choir (Miss M. Turner).

BEDFORD.—The third Bedfordshire Eisteddfod Competitive Musical Festival lasted ten days during February and March, and collected about five thousand competitors in seventy-seven classes. Prizes in the senior choral competitions were won by Shillington Choral Society, Queen's Works Choral Society, and Primrose Hill Male-Voice Choir (Northampton).

BRISTOL.—This Festival, which has now reached the age of twenty, was held from March 11 onwards, with over a thousand entries, which represented about three thousand competitors.

CARLISLE.—From March 4 to March 8 this Festival assembled the musical resources of this exceedingly musical neighbourhood, and produced some choral singing of the highest class. Dr. Adrian C. Boulton and Mr. Philip Brown had great praise for the male-voice class (Goodwin Male-Voice Choir) and mixed-voice class (Carlisle Madrigal Society).

EDINBURGH.—A seven-days' Festival concluded on March 3 with abundant choral competitions. There were 'A' classes and 'B' classes, all well supported. The principal tests and results in the former were as follows: Male-voice choirs—*The Fond Lover* (Bantock) and *Full fathom five* (Dunhill): 1st, Wallsend-on-Tyne Male-Voice Choir (Mr. G. W. Danskin). Mixed-voice choirs—*The shower* (Elgar) and *Come, gentle swains* (Michael Cavendish): 1st, The William Morris Choir, Glasgow (Mr. William Robertson). This Choir was also first in the female-voice 'A' class. 'B' winners were Clydebank Female-Voice Choir and Barr and Stroud Male-Voice Choir. The adjudicators were Sir Henry Walford Davies, Mr. Percy Scholes, Mr. Hugh S. Robertson, Mr. Wilfred Senior, Mr. Harold Samuel (pianoforte), and Miss E. G. Knocker

(strings). The Festival, of which Mr. F. H. Bisset is chairman, has now, in its fourth year, become established as an event of first-class importance.

HUDDERSFIELD (The 'Mrs. Sunderland' Competitions).—During its thirty-five years' history this Festival has made gradual progress, and this year, for the first time, the competitions occupied four days (February 7-10) and two halls. One of the features of the Festival was the soprano solo class which produced seventy performances of Handel's *Care Selfe*. The tests for mixed-voice choirs were Wilbye's *Sweet honey-sucking bees* and Cornelius's *Surrender of the Soul*; the male-voice choirs sang Stanford's *Autumn Leaves* and Lovatt's *Hereward the Wake*.

SOUTH-EAST LONDON.—The third annual competition Festival held in this district, which is to all appearances the least propitious in London, was carried to a triumphant success. The junior competitions, held on February 16 and 17, brought thirty-six entries in eight classes, and produced some very good results. At the end thirteen hundred children sang together under the baton of Mr. Geoffrey Shaw. The senior competitions were held on March 12, 14, and 15. The winning choral societies were Metrogas (Mr. Hugh James), Bermondsey Central Hall (Mr. S. W. Sharvell), St. Gabriel's College Ladies' Choir (Miss M. Wills), and the Browning Settlement Ladies' Choir (Miss Dawnay). St. John's Fellowship was first of seven Mothers' Meetings. At the final concert massed choirs sang Bach's *Sleepers, wake!* under the direction of Dr. Adrian C. Boulton.

ENFIELD.—The Festival (March 17) is largely a children's event. This year—the fifth—found the competition well-established. Entries had increased to nearly three hundred. A feature was the singing of the school and organization choirs as a whole, with a few outstanding—for example, Chase Side Boys (Mr. H. D. Vincent), Senior Girls, Bush Hill Park (Miss A. E. Deane), and St. Michael's Band of Hope (Miss Gertrude Mare). The vocal quality in the large solo classes showed the results of the admirable training in the schools of this district. Miss B. N. Bord and Messrs. John Graham, Geoffrey Shaw, Harvey Grace, and H. H. Stubbs judged.

LONDON.—The vast London Musical Competition Festival lasted from March 5 to March 17, and brought innumerable competitors to Central Hall, Westminster, where they appeared in a hundred and twenty-eight classes. About twenty adjudicators officiated, and were able to report a steadily advancing standard. Conspicuous successes were won by a Girl Guides' Choir brought from the Isle of Man by Mr. E. T. Cook; the Watford Choral Union (a male-voice choir from Rickmansworth), conducted by Mr. Wallis Bandy; by South-West Choral Society, conducted by Mr. A. R. Saunders, which won the *Daily Telegraph* Shield for choral societies; and by Mr. Percy Baker's Ladies' Choral Society from Bedford.

'Alto' writes asking why competition festivals never include a class for male altos. Such voices are rare, and are valuable for Cathedral and quartet work, and 'Alto' thinks that the supply and quality would be helped by a little corner in the syllabuses of our chief festivals.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady, moderate pianist and amateur violinist, would like to join dance or concert orchestra for either instrument; also to have mutual practice with another instrumentalist or vocalist, lady or gentleman. London area.—J. P., c/o *Musical Times*.

Vocalist and violinist (gentleman) desires to meet a good lady or gentleman accompanist for mutual practice. Leytonstone or Wanstead district preferred.—R. C., c/o *Musical Times*.

Gentleman (24) would like to meet a gentleman about the same age who is an artistic pianist and good accompanist. London district.—W. J., *c/o Musical Times*.

Viola player (moderate skill), would like to join a quartet—Haydn, Mozart up to Op. 18, Beethoven. South of England or Wales preferred.—Mr. H. H. MASON, 1, Wilmont Avenue, Kingstown, Ireland.

Violinist wishes to join concert or dance orchestra for Saturday evenings, or church orchestra for Sunday evenings.—M. N., *c/o Musical Times*.

Young lady vocalist, trained, wishes to meet good accompanist for mutual practice in Birmingham district.—N. B., *c/o Musical Times*.

Student (singing) desires to meet a good accompanist for mutual practice. Grays district.—Miss M. H., 10, Crest Hill Avenue, Grays, Essex.

Gentleman pianist desires to meet vocalists or instrumentalists for mutual practice, and to assist at orchestral rehearsals.—W. S. PORTER, 'Crenden,' Lansdown Road, Cheltenham.

Second violin would like to join orchestra for amateur operatic or musical society, or otherwise, rehearsing Thursdays or Fridays after office hours in City.—J. W. HUGHES, 4, Moorgate, E.C.2.

Young lady pianist wishes to meet vocalists or violinists for mutual practice, Blackpool.—J. J., *c/o Musical Times*.

Highly capable pianist, possessing large selection of classical music, wishes to meet good solo instrumentalist, vocalist, or pianist. London district.—V. H., *c/o Musical Times*.

Violinist (gentleman, age twenty-four) desires to meet a gentleman of about same age who is an artistic pianist and good accompanist.—B. B. B., *c/o Musical Times*.

Flautist wishes to get into touch with pianist, violinist, and 'cellist for mutual practice. S.E. London district.—C. R., *c/o Musical Times*.

Vocalist (lady) and violinist (gentleman) desire to meet pianist and violinist for mutual practice. Birmingham district.—G. A. C., *c/o Musical Times*.

Gentleman (23), with well-trained baritone voice, desires to meet a good accompanist (young gentleman) for mutual practice two or three evenings a week. Within four miles of Abbey Wood.—D. C. MCQUEENEY, 73, Federation Road, Abbey Wood, S.E.2.

Violinist (male) would like to join string or pianoforte trio, quartet, or quintet, to practise orchestral or chamber music; first or second violin. Experienced player.—J. P. WALKER, 115, Waleran Buildings, Old Kent Road, S.E.1.

Young pianist would like to meet keen violinist and 'cellist to form quartet for practice. Age about eighteen preferred. S.E. district.—A. KINGSLAND, 38, Marler Road, Forest Hill, S.E.23.

Letters to the Editor

THE INFLUENCE OF THE ELIZABETHAN COMPOSERS ON PURCELL

SIR,—Dr. Froggatt in his letter about Byrd and Weelkes in your March issue states that Purcell was quite uninfluenced by the Elizabethan composers. I do not think this is so, though there are very few of his works which show this influence. But I think some certainly do. One is the eight-part anthem *O Lord God of Hosts* mentioned by Dr. Froggatt. The style of the anthem is quite different from that of the 16th-century composers, but Purcell uses the voices at the climax of the anthem in precisely the way they did. He takes a phrase of a certain shape and rhythm and makes each one of the eight voices sing it, beginning it on any beat of the bar, and ignoring the bar-lines altogether. The phrase is sprinkled about all over the page of the score quite in the Elizabethan manner. The fact that this anthem ends with an unadorned 4 3 2 3 suspension, a very

Elizabethan and a very un-Purcellian way of ending, shows further the Elizabethan influence. The fine eight-part anthem *Hear my prayer* suggests the influence of Byrd; not by any intricacies of rhythm, but by its grinding, clashing counterpoint, and by the fact of the whole anthem being really one big phrase. There are none of the cadential stopping places characteristic of Purcell's period. This anthem also has an Elizabethan touch at the close, the 3rd being omitted in the last chord. In the Service in B flat, dull though much of it is, there are continual traces of Elizabethan influences. Such are the half-close at the words, 'Thou art the King of Glory, O Christ'; the occasional use of triple rhythms when the time is two in the bar; and the rhythmical shape of many passages which corresponds to passages to the same words in Gibbons in F. These two services, unlike each other in general effect, are often alike in small details.

One small mistake of Dr. Froggatt's I should like to correct. He raised my interest by referring to a Byrd composition in Purcell's handwriting in the library of this College. There is, however, no such manuscript. The manuscript referred to at Mr. Helst's lecture was a copy made by Purcell in score of John Parsons's Funeral Service. Parsons died in 1623. The really interesting thing about the manuscript is not so much that Purcell should have made a copy of an Elizabethan composition, as that he should have barred it with bars of irregular lengths. It is some proof that he understood Elizabethan music.—Yours, &c.,

HFATHCOTE D. STATHAM.

S. Michael's College, Tenbury.

March 11, 1923.

SOME NOTES ON HUNGARIAN GIPSY MUSIC

SIR,—During a recent stay at Budapest I made it my business to learn as much as I could about the celebrated gipsy musicians and their art. I do not confess to a profound knowledge of my subject, but I feel sure that what I did learn will interest the many for whom the words 'gipsy' and 'Hungarian' have a romantic significance. My authorities were all men of the highest education, and were also born Hungarians, and so my information must not be dismissed as the sort of fairy-tales that are so often told to foreigners.

First then as regards the gipsies themselves. They form about one-fifth of the population of Buda—and the erudite reader will recollect that Budapest consists of two towns of which Buda is the older. The gipsies are of small stature and not, generally speaking, half so dark-skinned as they are imagined to be. They seem to be as notorious for thieving as their English brethren. But for some reason that seems never sufficiently to have been explained they are almost to a man natural musicians. At the age of five the little boys learn to play the violin by ear, and begin to accumulate that immense stock of traditional music which can hardly be described as national, yet is so typical of their race. They set great store by their gifts for music apart from utilitarian reasons, and a famous gipsy violinist will hand down his first name to several generations, who are proud to bear it.

Nevertheless they are as lazy in their music as in other pursuits, and will never bother to learn the technique of their instruments properly or even to learn the notes. And this has a curious effect on their ensemble. The reader can no doubt easily sing a counterpoint or 'second' to a tune he knows, and with two people it is certainly not difficult. But add a third person and the thing is not so easy. First of all, which of the three will sing the inner part? Even when this is decided, an inner part is much more difficult than a bass. Imagine then what happens when, of the four members of the string quartet, three are improvising. Each wishes to make his part interesting, and the result is a curious thickness of texture which is very noticeable. (In listening to the music of Bartók and Kodály we remark a rather similar thing—no doubt they have been influenced unconsciously by the Zigeuner.)

The gipsy bands which play in the cabarets and restaurants are variously composed of the many I have heard personally. The string quartet generally forms the nucleus. A double-bass is often added, and also a clarinet which plays always in unison with the first violin even in the quietest passages. Then there are almost always one or even two instruments which are a cross between a zither and a xylophone—instruments which may be sufficiently described as grand pianofortes with no keyboard and a reduced compass. The performer has a hammer in each hand and plays a sort of *arpeggio* figure (*à la* Brinley Richards & Co.) with surprising celerity and facility. A full band thus sounds rather sodden and unwieldy owing, as I said above, to the texture, and particularly to the heavy bass.

The music performed consists of folk-song and dance. Some of the tunes are pretty well-known to English people through the arrangements by Liszt and Brahms. As in all folk-music, only the extreme emotions—melancholy and joy—are portrayed. Many of the songs will not bear translation—one of the most popular may be paraphrased as 'The man who has not six girl friends is a fool and ass'—and the dances partake very much of the Slav character, with their passionate whirlings and stamping of feet.

I fear I may have to destroy one of my countrymen's illusions regarding the wonderful individual playing of these people. I have heard at Budapest the playing of the gipsy who has most repute, and his technique was muddy and his tone particularly thin and spiky. The bands certainly play with great dash and go, very like the Southern Syncopated Orchestra, but their sentimentality and over-exaggeration are painful. No one admires temperament more than I do, but this is too much of a good thing. I have often heard Violet Clarence, who has acquired the knack of playing the arrangements by Liszt and Brahms, accused of the above faults. But she gives a true picture, and the faults are not hers! To show that these gipsies do not really care what type of music they play so long as it possesses a tune of sorts, I can adduce that they have taken to 'jazz' as a duck to water. The reader may say that this is only because, to get their living, they have to play to the international type of Jew and adventurer; but I have found this fondness for jazz in the most obscure cabarets. The same with their dances. One hardly ever sees the Czardas danced now; it is the latest form of the shimmy, and the newest type of ball-room dance. *O tempora! O mores!*

One more word about the folk-music. It is of a very original type. It is not strictly sentimental like the German, or fresh and jolly like the English and Basque, or vaguely disquieting and awkward like the Scandinavian. It is rather languorous, passionate, with more than a hint of cruelty. This, I fancy, is apparent even in the decorous settings which are known to us, and is still more noticeable at Budapest.

In conclusion, the mistake must not be made of mixing up the Hungarians and the Gipsies. The former struck me as rather more stolid than otherwise. They speak their language very slowly, so that even I, who have no gift of tongues, could converse with the aid of an invigorating phrase-book which started off its 'General Conversation' with the sentence 'There is a well-shaped damsel,' and continued in the style of the Restoration!—Yours, &c.,

C. À BECKET WILLIAMS.

WE HOPE HE SEES THIS!

SIR,—This is written in the hope that it will catch the eye of a previous user of Dr. Vaughan Williams's MS. full score of his *Sea Symphony*. Who he is I have not the faintest inkling. He must have been a very timid person, for he had literally covered this score with enormous blue pencil-marks, presumably inserted in order to aid his scattered wits at the performance. They included the final consonants of every sustained word sung by the choir inserted in all four parts; huge breath marks before, in the course of, and at the end of each phrase, not only for choir but for soloists; the names of the instruments written in full before any passage—important or unimportant

—they had to play; the words 'Cue for Chorus' inserted some bars before the chorus entries; and last, but not least, when any bar came along with a different number of beats from those preceding and following it, the score was a forest of blue trees through which it was practically impossible to see any wood. It is very difficult to find the mental attitude of this gentleman and others of his kidney. I need hardly say (1) That no one worthy of the title of conductor could possibly hope to conduct from the score until the marks were erased; (2) The score was not his property, and therefore he had no right to mark it at all; (3) It must have occurred to him that the next user would have to spend hours—I myself spent five or six, and finished two large pieces of india-rubber—in erasing the marks; (4) He must also have known that if the score fell into the hands of some other demented dastard who treated it likewise, that a second or third erasure of heavy blue pencil would render it illegible. It is, I repeat, difficult to understand how any sane man could do such a thing. I have come across other similar cases before, but never one so bad as this. The mystery of the thing lies in the fact that the *Sea Symphony* is not a work which the amateur or inexperienced conductor would be likely to attempt.—Yours, &c.,

EDWARD C. BAIRSTOW.

Minster Court, York.

March 11, 1923.

CÉSAR FRANCK, LÉFÈBURE-WÉLY, AND SCOTSON CLARK

SIR,—Mr. Harvey Grace in the March instalment of his interesting article on *Franck's Organ Music*, expresses surprise that 'Franck seems to have set out to write in the idiom of that popular composer, Léfèbure-Wély.' César Franck was probably the most catholic (in the true sense of the word) organist-composer who ever lived. He was not only a great admirer of Léfèbure-Wély's tuneful pieces, but was also fond of Scotson Clark's marches. He played to me more than once on his private organ Scotson Clark's then popular *Marche aux Flambeaux*, and said it was more typical than Meyerbeer's *March* with the same title. It may not be generally known that César Franck's organ compositions were first heard in London within the walls of Scotson Clark's London Organ School. As a pupil I heard the organ pieces which Mr. Harvey Grace so admirably describes, played by the teachers and advanced organ students there as far back as the year 1878.—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W.9.

ACOUSTIC PROPERTIES OF A CHURCH

SIR,—Could any of my fellow readers give me a hint as to how I could improve the acoustic properties of St. Cyr's Church, Stonehouse? I have been at a neighbouring Church for twenty-seven years where there was an excellent chancel and church for 'sound.' Now I come to Stonehouse, my native place, and find a chancel which is most discouraging in its results. It is fairly lofty, and the choir is 2-ft. higher than the congregation. It is true the floor of the chancel is covered with felt, but I am told the defect was just as bad before this was put down. It is rather narrow, and while the organ occupies one side-chapel, the other is open and used for seating. New members of the choir feel a kind of 'dulling' when they sing, and find it is really hard work. Perhaps some one has got a remedy for what is really a very discouraging effect on the choir's efforts Sunday by Sunday.—Yours, &c.,

ARCHIE M. BOUCHIER.

Queen's Road, Stonehouse, Glos.

March 13, 1923.

'ST. MATTHEW' PASSION: A QUESTION OF 'CUTS'

SIR,—All who heard the splendid rendering of the *St. Matthew Passion* by the Bach Choir on March 7, must have rejoiced at the way in which each little point of interpretation was brought out with just the right emphasis. It was a treat, too, to find that the difficulties of the great chorale at the end of the first part are no longer insuperable. But in making the necessary cuts, was not one number sacrificed

which could ill be spared? The whole spirit of the 'Thunder and Lightning' chorus is so intimately connected with the attitude of St. Peter in the following piece of narrative that Our Lord's rebuke, 'Put up again thy sword into his place: for all they that take the sword shall perish by the sword . . .,' might almost be taken as the key-note to this portion of the work. It is the complete answer to the violent imprecations of the preceding chorus.

It was the omission of this number (No. 34) presumably, which caused the authorities of St. Paul's Cathedral to tamper with the words of the chorus in a way which was artistically indefensible. When these are read in connection with this rebuke, any weakening of the curses becomes equally unnecessary and undesirable on moral grounds.

I may be attributing to Bach, or his librettist, an interpretation which they did not intend; but even if the juxtaposition of these two numbers is an accident, it is a very happy accident; for it rids us of any religious qualms which might be felt in putting every emphasis possible into the great chorus. The chorus gives the indignant feeling of St. Peter and the other fiery natures who were standing by. The apostle then acts on the impulse which found verbal expression in the chorus, and this vindictive spirit is at once sternly rebuked as un-Christian.—Yours, &c.,

Oakhurst, Harrow-on-the-Hill. HUGH GARDNER.

UNSCRUPULOUS PIANOFORTE-DEALING

SIR,—May I have the courtesy of space to bring to the notice of your readers a matter which concerns a very large public—the public, that is, who buy pianofortes? I refer to the risks run by pianoforte-buyers who purchase instruments from amateur or otherwise inexperienced dealers, some of whom, indeed, are quite unscrupulous when the sale of a pianoforte is in question.

Two recent actions in a County Court sufficiently illustrate the point. In each case damages were claimed by a plaintiff against a defendant who had sold a worthless pianoforte as an instrument in good condition. In each case judgment was given for the plaintiff, both cases revealing either the defendant's complete ignorance of the pianoforte's construction or his flagrant deception of the customer as to its actual condition.

It is, I think, to the very real interest of the public that they be warned as to the dangers which menace the unwary pianoforte-buyer. He should be on his guard. Worn-out and useless pianofortes, euphemistically described as 'second-hand bargains,' make one sort of trap for him. New pianofortes appear before him as what they are not, by means of the simple device of a bogus name-plate which conceals their real origin. In any case a pianoforte is of elaborate and highly technical construction, and defects in it are easily hidden from the uninstructed eye. For all these reasons pianofortes should be bought only from dealers who are pianoforte experts.

I should be very grateful for your publication of these facts and this warning.—Yours, &c. (for and on behalf of the Federation of British Music Industries),

R. H. TATTON
(Organizing Director).

117-123, Great Portland Street, London, W.1.

THE CASE OF VIERNE: SOME PARALLELS

SIR,—Apropos of your remarks concerning the straitened circumstances of Louis Vierne, another glaring example of that parsimony and meanness which are so typical of the French—*vide* Cellini's experiences with Francis I. and Mr. Edward Hutton's remarks on the same trait apropos of *Il Divino Aretino*—the following passage from Chamfort shows that they are the same now as they were in his time—and before:

'J'ai vu à Anvers dans une des principales églises, le tombeau du célèbre imprimeur Plantin, orné de tableaux superbes ouvrages de Rubens, et consacrés à sa mémoire. Je me suis rappelé à cette vue que les Estienne, Henri et Robert qui par leur érudition grecque et latine ont rendu les plus grands services aux lettres traînèrent en France une vieillesse misérable, et que Charles Estienne, leur successeur, mourut à

l'hôpital [*i.e.*, poor-house], après avoir contribué presque autant qu'eux aux progrès de la littérature. Je me suis rappelé qu'André Duchêne qu'on peut regarder comme le père de l'Histoire de France fut chassé de Paris par la misère . . . Samson, le père de la Géographie, allait à soixante-dix ans faire des leçons, à pied, pour vivre . . . Corneille manquait de bouillon à sa dernière maladie. La Fontaine n'était guère mieux.'

And he proceeds to quote one Abbé de Longueue: 'C'est ainsi qu'on en a toujours usé dans ce misérable pays.'

The treatment of Fauré (who you will remember was not long ago reported to be in a far from flourishing condition, and for whom a benefit concert was held) and of Louis Vierne is in the pure French tradition, as also is the impudic effrontery of attempting to raise a fund in *this* country for an electrical blowing apparatus for the Notre Dame organ. This shows their kinship with the race to whose ancestors they owe their name, and of whom by a quaint turn they have become the bitterest political enemies and the most indefatigable of traducers. The whole of French art to-day is tainted with the pinched meanness and poverty of spirit of which this other kind of meanness is merely a manifestation on a lower level. 'As above, so below!'—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

Sixty Years Ago

From the *Musical Times* of April, 1863:

AN AMATEUR, playing the Bass Concertina, wishes to join some other Amateurs of the Concertina for the practice of concerted music. Address to J. J., East Temple Chambers, Whitefriars Street, E.C.

KENNINGTON.—Mrs. Gordon gave a concert at the Horns on Friday, March 20. She was assisted by Miss Hersee, Miss Wilmot, Mrs. Percy, Messrs. Cooper and F. and L. Walker, vocalists; and by Herr Lehmyer, Mr. Pearce, and Master Oscar Beringer, pianists.

FOR SALE, a powerful and brilliant-toned ORGAN, built by a London builder. It has 2 manuals, with mother-of-pearl and tortoiseshell keys. The Great organ, compass CC to G, contains 10 stops; the Swell organ, compass tenor C to G, contains 7 stops; the Pedal organ has the bourdon stop; coupling stops, to unite the Swell and Great organs, and pedals on Great organ, a lower octave of swell continued on stopped diapason, and 3 composition pedals. There are 63 external pipes, 30 of which are beautifully illuminated, and the remainder richly gilt. The entire length is 16-ft. 3-in., and the height 11-ft. For particulars, apply to Mr. Edward Ford, Warminster, Wilts.

Sharps and Flats

The opera to be given at the Grand Theatre on Thursday next is Wagner's *Rotterdamering*.—*Local paper*.

At a social evening at — church, to give a send off to two missionaries, the choir sang Mendelssohn's anthem, 'How lively are the messengers.'—*Local paper*.

Look at the splendid orchestra they have at Bournemouth under Sir Dan Godfrey. Thousands of visitors go there to hear it. The reputation it has is world-wide. If Bournemouth can afford an attraction like that I am sure Brighton can.—*Harry Preston*.

I am actually running away before England (which is the most musical country in the world) finds me out.—*Arthur Bliss*.

I am always tired of music, nevertheless I cannot live without it.—*Paul Whiteman*.

Frankly, I am a sensuous creature who cannot follow the Franckist type of sound-cogitation with much pleasure. Higher thought and banality, or at least monotony of expression, so often go together, and I have little joy in humanity when undistinguished. Probably snobbery, but there are times when I feel that higher thought should be left to the lower orders.—*Leigh Henry*.

Why are the frequenters of serious concerts so alarmingly ugly? . . . Why have they the air of mummies who have crept out of the Pyramids in order to accomplish a rite? Why have they not the air of having come into a public-house to get a pint of beer?—*Arnold Bennett.*

Madame Gerhardt is the last singer in the world to mitigate the luxurious melancholy of Schubert's *Winter Journey* Cycle, and in fairness one must allow that there was no sign that any one of the assembled thousands objected to the enormous dose. You would think, to look at Madame Gerhardt's admirers, that calf-love was one of the cardinal virtues and suicidal mania a form of heroism.—*Richard Capell.*

Quartet in F major, Op. 96 Dvorák

THE CHARLES WOODHOUSE STRING QUARTET

(known as the 'NIGGER QUARTET')

—*London Concert Programme.*

Some people have a gift for writing music that resembles the gift other people have for playing the pianoforte or for fiddling. Dozens of young musicians to-day have a facility for putting notes together in quite an engaging way. Two or three of them may possibly develop into significant composers; and Bliss and Goossens stand as good a chance as any.—*Ernest Newman.*

ROYAL ACADEMY OF MUSIC

A chamber concert was given at Duke's Hall on Wednesday afternoon, March 7, the programme of which was of exceptional variety. It began with Lemare's organ arrangement of the *Spasmo* of Liszt (Mr. Thomas Edwards), and concluded with a most effective version of Mendelssohn's *Bee's Wedding*, arranged for two pianofortes by Mr. F. Corder, and played by the Misses Denise Lassimonne and Betty Humby. Between these items came Saint-Saëns's Variations on a Theme of Beethoven for two pianofortes; an interesting String Quartet in B flat minor (MS.), by Mr. W. A. Smith (Ross Scholar)—a serious effort of considerable promise; a *Passacaglia* for violin and viola (Handel-Halvorsen) (Messrs. J. Pougnet and H. Berly); a *Serenata* for two violoncellos, by Piatti; and, in addition, *A Sheaf of Songs from Leinster*, by Stanford, admirably sung by Mr. Howard Fry; a MS. song by Mr. Michael Head (Costa Scholar), sung by the composer, with accompaniment for string quartet and pianoforte; and a set of Lenten Hymns for solo voice by Mr. Derick Ashley.

On March 21 and 22, the opera class gave two performances of *Trial by Jury* and *Pagliacci*, under the direction of Mr. Henry Beauchamp, the cast being varied for each date.

ROYAL COLLEGE OF MUSIC

Fifteen free open scholarships are offered this year, the preliminary examinations for which will be held on Wednesday, May 30, and the final competitions in June. The last date of entry is April 25. The scholarships comprise two composition, four pianoforte, one organ, three singing, one hautboy, one bassoon, one trombone, and, notably, two for violin.

The next A.R.C.M. examination will commence on April 16. So many subjects have recently been added to the syllabus that a list giving the present scope of the examination will be of interest. Associateship may now be obtained for pianoforte, organ, violin, viola and 'cello, singing (all solo or teaching), harp, all wind instruments (wood or brass), theory of music, composition, the teaching of musical appreciation, aural training and sight-reading, pianoforte accompaniment, elocution and declamation, and military bandmastership. Some standard paper-work is compulsory.

M. J.

TRINITY COLLEGE OF MUSIC

An interesting and well-attended lecture-recital was given at the College on March 7 by Dr. C. W. Pearce, assisted by Mr. Louis Pecsikai (violin) and Mr. L. Lebell ('cello), on the subject of the use of the organ in old English chamber music. The illustrations included three Trios by C. F. Abel, a pupil of Bach, who, the lecturer stated, was in reality the direct link between that great master and Haydn in the development of what is known as 'Sonata form.'

Extracts from Purcell's works for organ and strings, &c., were also performed to the appreciative audience.

A feature of the usual terminal concert at Queen's Hall was the performance of the Overture to *The Wreckers*, the orchestra being conducted by the composer, Dame Ethel Smyth, also of an *In Memoriam* Elegy for strings and organ composed by the Director of Studies, Dr. C. W. Pearce.

Successful distributions of certificates gained under the College scheme of local examinations were held at Dover, Worcester, Reading, and Grimsby, when the College was represented variously by Sir Frederick Bridge, Mr. Stanley Roper, and by the secretary.

ELGAR'S MUSIC TO BINYON'S ARTHUR

Sir Edward Elgar's incidental music for Mr. Laurence Binyon's romantic drama *Arthur* is, of course, a slight thing in comparison with the great works which made and established his fame. The office of the musician, in such cases, is restricted not only by tradition but by necessity, and Elgar has too keen a sense of what is due to the poet to intrude and insist on precedence. It is the office of a friend that he has performed—and performed it with the unerring tact of ideal friendship as well as with the skill of the past-master of his craft. His share consists of brief interludes and occasionally a few bars *en sourdine* during a pathetic scene or stirring battle music to idealise the very academic stage encounter between the opposing forces of King Arthur and Launcelot. Like all his work this also bears the unmistakable mark of his individuality. In the tender phrases which characterize the unfortunate Elaine as in the rousing phrases which prepare us for the clash of arms, the Elgarian idiom is evident even though there is not the faintest likeness between this and any other music of his. In fact if we were to seek for any special significance, we should certainly point to this as yet another proof of the manifold quality of Elgar's genius which can adapt itself to the most varied situations without ever losing its typical accent. Symphony or concerto, oratorio or prelude show with equal clearness their common source.

We should imagine that other situations of Mr. Binyon's play—besides those chosen for musical treatment or support—must have tempted Elgar, for the drama would easily make a capital libretto. If he refrained and kept back his hand, it must be that he considered himself bound to keep music in a subsidiary position and wholly subservient to the drama. His reticence in this respect is an example to all composers of 'incidental' music which they can easily imitate, if they cannot imitate his extraordinary deftness in the handling of a comparatively small orchestra. F. B.

THE BOATSWAIN'S MATE AND PRINCE FERELON

Dame Ethel Smyth conducted her *Boatswain's Mate* and Mr. Nicholas Gatty his *Prince Ferelon* at the Old Vic. on March 1. Both operas are good music. Music saves each from certain perils each seems to be heading for. This work of Dame Ethel's is assuredly her masterpiece, and when it gets its chance it should take firm hold on the public. We sit and enjoy every moment of the genial and rich little score, but at the same time do feel a certain undercurrent of distrust lest (when the chance comes) the bigger public, who will never rate words and action below the music, may not here and there resent a rather heavy deliberateness in the humorous utterance and 'business.' Perhaps this is merely a matter of 'producing,' and crispness and rapidity at the crucial moments may be obtainable. Miss Muriel Gough was the capable, comely Landlady who makes all the men of the piece look so small. Mr. Robert Curtis was the Bos'n, and Mr. Sumner Austin his Mate, who (for a consideration) shams a burglary of the inn. Mr. S. Harrison charmed us as the Policeman, so operatic and at the same time so real; the appreciation of the Old Vic. was peculiarly warm and human over his recitative of the classic warning that 'anything you say will be taken down and may be used as evidence against you.'

The peril skirted by Mr. Gatty's most elegantly refined little fairy-tale opera is in the slightness of the theme, which

would indeed be insipid for most adults' taste if there were not that adroit, neat, delicate music always there to beguile. In this tale of a very odd court, where a king presses his daughter to bestow her hand on a court dressmaker, there might well be some addition of jest or sarcasm. Still, the music does fairly save the day. The production (a revival after two years) was adorned with fanciful new dresses by Miss Christina Walshe. Miss Winifred Kennard was the fastidious princess, Mr. Austin her uncritical royal father, and Mr. Clive Carey the versatile Prince Ferelon who (to keep the plot going) fails under three disguises to win the lady, but of course eventually succeeds. C.

THE ARNE SOCIETY'S REVIVAL OF *COMUS*

We all knew Arne's gavotte-like drinking song *By the gaily circling glass we can see how minutes pass*, but mostly, I suppose, did not know that it had anything to do with *Comus*, or indeed that there was any link between Arne and Milton, until recently when the Arne Society (and how many even knew there was an Arne Society?), produced Arne's *Comus* in the Inner Temple Hall—an admirable setting, rich and stately, for this piece of refined revelry. Arne, to tell truth, was with his *Comus* of 1738 as negligent towards Milton as Purcell was, a generation earlier, with his *Fairy Queen*, towards Shakespeare, and modern producers have to repair the literary ravages of bygone musicians. So what was spoken at the Inner Temple was Milton, and what was sung (to nondescript words) was Arne, and although not much of Milton's scheme was left, somehow the entertainment was very pleasing. Time it is, perhaps, that has rendered a Covent Garden *revue* of 1738 almost aristocratic in flavour, and so possibly some refined little society of two hundred years hence may be exhuming the worst futilities of our Stolls and our Cochrans, and finding curious pleasure in them. But no!—this is not fair to Arne, who, though no eagle, was always to be respected. When the *revuistes* of 1738 carved up *Comus* for a night's entertainment they might hope but vainly to compete with a future London's baseness of vulgarity. Their music was by one of the best musicians available, a genial man, we should say, in spite of the formalism of the time; a cheerful if not a springing melodist, conspicuously safe and reasonable, still not pompous. Somehow the great poetry of the 17th and the decent music of the 18th century did not seem too ill-mated in to-day's light. The panelled hall, the graceful and not too assured amateur performance, the beauty of the dresses (some 18th century, some Arcadian), made us all feel improved men and women as we went away from the delicate entertainment. Miss Elizabeth Mitchell-Innes, as the Lady, was the best singer. Miss Susan Lushington conducted the small orchestra. The Arne Society is said to propose further similar revivals of its inspiring musician's work. C.

'HOW TO SING MOZART'

This was the title of a lecture delivered by Mr. Herman Klein at Wigmore Hall on March 12. The revival of interest in Mozart is a conspicuous feature of contemporary musical life, and a natural corollary to the modern movement, which acknowledges more kinship with the 18th than the 19th century. But perfect performance is indispensable to the revival, and, whilst the instrumental tradition has maintained itself, that of Mozartian song has unfortunately declined. Probably this is due to the breaking of the last links represented by living memory. When teaching in London, the younger Garcia resided in the house of Mr. Klein's parents, and the elder Garcia, a famous 'Don,' made his *débüt* when many of Mozart's singing contemporaries were still to be heard. He thus imbibed the tradition, which he handed on to his son, as he did to his famous daughters, Milibrán and Pauline Viardot. There are, however, other reasons for the decline, which is by no means limited to the singing of Mozart, but affects the entire art of song. In enumerating these reasons it is perhaps a pity that Mr. Klein did not lay more stress upon that which consists in the modern impatience to arrive at success by short cuts. He did however outline the prevalent defects, and indicated the essential requisites of Mozartian song. These were

charmingly illustrated by his pupil, Miss Leonie Zifado, who sang a number of Mozart arias with remarkable purity of style. The lecture did not err on the side of heaviness. Mr. Klein wisely tempered the effect of his censure of present-day singing with some entertaining history and anecdote. It is a pity that a discourse so pleasantly instructive did not draw a larger audience. We can think of many singers who would have benefited by it. E. E.

'THE ORCHESTRAL PROBLEM OF THE FUTURE'

On February 13, Dr. Adrian C. Boulton spoke to the members of the Musical Association on 'The Orchestral Problem of the Future.' It was necessary at the outset, he said, briefly to traverse some historical ground, although to do so in detail was superfluous before such an audience. The strings ever since the days of Monteverdi had formed the foundation of the orchestra. At first the wind had been used merely as extras, but that department had gradually been developed until with Mozart and Beethoven it was, if not exactly independent, at any rate a distinct entity. Wagner's use of the wind was much more advanced, and as, in his later years particularly, he was able to have anything he wanted, he multiplied both the number of his wind instruments and the orchestral tints thereby obtainable. It was quite possible, however, provided the necessary trouble were taken, to give many of Wagner's works quite satisfactorily with a much smaller orchestra. Strauss and Mahler, and others of the modern German school, had been extravagant in the way in which they had piled instrument upon instrument, for the mere sake, it would seem, of bigness, until the result was a thick and muddy tone. Their works often gained by having the instruments reduced. This could not, however, be said of every huge score. It was only fair to recognise that with some of our British composers—as, for example, Gustav Holst in *The Planets*—it was evident that they employed certain scoring because only in that particular way could they present the conception they had in their minds. To alter the scoring was to alter the effect.

Owing to the enormous growth of these huge orchestras of to-day, orchestral concerts meant serious loss. There was scarcely an orchestral undertaking in London which even paid its way, if one might except the Promenade Concerts, and these had been so long established that Londoners knew when and where they were held, and so they required comparatively little advertising. Moreover, the conditions under which concerts were given in London militated against the attainment of a really high and consistent standard. It was impossible for a musician to earn a livelihood by playing only at orchestral concerts. He had to help in gramophone recording, to play at a theatre, and to fill up as best he could whatever spare time he had by teaching. This effort to undertake so many duties was the cause of the pernicious deputy system which struck at the root of efficiency. These things were better managed in some places abroad. At Amsterdam and in America it was frankly recognised that orchestral concerts were not a paying proposition, and so the orchestras were subsidised either municipally or by private generosity. The members of the orchestra gave practically the whole of their services to their work, rehearsals in the morning and concerts in the evening. The afternoon was free for teaching if they so liked, but they were not obliged to do this, for every member, provided he behaved himself and kept up his playing, had from the moment of his engagement no further anxiety about his livelihood, and he received a pension on retirement. As the conductor had absolute discretion as to the number of rehearsals he wanted, he was able adequately to prepare all the works in his programme. The nearest approach to this ideal over here was at Manchester, where the orchestra was kept together during the summer by playing at Llandudno. Harrogate and Hastings also had a similar interchange. A very high degree of ensemble was possible under such conditions, especially as the deputy system was avoided.

If music was as deserving of State recognition as any other form of art, and it was becoming better realised what

an important part it might bear in the life of the nation, then a sum less than half what was spent annually on the British Museum would ensure the maintenance of an orchestra in London on the lines, for instance, of the Amsterdam orchestra. Its scheme of operations would include the giving of orchestral concerts of the highest character, both technically and æsthetically, in London, and the travelling to provincial centres for a like purpose. As these concerts became more and more of an institution they would be better supported by the public, and the benefit would be immeasurable. Though the proposal might sound Utopian, and though it might seem improbable of attainment at present, Dr. Boulton said he felt sure that it could be made a reality, and he was even more certain that the idea ought to be realised.

London Concerts

UNIVERSITY CHOIRS

On Wednesday, March 14, the Musical Societies of Oxford and Cambridge—or, to be precise, the Oxford Bach Choir, the Cambridge University Musical Society, and the Oxford Orchestral Society—combined to give a concert at the Albert Hall in aid of the Appeal Fund for Women's Colleges at Oxford. The orchestra was led by Miss Mary Venables, of the Oxford Orchestral Society, and Miss Beatrix Beale, of the orchestra of the Cambridge University Musical Society. The former played the solo in the *Benedictus* with considerable skill. The University players were reinforced by twenty-eight extra players, most of whom were professionals, but all the violins were amateurs of the Universities.

The first half of the programme was devoted to Beethoven's *Mass* in C, to which Sir Hugh Allen, the conductor, is a great devotee. There is none of the great works in musical literature concerning which there is so much controversy as the *Mass*, and none which is so differently interpreted. Few speak of it with such unlimited enthusiasm as Prof. Tovey, who in his prefatory note on the programme deals recklessly with metaphors, and speaks of one passage as 'one of the most supreme strokes of genius that have ever been realised.' The general opinion of cultivated musicians is that (as is so admirably expressed by Mr. Colles in *The Times* in his criticism of this performance) it is outside the regular canons of criticism, and that the best description yet given to it is 'a glorious failure'—in the sense that Beethoven, in trying to make his *Mass* both an act of worship and a poignant drama, has written much glorious music but achieved neither end. It is worth noting that this is its centenary, as it was completed a hundred years ago.

Sir Hugh Allen has great power of stimulating the singers and players under his control to sustained effort, but it cannot be denied that both choirs and orchestras tired a little before the end of the work. There was some excellent singing, especially in the *Gloria*. The balance was unusually good owing to the fact that the choirs, domiciled as they are in University towns, had at their command a larger supply of male voices than is usual; but undergraduates are not as a rule at the age at which the male voice is at its best. The soloists were Miss Carrie Tubb, Miss Margaret Balfour, Mr. Archibald Winter, and Mr. Norman Williams.

After the *Mass* came *Brown Earth*, by Cyril B. Rootham, the conductor of the Cambridge Musical Society, which was played for the first time. The text from Thomas Moulton's *Down here the Hawthorne*, with its intimate feeling, is very suitable for musical setting, and Dr. Rootham handled it with much sympathy, imagination, and keen instinct for choral effect. His employment of the invisible chorus is particularly striking. Parry's *English Suite* for orchestra and Vaughan Williams's impressive *Towards the Unknown Region*, completed the concert.

The Queen was present during the performance of the *Mass*, and there was a large audience—which should, however, have been larger.

A. K.

THE BACH CHOIR

The Bach Choir has given two performances of the Bach Passion according to *St. Matthew*, the first of which took place at Queen's Hall on Wednesday, March 7. An interesting essay might be written on the persistence of the character of certain choirs in spite of changes of conductor. Many musicians have in the last fifteen years or more been in charge of the Bach Choir, but it has always remained the same except when at one or two recent performances Sir Hugh Allen stimulated it to unwonted energy. Its chief characteristic has always been that it carries the British virtues of sobriety and restraint to the point where the almost become ultra-respectable defects. Under Dr. Vaughan Williams it remains true to type. There was some beautiful singing in the Chorales, and the performance was marked by a fine intellectuality, but also by an apparent inability—or unwillingness—to give full emphasis to the dramatic points in which the music abounds. It is a commonplace to say that every performance of the *St. Matthew Passion* must differ from every other in technical details, since every conductor must have his own way of overcoming the initial difficulty, and that it never can be reproduced in the exact way that the composer intended. On the whole Dr. Vaughan Williams's arrangements were excellently adapted to the conditions of this particular performance. The boys of the Temple Church and the female voices of St. Paul's School and Morley College, trained by Mr. Holst, gave valuable assistance. Of the soloists Mr. George Parker was both dignified and sonorous in the part of Christ, and the part of the Evangelist was taken by Mr. Archibald Winter, whose name is not very familiar. His style and diction were so admirable that almost he would have deserved to be called an ideal exponent of the part, if his voice had been of the right type.

A. K.

THE PHILHARMONIC CHOIR

The most adventurous of London choirs gave us (at Queen's Hall on March 14) one of those concerts which make us thankful that somebody has taken the lead. We hear that the public is specially requested (per Mr. C. Kennedy Scott, conductor) to take a lead from the Choir and support it by purse and presence a good deal more gratefully than hitherto. The Choir deserves such support. It is rapidly becoming the large-scale equal of the Oriana, and one could not easily give higher praise. On this occasion the programme comprised *Go, song of mine* (Elgar), *Sea-drift* (Delius), *Hecuba's Lament* (Holst), *April* (Balfour Gardiner), and *The Bells* (Rachmaninov).

Go, song of mine, was much admired. *Sea-drift* either drugged you with its loveliness, if you were content to sit back and drink sound, or it went on irritating you if you followed the Walt Whitman poem, and felt that the words had properties of their own. Mr. Herbert Heyner seemed over-conscious of their pathos. Miss Clara Serena, on the other hand, was quite a detached Hecuba. Perhaps that was why the work, all good Holst, sounded as if it had been composed easily. *April* entered with rainbow colours, and the 'Oh to be in England' feeling; the words, however, were Edward Carpenter. *The Bells* had started as Poe's, but a linguistic voyage had returned them to English rather misshapen. To the music, and to the question of this 'first performance in London' (and second in England), we are disposed to reply in the formula of theatrical trials: 'Yes. Very good. We will write to you.'

X.

OTHER CHORAL CONCERTS

Except in its surroundings, the musical service held at Southwark Cathedral on February 17 was a concert. A rare one, such as we would expect from, say, the Philharmonic Choir in 'another place,' and from no other. The object was concert-like, for it was a bringing of good up-to-date music to those who are not so placed that they can seek it up West for themselves. The givers of the Cathedral concert knew their public well, and learnt to know it better on that Saturday afternoon, when there was still an army at its doors after all sitting and standing room had been taken. The Cathedral choir distinguished itself among Cathedral choirs of the kingdom. Others of them

are no doubt capable of performing so difficult a musical programme, but this one has the credit of doing it, and doing it well. The choir sang Goossens's *Silence* (a Gloucester Festival work), Holst's *Hymn of Jesus*, Bax's *Of a rose I sing*, and César Franck's *150th Psalm*. The London Symphony Orchestra was in support, and did its own work in the Bach-Elgar Fantasia and Fugue, and Franck's Symphony.

The London Sunday School Choir is apparently so vast that it has a 'selected choir' to represent it in the Royal Albert Hall. There, on this busy February 17, a few select hundreds gave anthems, part-songs, Smart's *Te Deum* in F, and the rest, with Mr. W. H. Scott conducting.

Nothing that the London Choral Society has done since its post-war revival has been better than its singing of *Jesu, Priceless Treasure* at Queen's Hall on February 21. Mr. Arthur Fagge and his singers won little less credit for some madrigal singing.

Mr. H. L. Balfour was the conductor on March 3 at the Royal Albert Hall, when the Royal Choral Society gave *Hiawatha* complete. It was an afternoon of popularities and successes, which Mr. Balfour shared with the choir, the music, and the tenor soloist, Mr. William Boland.

An 'Oriana' concert bears much the same relation to an average choral concert as *The Beggar's Opera* production does to an average theatrical production. The analogy came to mind at Aeolian Hall on March 6. The interlude of folk-dances (with Mr. Sharp at the pianoforte) helped it. Mr. C. Kennedy Scott answered to a true encore (a rare thing) when he gave Vaughan Williams's *O vos omnes* twice. A modern Byrd, the composer writes in strong and melting lines, and his harmony knows not Spohr.

On the same evening, at Queen's Hall, the Westminster Choral Society produced *A Tale of Alsatia*, an effective light work by the conductor, Mr. Vincent Thomas. Alsatia lay between Fleet Street and the Thames in the Middle Ages, and the 'tale' takes birth in a Carmelite sanctuary there.

Bach's *Mass* in B minor was performed by the Alexandra Palace Choral and Orchestral Society at the Northern Polytechnic on March 10, Mr. Allen Gill conducting. The choral singing was everything that is expected of this admirable choir.

In our last issue 'H. F.' praised a performance of Verdi's *Requiem* by the People's Palace Choral and Orchestral Society. Quick on its heels came (March 3) *King Olaf* and *Blest Pair of Sirens*, by which it will be seen that Mr. Frank Idle and his choir are busy workers. In the news of other choral happenings we find four hundred voices of the London Baptist Association singing under Mr. Ernest Harbott at the People's Palace on February 28; Chiswick and Gunnersbury Philharmonic Society at work on *The Revenge*, *The Golden Legend*, and *The Cricket on the Hearth*, on March 14, Mr. David M. Davis conducting; and the nineteen-year old Battersea and Wandsworth Choral Union singing *Hiawatha's Wedding-Feast* on March 16.

By its works the Ealing Philharmonic Society (Mr. E. Victor Williams) may be known as a London, not a suburban, choir. Its singing expresses mastery, not apology, and it is by right that it tackles such a work as Brahms's *Requiem* (Ealing Town Hall, February 17). Among the extras were the Bach-Elgar Fugue and Jadassohn's *Serenade* for wind instruments.

Dulwich Philharmonic Society, another choir of standing, happened to be relaxing, on the same evening, with *Carmen*. The Society's conductor of former years, Mr. Arthur Fagge, was back at his post.

ARTHUR BLISS'S COLOUR SYMPHONY

Arthur Bliss's Gloucester Festival *Colour* Symphony reached Queen's Hall on March 10. The composer conducted. We may in time get used to the peculiarly inapt name of this work, just as a suburban Londoner who lives in a Parsifal Road or Wistaria Avenue in time loses sight of the ridiculousness of such street-names. The question of names for musical works is difficult. Against the simple 'Symphony in B minor' is to be urged the objection against the simple 'High Street'—it is not distinctive enough in these days of monstrous urbanisation

and of endless symphony-making. Names were long ago found necessary to distinguish between Oxford Street and the Strand, and people long ago seized on the convenience of names for musical works, Moonlight and Appassionata sonatas, Jupiter and Eroica symphonies. A name well-chosen may be a grace as well as a convenience, but how difficult in music seems the choice! The naming of your symphony should probably be the very last act in its composition. Your work—written, say, at Golder's Green—may in completed state call for the title 'Arcadian,' whereas if you had deliberately set out to write music somehow related to wild northern isles challenging implacable seas, the after name might well turn out to be 'A Garden Suburb Fantasy.' Mr. Bliss's unlucky *Colour* has this disadvantage, that if there is anything in the suggested analogy between colours and music every symphony is a colour symphony, and we are reminded of those families of our acquaintance where the offspring seem to be practically innominate, the daughter of the house answering to some such term as Girlie and the son to Boykin or the like. This colour analogy has long been the field of play of a weak fancifulness, but even if an analogy there be, the inappropriateness of calling a whole symphonic movement Red or Blue is seen if we reflect that while a distempered wall may be Red or Blue, a picture cannot.

(What colour, in one word, is Titian's 'Bacchus and Ariadne'?) But this 'colour' theme was seized on (as Vaughan Williams's 'London' had been the month before) by the programme annotators of March 10 for fantastic literary developments. Because furnaces are red, one theme in the Red movement (*Scherzo*) became labelled Furnaces. But it turns up again in the Green *Finale*.

The Symphony is assuredly one of the most engaging works of the newer music. In it and its like we may behold something similar to the breaking-up of stately old verse-forms into a lively, impatient, elliptical prose, full of crisp neologisms and inverted commas. 'Not verse now, only prose.' Well, no; not only. In this brilliant farrago the voice does keep dropping into lyrical numbers. It sings a snatch, fires up into an enthusiastic harangue, falls back on rapid, racy talk. 'The world is so full of such marvellous things.' We all, I should think, enjoyed the dazzling motley of this music, its gay wit and joyousness, and not least the curious plaintive humour of the Blue movement. One would like to know it better, to see if the opening *Andante Maestoso* (Purple), which appeared the least assured of the four, may not really prove to be an adequate first movement. Mr. Bliss conducted, and the audience was extremely cordial. His departure from England is a real loss.

Serge Prokofiev's Pianoforte Concerto in D flat, the same afternoon, curiously enough had, in intention at least, some relation to the Symphony, but in realisation must be judged to be poor stuff. And for the *Summer Pastoral* of Honegger there is hardly anything to be said. C.

QUEEN'S HALL SYMPHONY CONCERTS

At the Queen's Hall Symphony concert on February 24, Sir Henry Wood introduced the Suite of incidental music to Maeterlinck's *The Blue Bird*, by the Russian composer Ilya Satz, which had not been heard in this country before. This presumably was the reason for its being called 'new,' which in the ordinary sense of the word cannot be considered accurate, seeing that the composer has been dead some twenty-five years. It is the legitimate function of an enterprise like the Queen's Hall Symphony concerts to satisfy the curiosity of the public concerning composers who have attracted attention in other countries, and therefore the inclusion of the Suite was justified, even though the music is of no great value. The Suite is cleverly scored in a not very recondite way, and the composer has a certain sense of humour, but taken all round the music cannot be said to have any distinctive quality. The chief feature of the concert was Madame Suggia's brilliant and impressive performance of Elgar's Violoncello Concerto, which is now gradually taking its proper place among the composer's works.

The Symphony at this concert was Borodin's second, a work which may almost be taken as typical of Russian music

at the time that it was composed. It was admirably played, and it is obvious that the public taste for music of this kind is still stronger than some people would have us suppose.

A. K.

GOOSSENS'S NEW *SINFONIETTA*

Eugène Goossens conducted the London Symphony Orchestra on February 18, and his own new Quarter-of-an-Hour Symphony (or *Sinfonietta*) was included in the programme. It has three movements—a sonata-form first, a 'Romanza' second, and a scherzo-like third. Some of the subject-matter is used in more than one movement, and there is a 'motto theme' (picked up in the street from a whistling passer-by) that appears in all. The whole work flies in the face of some of the theories and principles of its own composer, as laid down in numerous lectures and articles: but if he does not object to such defiance, nobody else is likely to do so. So far as can be seen, nothing has been lost by this frank adoption of the old-fashioned 'development' system and by the representation of 'extra-musical emotion'! The fact is, of course, that none of these young men bite half as hard as they bark.

The whole work—in subject-matter, harmony, and orchestration—is very interesting, and its conciseness should lead to its being heard often enough for the public to find out whether it likes it—a point about which it seemed a little in doubt at the first performance, probably not finding the harmonic scheme immediately accessible. P. A. S.

KUSSEWITZKY AND THE L.S.O.

Kussewitzky conducted the Scriabin *Poem of Ecstasy* at the London Symphony Orchestra's concert on March 5. As a Scriabin conductor he is of course very great, and on this occasion he seemed to carry with him successfully the public and the press. Nevertheless there were details lacking (bits of orchestral colour that got lost in the mass, and so forth), and the spirit of the whole performance was hardly so exalted as we have become accustomed to expect.

In the Mozart G minor Symphony the conductor partially failed through over-devotion to details, his phrasing becoming very sectional, and the 'all-through' feeling (especially of the first two movements) suffering accordingly; nevertheless the performance had the quality of perfect neatness and finish, and some may have been satisfied with the presence of these qualities, which are by no means to be despised.

The Liszt *Dance of Death* is, at best, a piece of trumpet vulgarity. Alexander Borovsky played the solo part in this. He is a pianist who has apparently trained his fingers beyond his ears, and in both his main item and his encore additions showed little sense of beauty of tone.

P. A. S.

THE ROYAL AMATEUR ORCHESTRA

Since the war the Royal Amateur Orchestra has been in a state of more or less suspended animation. It gave one special concert about a year ago, but at Queen's Hall on March 13 it resumed what may be called its normal activities. The concert gained social distinction from the fact that The King and Queen were present. Though The King himself has frequently gone to the smoking concerts of the Orchestra, of which he is the patron, he has never attended a ladies' concert, nor had he ever before been accompanied by The Queen on his visits. We could not help reflecting how good it would be if Their Majesties could be induced to pay honour to some of our regular symphony concerts, to which such a visit would be of inestimable benefit.

The time was when the Royal Amateur Orchestra was without question the first of our bodies of non-professional players, but since the war many other excellent bodies have been formed and have been making great progress, so that it now behoves the oldest Society to look to its laurels. Competition of this kind is always healthy.

Under Mr. A. W. Payne the high standard has not in any way been lowered, and the playing was throughout the evening full of point and spirit. The principal orchestral numbers were the Overture to *The Merry Wives of Windsor* and the Overture to the *Rosamunde* of Schubert, which were

conducted by Mr. Payne. Sir Landon Ronald, who is the honorary conductor of the Orchestra, directed among other things Järnefeldt's *Praeludium* and two movements from Bizet's *L'Arlesienne* arranged by himself. A. K.

ENGLISH PIANOFORTE MUSIC

The English Elizabethans are already on the way to full recognition as choral composers, and at last also becoming known by their keyboard works. Mr. Harold Craxton's pianoforte recital at Wigmore Hall, on February 16, received support that showed that he had made no mistake in allotting a large portion of his programme to Byrd, Bull, and Farnaby, and another considerable portion to their successors Blow, Purcell, and Arne. Altogether his English music excursion covered a period of a century-and-a-half to two centuries of native keyboard composition, and it was of interest not merely for the intrinsic value of much of the music played, but also for its suggestion of continuous development.

Bull's *King's Hunt* was perhaps the best played piece upon the programme. Unless both its details and its proportions are just right it tends to sound a little 'exercisy.' Mr. Craxton, however, made it perhaps the most genuinely engaging piece of the afternoon, and his Byrd and Farnaby selections fell little behind. His crisp manner helped him much in music of this kind. There are still pianists who do not know these composers, despite the existence in easily accessible form of a mass of their best works, edited by Bantock and published by Novello.

Blow did not thrill, but Purcell and Arne gave great pleasure. Of the latter composer the recitalist played a Sonata and a Minuet. Croft, a greatly neglected keyboard composer omitted at this recital, has since been promised for a later one.

All the groups of old pieces played were preceded by brief explanations and descriptions, so put forth as to awaken the obvious interest and gratitude of the audience. P. A. S.

ROYAL PHILHARMONIC SOCIETY

For the first time, Eugène Goossens conducted a Philharmonic concert on February 22, and, as might be expected, he chose an ambitious programme. It comprised a new work, McEwen's *Solway* Symphony, another that was unfamiliar, Dukas's *Le Péri*, and Stravinsky's *Sacre du Printemps*, the whole being prefaced by a Mozart Overture. The *Solway* Symphony was written some years ago, and performed for the first time at Bournemouth last October. It has been published under the auspices of the Carnegie Trust. There are three movements, entitled respectively 'Spring-tide,' 'Moonlight,' 'The South-West Wind,' and the whole is inspired by the beauties of the scenery to the north of the Solway Firth. The music has those sterling qualities of workmanship which are associated with its composer, and also the sense of picturesqueness of which he has given many proofs elsewhere. It is not displayed to the best advantage by its orchestration, which is somewhat unenterprising. That it produces an effect of monochrome may perhaps not be inappropriate, but in that case we could have wished for a more suggestive atmosphere. The method of writing, with its dependence upon devices of development, demanded more variety if these were not to become obtrusive. The general impression left upon at least one listener was the contradictory one that the music was very much better than it sounded. In the section entitled 'Moonlight,' this may have been due to defective proportions in the relative intensity of the orchestral parts. We all know the difficulties arising from the inevitably scanty preparation of all our orchestral concerts, and Goossens, brilliant as he is, cannot perform miracles against time. In other respects the performance appeared to be a good one.

For some reason the Stravinsky work was not so well played as Mr. Goossens's own concerts, although a large proportion of the orchestra was identical. It takes, however, very few strangers to affect the ensemble in a work of such difficulty, and also there was the vague feeling that some players, whether old or new, were not grappling with the music with the same determination to do it justice that prevailed on the earlier occasions. There were one or

two precarious moments, and it speaks wonders for Goossens's exceptional control that there was no actual mishap. Of the Dukas work it is scarcely necessary to say much beyond that the French composer, by means of instrumental resource, contrives, like his compatriots in another art, to make a very palatable dish out of ingredients that, of themselves, promise little.

E. E.

SOME SINGERS OF THE MONTH

Elena Gerhardt has sung much Schubert, Schumann, Franz, Brahms, and Strauss at her recitals at Queen's Hall, and there has been remarkable evidence of her popularity. Her technique is not without flaw, but of course it is her power of interpretation that springs to the eye—yes, to the eye, for even before she sings a note she appears like a model for a statue of Germania; and her singing completely captures the spirit of 19th century German song (which embraces Strauss). All is divinely beautiful at its best; then, at inferior moments, declaring itself a middle-class or peasant art, unctuous, complaisant; and, at its worst, exposing, with the most naïve immodesty, a saponaceous mass of uncritical sentiment.

Madame Gerhardt's great technical virtue is her admirably-moulded diction. The experimental writer of wordless songs, and also the imperfect singer who robs songs of their words, ought carefully to note from Gerhardt how much of music there is in the variety of well-enunciated words. The flaws in her singing, apparently unnoticed by a public basking on the rich juices of sentiment which she distils, are due to her failure to keep enough supply of breath in reserve. Always in moments of duress it is noticeable. Sometimes she even sings a phrase *a vuoto*, and she shows disinclination to impose on herself the physical strain necessary for fully sustaining a long passionate phrase—thus in Schumann's *Provençal Song* the tones petered out just when they should have risen to a climax. Hence it is too that her higher tones sometimes harden in her attempt to sustain a due density. Gerhardt's diction makes her singing, but in sheer vocalisation her technique breaks down—there was the simplest example of this in the blurring of the turn in the phrase 'Wie so milde, wie so gut' (Schumann's *Er, der herrlichste*). Madame Paula Hegner's accompanying is partly to be thanked for our pleasure at the Gerhardt concerts.

Mr. Frank Mullings was heard in a mixed concert at Queen's Hall. The difference between his loudest and softest tones is greater than in any other voice I have heard. His biggest notes have the force of Tamagno's, and in his power of strengthening emphasis he may be compared with Caruso. His softest tones are mere whispers, with no more substance and no more importance. They are usually quite uncontrolled—and what a thousand pities! Mr. Mullings detracts inexpressibly from the value of his singing by not properly linking up tension and relaxation, so that after a tremendously telling tone and a whole phrase glowing with colour the next moment may see it all drop, helplessly loose and flabby. Mr. Mullings would be one of the great operatic tenors of the world if he marshalled better his straggling forces. At present he is a law to himself. An Italian bass, Carlo Zamano, at this concert demanded 'Be mine the delight!' (the *Faust* duet) in huge tones that sought to vie with the tenor's: the air was rent. Miss Olive Jenkin, who also sang, has a good voice of rather colourless character.

An excellent baritone, Ugo Donarelli, sang, at one of Lady Dean Paul's concerts, antique and modern arias. He gave an undeviating *bel canto*, and showed interpretative ability too. His work was secure and serene, and yet it was not always just sleek.

Miss Gladys Moger made a pleasant arrangement of songs, and it struck one that she has lately advanced in her art. Her faults were to weigh down words that could not bear weight, and to rob the open vowels of their due value. Though pleasure was given by her singing, it was difficult to escape an impression of cramped diction. Thus in a cradle song of Scontrino the singer in straining after clearness of utterance lost resonance and spontaneity. There were new cradle songs of Herbert Howells and Armstrong Gibbs. Miss Moger's recitals always deserve attention for the sake of her intellectual observation.

Miss Sheila MacDonald, who sang at Queen's Hall, would, if we hadn't known, been guessed to be Sicilian rather than Scottish, for she energetically sought to carry out her description of 'dramatic' soprano. Neither in volume nor colour was her voice dramatic, and when she attempted intensity her highest notes were pinched—for instance, in the song from Act 3 of *Aida*. How difficult is this lovely air, which demands a groundwork of steady tone on which is elaborated the most delicate of superstructures! The succession of notes leading to the high C was starved. Nevertheless she has an uncommonly fine voice. Her singing of the recitative of Weber's *Sofly Sighs* was something to remember for its contemplative beauty.

If Miss Sheila MacDonald was too free with the behaviour known as temperamental, Miss Annabel MacDonald, who sang a week or so later, was too reserved. She almost puritanically bottled up a good voice, eking it out as though each note were a forbidden delicacy. The programme was rather severe, and this severity was accentuated by the singer's precise, controlled style.

Miss Katharine O'Dwyer's concert was 'only a little one.' Her voice is of light and agreeable quality, but as yet it does not respond to any considerable range of emotion.

Madame Lily Zaehner, mezzo-soprano, displayed at Wigmore Hall a good, powerful voice which was not flexible enough to give particular grace to the lighter songs in the programme. But it suited others, notably Brahms's *Gipsy Songs*.

H. J. K.

CONTEMPORARY MUSIC CENTRE

The programme which this Centre presented on March 7 in its dual capacity, connecting the British Music Society with the International Society for Contemporary Music, might have been specially designed to illustrate its policy, for, of the three works it comprised, one was by a British composer of established repute, another by one who still has his name to make, whilst the third was a representative work from the Continent. It was the last-named that proved on this occasion the most important. The composer was Paul Hindemith, the foremost of those regarded in Germany as leaders of the younger generation. It was to be expected that he would write a good String Quartet, for he is the viola player of a very good team led by Amar. It is quite remarkable how the viola comes to be associated with composition in most countries, commencing with our own, in the persons of Frank Bringe, H. Waldo Warner, and Rebecca Clarke. Hindemith may be described as modern, but not 'ultra,' though in Germany it takes little nowadays to draw the latter designation from conservative critics. His writing is remarkably proficient and resourceful, and his ideas denote a pronounced, though not aggressive, individuality. Richard Strauss is reported to have said to him, 'But why do you write atonally, when you have talent?' ('Warum schreiben Sie atonal? Sie haben doch Talent!') The first movement of the Quartet is somewhat dry, but the interest increases remarkably as the work proceeds, and the *Finale*, which has the character of a modern Giga, is almost vertiginous.

Mr. Arthur Hinton's Quintet, in which Miss Katharine Goodson was the pianist, shows, like most of his music, an inability to forget what the Germans have done in this line, and yet it achieves a moderate degree of independence within its narrow tradition, thanks chiefly to a certain impulsive quality in its romanticism, which holds attention, except where the tradition imposes stencil-work. In any case it is skilled writing. The other English work was a String Quartet by H. E. Randerson, a pupil of John Ireland. It reveals a thread of independent thought which, no doubt, was the reason why it recommended itself to the selection committee responsible for these programmes. Nevertheless its performance was somewhat premature, for the actual composition of the music made of it a mosaic—of fragments, sometimes effective, but insecurely welded together.

The string players were the Mandeville Quartet, who were severely taxed by a programme of this adventurous quality. It can scarcely be said that the playing was perfect, for they have not as yet the necessary experience, but they had evidently worked hard at the three compositions, and no doubt profited much by the ordeal. E. E.

Music in the Provinces

BANGOR.—A new combination, formed by Mr. Jeremiah Jones, and known as the Tabernacle Choir, gave its first concert on February 20, the chief feature being Schubert's *Song of Miriam*.

BENFIELDSIDE.—Under the conductorship of Dr. E. J. Sloane, Benfieldshire Choral Society recently gave its seventh concert before a crowded audience at the Olympia, Blackhill. The choir of a hundred voices sang Dowland, Elgar, Sullivan, &c. Miss Dorothy Silk was one of the soloists.

BEN RHYDDING.—The choruses sung by the Ben Rhydding Operatic Choir, on February 24, included pieces from Glinka's *Life for the Tsar*, Gluck's *Iphigenie in Tauris*, and Rossini's *Semiramide*.

BIRMINGHAM.—Mr. Richard Wassell's Birmingham Choral Union gave the *Messe Solennelle* of Gounod on February 24. Its triteness threw into relief Miss Marjorie Sutham's beautiful playing in Grieg's Pianoforte Concerto. —Mr. Joseph Adams's setting of the 103rd Psalm, for solo voices, chorus, and orchestra, in which the composer carries on the tradition of the late Dr. Gaul, had its first Birmingham performance on March 12, the Choral and Orchestral Association officiating under the composer's baton. —Bach's Motet, *Jesu, meine Freude*, was the feature of a Festival Choral Society concert, Sir Henry Wood conducting. An impressive performance was given. In some madrigals, otherwise capably sung, the weight of massed tone told against delicacy and finish. —The *Midi* Symphony of Haydn, given in true classical style, and Mozart's E flat Violin Concerto, with Madame Renée Chemet in the solo music well-disposed towards its grace, were in Mr. Eugène Goossens's programme at an orchestral concert in the Mossel series; the conductor's *By the Tarn* was also given. —A recital by Miss Mary Abbott of works by Bach, Schumann, Chopin, and others revealed a young pianist with a future; to a natural genius for the instrument she unites keenly vitalized interpretative gifts. —The last Symphony Concert of the season had Elgar's A flat Symphony as its outstanding feature; it was capably performed. In Haydn's Violoncello Concerto in D, Miss Joan Willis played the solo part with musicianly skill. —At a popular concert by the City Orchestra a programme based on a plébiscite in which Wagner, Beethoven, and Schubert outdistanced all others drew a large attendance; no British music was included. Mr. Appleby Matthews conducted on each occasion, and in one of the Orchestra's Sunday series included, with great acceptance, Brahms's Symphony in D. —The Mid-Day concert programmes have included J. B. McEwen's F minor Violin Sonata, played by Miss Elsie Stell; Beethoven's E flat Pianoforte Sonata, played by Miss Winifred Browne; Beethoven's A major 'Cello Sonata, with Mr. Johan C. Hock and Miss Beatrice Hewitt collaborating; and a solo cantata by Alessandro Scarlatti, *O di Betlemme al terra*, in which Miss Eveline Stevenson, singing with taste and ability, had the assistance of Mr. Bernard Jackson at the pianoforte and a quartet of strings. A cycle of settings of de la Mare poems by C. Armstrong Gibbs was sung with fine technique and intelligence by Miss Emily Broughton. —Dr. Goodey's song recital to the British Music Society included Ravel's arrangement of five Greek folk-songs. On this occasion, as on many others this winter, the felicity of Mr. Michael Mullinar's accompanying seemed to inspire the singer of the evening. —A sonata recital by Mr. Alex. Cohen, with Mr. Lloyd Hartley accompanying the violin on the pianoforte, included works by Lekeu, Boughton, and Franck.

BRADFORD.—Mr. Hamilton Harty conducted the Hallé Orchestra at the Bradford Subscription concert on February 16, when his own *Comedy Overture* (revised form) and Turiña's *Danzas Fantásticas* were heard in the city for the first time. —At the concert of the Bradford Permanent Orchestra, on February 17, under Mr. Julius Harrison, the programme represented Haydn, Mendelssohn, Svendsen, Délibes, and Balfour Gardiner. Mr. Maurice Cole was the pianist in Saint-Saëns's second Concerto. —Clarinet Trios by Beethoven (in B flat) and R. H. Walthew (in C minor) formed the staple of the Free Chamber Concert

on February 26. —Mr. John Coates gave his recital of 'English and French Love Songs,' on March 1, at the Mechanics' Institute. —The Bradford Old Choral Society gave a Coleridge-Taylor concert on March 7, with Herbert Heyner, John Adams, Dorothy Clark, and Sara Fischer as principals. —Maurer's once-popular *Concertante* for four solo violins and orchestra was an item at the Bradford Permanent Orchestra concert on March 10, when Mr. Julius Harrison conducted. The Drake String Quartet played the D minor Quartet of Frank Bridge at the Bradford Free Chamber Concert of March 12.

BRAMPTON (Cumberland). —Gade's *The Erl-King's Daughter* was performed by the Choral Society on February 22. The Society draws its membership from Brampton, Gilsland, and the villages on the fell-sides of the northern Pennines. Mr. F. Drakeford conducted a large choir and band.

BRISTOL.—The Symphony Orchestra gave its second endowment concert in Colston Hall on February 21. The object of the effort is to set up a fund under which a full combination of Bristol instrumentalists will be able to give a series of symphony concerts with special regard to local art. Mr. Maurice Alexander conducted, and Miss Irene Scharrer was the pianist in Tchaikovsky's Concerto. Other items in the programme were a poem by Giovanni Clerici, *The Triumph of Progress* (conducted by the composer) and the *Pathetic Symphony*. —The Ladies' Choir, conducted by Miss Florence Bradfield, was assisted by the Kenderdine String Quartet on March 1. The chief feature of the programme was Holst's *Choral Hymns from the Rig Veda* (third group), of which a preliminary hearing was given a few weeks earlier, when Mr. Arnold Bax lectured on 'Gustav Holst.' Part-songs completed the programme. —On March 2 the London Scottish Choir sang Bantock's *Sea Sorrow*, *Cuddle Doon* (Hugh Robertson), and *Stracathro* (Hutchinson), in Colston Hall, conducted by Mr. Arnold Fulton. —Before members of the West of England Musical Society Mr. Rutland Boughton lectured on March 3, his object being to advocate solo singing with string accompaniments, and illustrations provided included Holst's Songs for voice and violin, Vaughan Williams's *On Wenlock Edge*, and the lecturer's *Symbol Songs*. —Clifton Chamber Concert Party played Tanéïev's Pianoforte Quintet in G minor, and Brahms's String Quartet in A minor. —Horfield Baptist Choir performed *Hiawatha's Wedding-Feast* and *The Death of Minnehaha* on March 7, conducted by Mr. E. Harris. —At the last of the Duck, Son, & Pinker concerts on March 14 the London Symphony Orchestra played Dame Ethel Smyth's *Overture to The Wreckers* and the *Overture and Intermezzo to The Boatswain's Mate*, the composer conducting. The rest of the programme was conducted by Mr. Albert Coates, and included *The Lincoln Imp* (W. H. Reed), *Kikimora* (Liadov), and Scriabin's *The Divine Poem*.

CARDIFF.—At the Capitol, on February 18, Mr. Lionel Falkman's orchestra played a *Cortège Byzantin* by Ganne, the *King Stephen Overture*, and a Liszt *Hungarian Rhapsody*. —At Park Hall on the same date Mr. Garforth Mortimer's orchestra played an *Intermezzo, Fête des Papillons*, by Wilke, and the *Ruy Blas Overture*. —The Birmingham String Quartet played Quartets by Mozart, Haydn, Glazounov (*Orientele*), Dohnányi, and Frank Bridge on February 21. —The Musical Society at its second concert for the season, on February 23, performed the complete *Hiawatha* trilogy. Mr. T. E. Aylward conducted, and the principal singers were Miss Elsie Suddaby, Mr. John Booth, and Mr. Herbert Heyner.

CHATHAM.—Raff's third Symphony, *Im Walde*, was the principal work played by the band of the Royal Engineers on February 20. Other pieces were Lalo's *Norwegian Rhapsody* in A and Massenet's *Phédre* overture. —A quartet of strings from the Royal Marine Orchestra played Beethoven's third Quartet on March 4. Mr. R. W. Tufnell arranged the programme, which included among choral items Wesley's *Let us lift up our hearts*. —The Royal Marine Orchestra played Beethoven's sixth Symphony and a *Scherzo* by Moussorgsky on March 5. —On March 6 the Royal Engineers gave Dvorák's fourth Symphony.

DURHAM.—Under the auspices of Durham University Choral Society, Mr. William Ellis, organist of Newcastle Cathedral, lectured on Elizabethan Songs on March 5.

EDINBURGH.—At the Reid orchestral concert on February 17, Prof. Tovey had the assistance of the Dutch Quartet. The programme included a Triple Concerto for violin, viola, and violoncello, by the Dutch composer, Mr. Julius Röntgen, whose son was the violinist of the party. In a Bach Concerto the *continuo* was played by Prof. Tovey on a Weber duplex coupler pianoforte. In the evening of the same day the Dutch Quartet played Debussy's String Quartet, Beethoven's Op. 18, No. 4, and, with Prof. Tovey at the pianoforte, Brahms's Quintet, Op. 34. On February 21, the Tir Nam Beann Society gave a concert of Gaelic music, the choral pieces being sung by the Gaelic choir under Mr. Neil Orr. Mr. J. A. Moonie's choir, at its annual concert in Usher Hall on February 21, sang the first two parts of the *Hiawatha* trilogy, Mr. James A. Moonie's choral ballad, *Killiecrankie*, and a new poem for orchestra by Mr. W. B. Moonie, *The Riders of the Sidhe*, the last conducted by the composer. The choir numbered two hundred voices, and the orchestra fifty players. The fifth of this season's Nelson Trust concerts, on February 26, was the occasion of a visit of Miss Dorothy Silk, who was accompanied by Mr. McEwen in songs by Purcell, Holbrooke, and Bach. Mr. John Petrie Dunn (pianoforte) and Dr. Douglas Dickson (violin) played Purcell's Sonata in G minor. The Edinburgh String Quartet assisted Prof. Tovey, on February 26, in his lecture on Beethoven's third period, and played the Quartet in B flat, Op. 130. Prof. Tovey played the Sonata, Op. 109.

Recitals were given by Mr. Harold Samuel (in a Bach programme) on March 5, and Madame Gerhardt on March 7. St. Andrew Amateur Orchestral Society, conducted by Mr. R. de la Haye, played Elgar's *Wand of Youth*, and the *Ruy Blas* Overture on March 8. At the Nelson Hall concert, on March 8, the chief features were Schumann's String Quartet in A minor and Brahms's Pianoforte Quintet, Op. 34, in which the Edinburgh String Quartet was assisted by Mr. McEwen. Mr. David Hutchinson was the singer in Vaughan Williams's *On Wenlock Edge*. At Leith Choral Society's concert on March 9, the programme included Coleridge-Taylor's *Bon-bon* Suite and Gade's *Spring's Message*. A small orchestra accompanied, and the Edinburgh String Quartet played. The conductor was Mr. Christie Jupp. The Reid orchestral concert on March 10 assumed special importance by the performance, under the direction of Prof. Tovey, of Beethoven's *Mass* in D. The Choral Union sang the chorus work, and the English Singers (Miss Flora Mann, Miss Lillian Berger, Mr. Steuart Wilson, and Mr. Clive Carey) were the principals.

EXETER.—At the February meeting of the Chamber Music Club Medtner's Sonata for violin and pianoforte (Op. 21), Debussy's *Petite Suite* for pianoforte (four hands), and Mendelssohn's Pianoforte Trio in C minor were the chief items.

FORFAR.—*Caractacus* was performed on March 1 by the Forfar Choral Union. Mr. Stephen Richardson conducted, and an orchestra of nineteen accompanied.

GLASGOW.—At a concert promoted by the Bach Choir, on February 15, Dr. Boyce's Sonata in D minor for two violins and pianoforte was played by Miss Bessie Spence, Miss Dorothy Macgeorge, and Mr. A. M. Henderson. The Royal Carl Rosa Opera Company opened a fortnight's season at the Theatre Royal on February 19.

GOOLE.—Goole Musical Society, numbering a hundred voices and supported by an orchestra, performed *Hiawatha's Wedding-Feast* and *The Death of Minnehaha* on March 13, conducted by Mr. Walter Porter.

GRANTHAM.—The Grantham Philharmonic Society, conducted by Mr. Edward Brown, performed *Acis and Galatea* and Elgar's *In the Bavarian Highlands* on February 22. There were a hundred and fifty singers in the chorus.

HALIFAX.—At its second concert, the Hebden Bridge Male-Voice Choir sang the pieces with which it won the Challenge Cup at the Halifax Festival. The solo portion of the programme was sustained by Miss Florence Austral (soprano), Mr. John Dunn (violin), and Mr. Peter Dawson

(bass). Dr. A. C. Tysoe, of Leeds, scored a great success on March 8, when his Halifax Choral Society gave a fine concert performance of *Samson and Delilah*, in the Victoria Hall. Miss Edna Thornton took the rôle of Delilah, and the Leeds Symphony Orchestra played notably.

HUDDERSFIELD.—An orchestral programme, with songs and pianoforte items, was presented by the Huddersfield Philharmonic Society on February 24 in the Town Hall. March 6 found Mr. C. H. Moody (Ripon Cathedral) conducting the Huddersfield Glee and Madrigal Society in Parry's *Ode on the Nativity* and *Songs of Farewell*, also choral items by Byrd, Elgar, and Vaughan Williams.

KEIGHLEY.—At the second concert of the Keighley Clef Club branch of the British Music Society a miscellaneous vocal and instrumental programme of Handel, Verdi, Dvorák, Chopin, Massenet, Ireland, Baines, and Balfour Gardiner was presented on February 17. In the Municipal Hall, on March 7, the Keighley Orchestral Society, under Mr. Arthur Lloyd, played works by Schubert, Liszt, Jarnefelt, Weber, &c.

LEEDS.—An historical programme of vocal music ranging from *Sumer is icumen in* to works by Elgar and Vaughan Williams was conducted by Dr. E. C. Bairstow on February 21 at the Leeds Philharmonic Society's concert. Mr. Johan Rasch, the Dutch violinist, collaborated with Mr. Lloyd Hartley (pianoforte) in a recital on February 23 that included Elgar's Sonata. Mr. Eugène Goossens conducted Mozart's Symphony in C (Köchel, No. 338) at the Saturday Orchestral Concert on February 24. For a week beginning February 26 the British National Opera Company occupied Leeds Grand Theatre. The works presented included *Parsifal* (with Kirkby Lunn as Kundry), *Phæbus and Pan*, and *Hansel and Gretel* (with a crowded children's matinée). The Wednesday Chamber Concerts in Belgrave Lecture Hall by the Ghent Quartet concluded on February 28, when Quartets by Beethoven and Dvorák were played. The G major Quartet of Vitezlav Novák and that in E minor by Dame Ethel Smyth were among the works performed at the Bohemian Chamber Concert on February 28.

At Leeds University on February 29, Mr. Frederick Dawson gave a recital of works by the late William Baines. Miss Kathleen Frise-Smith, the Leeds pianist, at the third of her concerts on March 5 played Tcherepnin's Concerto in C sharp minor, Op. 30, and Sgambati's Concerto in G minor, the orchestral parts being played on a second pianoforte. Works by Byrd, Tye, Palestrina, Viadana, &c., were sung in Latin, at Leeds University, on March 5, by the local Roman Catholic Cathedral Choir. Coleridge-Taylor's *Hiawatha's Wedding-Feast* was given on March 7, by the Woodhouse Lane U.M.C. Choir. Sir Michael Sadler, as vice-chancellor, presided at Mr. Arthur J. Dobson's lecture on 'Bach and the Passion Music,' at Leeds University, on March 10, when extensive illustrations were afforded by members of the Parish Church Choir. Mr. Howard Carr, the Harrogate conductor, directed the orchestra on March 11, at the Empire Theatre, in a programme of Beethoven, Wagner, Moussorgsky, &c. Burley Choral Society presented Stanford's *Phaëdra* on March 13.

LIVERPOOL.—At Crane Hall, on February 15, Mr. J. E. Matthews (violin) and Mr. John Tobin (pianoforte) played Sonatas by Elgar, Arnold Bax, and Grieg. The sixth concert of the season for young people, organized by Messrs. Rushworth & Dreaper, took place on February 17. Dr. C. S. Grundy was the lecturer on 'Tunes in many dresses,' and an orchestra, conducted by Mr. G. E. Stuteley, played illustrations. The British National Opera Company closed a three weeks' season at Olympia on February 24. At the Rushworth & Dreaper children's concert at Picton Hall, on February 24, Miss E. Allen discoursed on 'Rhythm.' The Habañera from *Carmen*, *Funeral March of a Marionette*, and Grainger's *Shepherds' Hey*, were among the pieces played in illustration. At Rushworth Hall, on the same date, Mr. Frank Merrick lectured to the Music Teachers' Association on the 'Fitzwilliam Virginal Book,' and played illustrations on the pianoforte. A recital of songs by Roger Quilter,

accompanied by the composer, was given by Miss Dorothy Ledsome on February 28.—In connection with the British Music Society a local composers' group has been formed, and at the first meeting, on February 28, a Violin Sonata by Mr. Ernest Lodge and a Pianoforte Concerto by Mr. Douglas Miller were performed, the latter with a second pianoforte in lieu of orchestra.—At a Bach Concert, on March 6, Mr. Arnold Dolmetsch played the Chromatic Fantasia, the Concerto in A minor, and the first Sonata for violin.—The eighth and final orchestral concert of the series promoted by Messrs. Rushworth & Dreaper for the young took place on March 10, when Suites by Bach, Grieg, and Bizet, and the Overture to *A Midsummer Night's Dream*, were played under the direction of Mr. Gordon E. Stutely.

MANCHESTER.—At the Hallé concert of February 22 Mr. Harty conducted the first post-war performance in the North of Strauss's *Heldenleben*. In clarity, freedom of treatment, and general sanity of conception, this reading stands out conspicuously even in Harty's fine Straussian record this season.—The Brand Lane concert of February 24 brought Kussewitzky in place of Furtwängler, with Nikisch as solo pianist. Both were new to Lancashire audiences, and we hope to hear the conductor in works, say, of Scriabin, in which his readings are unchallenged; others play Weber, Wagner, Liszt, or even Tchaikovsky, probably as well as he does. Gerhardt has sung twice at this series—once with orchestra, under Sir Henry Wood, and on March 24 a song recital.—The Wagner evening on March 1 brought unexpectedly fine *Siegfried* singing from Alfred Jordan, and superb emotional climaxes from Miss Agnes Nicholls.—On March 8 the big C major Symphony of Schubert and minor works by Vaughan Williams and Holst formed the solid portion of the programme, Madame Chemet playing Lalo as only she can.—The Co-operative Wholesale Society Ma'e Choir and the Manchester Vocal Society, under Messrs. Alfred Higson and Harold Dawber respectively, concluded successful seasons on March 14.—The concluding concert of the Hallé series on March 15 brought the reappearance of Beecham as conductor in the rarely-heard C major Symphony (No. 36) of Mozart, and Hamilton Harty played the solo part in his B minor Pianoforte Concerto. The enthusiasm of the audience was well-nigh unexampled, and in acknowledging the warmth of his reception Beecham paid deserving and obviously sincere tributes to Harty and to the Hallé Orchestra, which he pronounced was second to none in Europe taking it all in all.—The concluding Hallé Saturday 'Prom.' was drawn wholly from Irish composers, and the presence of Plunket Green and Sir Charles Stanford further emphasised the Hibernian quality of the evening.—Recitals have been numerous, and that of Miss Alison King in Wolf song selections calls for first mention. Miss Roebuck's singing of traditional carols and songs, often unaccompanied, was only partially successful.—Miss Edith Robinson's Quartet has undergone some reconstruction, and is now a much finer exponent of chamber works—witness the César Franck and Schumann A major done during February.—Mr. Edward Isaacs has assumed control of the Tuesday Mid-day Series, in succession to Mr. William Eller, who retired on March 15.

NEWCASTLE.—At the fourth concert of the season, on February 18, the Philharmonic Orchestra played the Fantasia for pianoforte and orchestra by Edgar L. Bainton which received the Carnegie Trust award in 1921. The composer was at the pianoforte.—At the 'international celebrity' concert on February 21, the performers included the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald. Miss Adela Hamaton was the pianist in César Franck's *Symphonic Variations* for pianoforte and orchestra.—At its second annual concert on February 22, Benton Orchestral Society played Cherubini's *Anacreon* Overture, Beethoven's second Symphony, a Suite for strings by Purcell, a Ballet Suite by Rameau, and Sibelius's *Valse Triste*. Mr. Tom H. Clay, who conducted, is also the conductor of the Cumberland Orchestral Society at Carlisle.—The Bach Choir's sixty-first concert, on February 25, was designed as a Byrd and Weelkes Tercentenary celebration. The programme included *Come, woeful Orpheus*, and *Sanctus, Benedictus*,

and *Agnus Dei*, and pianoforte pieces by Byrd, madrigals and two lively Ayres by Weelkes (*Take here my heart and Ah, ha, this world doth pass*). In addition the choir sang a part-song by Mr. Edward Crowe, one of the members, and Arnold Bax's *Mater Ora filium*. Miss Harriet Cohen played pianoforte music by Scarlatti, Bach, Ireland, Bax, and Goossens.—The fourth and final concert for this season of the McConnell Wood Northumbrian Select Choir took place on March 6, when the choral pieces included Elgar's *Spanish Serenade*, Vaughan Williams's *The Turtle Dove* (for men's voices), and *The Miller's Wooing* (Eaton Fanning).—The Oppenheim Music Society, at its fifty-ninth concert (the last of this series) on March 8, performed Saint-Saëns's *Variations* for two pianofortes on a theme by Beethoven, Schumann's Sonata in D minor for violin and pianoforte, Vaughan Williams's *On Wenlock Edge*, Glazounov's String Quartet, Op. 39, and Sinding's *Variations* in E flat minor for two pianofortes.—Under the auspices of the British Music Society Dr. Edmund H. Fellowes lectured on March 10 on the 'Elizabethan Lutenists,' singing some of Dowland's Ayres to his own accompaniment on the lute.

NOTTINGHAM.—Mr. William Woolley conducted his choir on February 22 in a programme that included *While the bright sun* (Byrd), *Arise, awake* (Morley), *The surrender of the soul* (Cornelius), *Angel spirits ever blessed* (Tchaikovsky), *Day is departing* (Woolley), *Nightwatch* (Brahms), and other works on the same plane.

OKEHAMPTON.—The Choral Society, numbering seventy voices, sang *The Banner of St. George and Hear my Prayer*, on February 13, conducted by Mr. Sydenham James.

OXFORD.—The Guild of Singers and Players gave a concert in the Assembly Room on February 10, when the works performed included Rameau's Trio for flute, 'cello, and pianoforte, a Scena by Joseph Marx for soprano, flute, and pianoforte, *Pan mourning for Syrinx*, a piece for the same combination by Georges Hué, *Soir Païen*, two Sapphic Lyrics by Albert Mallinon, and Bach's Sonata in F major for violin and pianoforte.—The Hungarian Quartet provided the fifth Subscription Concert on February 15, and played Brahms's Op. 51, No. 2, Mozart's second Quartet in D minor, and Tchaikovsky's first Quartet in D.—On February 16 the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald, played Tchaikovsky's *Symphony Pathétique* and César Franck's *Symphonic Variations* for pianoforte and orchestra, Miss Adela Hamaton being the pianist.—The novel experiment was tried in the Town Hall on February 18 of combining in one orchestra all the professional players of orchestral instruments. Mr. Maurice Besly conducted, and the programme included Lalo's *Aubade*, Beethoven's *Coriolan* Overture, and Mozart's Pianoforte Concerto in D minor, Mr. W. K. Stanton being the soloist. The band is intended to be a permanent institution.—Miss Jean Sterling Mackinlay gave a recital on March 1.—The Elizabethan Singers sang music new and old in the Town Hall on March 4.—On March 5 Miss Marjorie McTavish gave a pianoforte recital, including two pieces by Paul Corder. Mr. Steuart Wilson was the singer.—On March 8 the Orchestral Society, conducted by Mr. Maurice Besly, included in its programme Elgar's Violin Concerto (with Miss Margaret Fairless as soloist), Debussy's *L'Après-Midi d'un Faune*, and Balfour Gardiner's *Shepherd Fennel's Dance*.

PLYMOUTH.—On February 28 the Orchestral Society played Max Bruch's Concerto for violin and orchestra (with Miss Florence Woolland as soloist), the *Hebrides* Overture, *From the New World* Symphony, excerpts from *Tristan and Isolde*, and the *Mastersingers* Overture.

ROCHESTER.—St. Hilda Colliery band from South Shields played Hubert Bath's Symphony for brass band, *Freedom*, on March 7.

SCARBOROUGH.—The fourth of the newly-revived chamber concerts was given on February 28 at the Prince of Wales Hotel. Miss Dorothy Silk sang Bach and Handel Arias, and pieces by Purcell and Brahms. Miss Muriel Davenport played pianoforte works by Mozart, Schumann, and Albeniz. To the initiative of Mr. A. C. Keeton and Mr. G. F. Mitchell, is due this, the first series of chamber

concerts at Scarborough for over ten years.—On March 12 and 13 the Scarborough Philharmonic Society, under Dr. Thomas Ely, gave concerts in the Spa Theatre. Mr. Frederick Dawson played several pieces, the Australian baritone, Mr. Harold Williams, sang a number of songs, and the choir contributed unaccompanied items by Elgar, Coleridge-Taylor, and Bantock.

SHEFFIELD.—The Sheffield 'Five o'Clock,' on February 21, was distinguished by songs from Caccini, Dowland, &c., up to Bax and Besly. Rameau's Suite No. 4, for clavier, flute, and violoncello contrasted effectively with Goossens's *Five Impressions of a Holiday*, scored for a similar combination.—Violoncello Sonatas by Marcello and Grieg graced the Mid-Day recital at the University on February 23.—The same day, the Sheffield String Quartet rendered a good account of works by Mozart, Dvorák, and Tchaikovsky, in the Mappin Hall.—Miss Rich's Ladies' Choir, a hundred and twenty strong, with an orchestra conducted by Mr. Allan Smith, appeared at the Victoria Hall on February 24, in a miscellaneous programme.—Sir Landon Ronald brought the Royal Albert Hall Orchestra to Sheffield on February 27. Dvorák's *New World* Symphony, and César Franck's Symphonic Variations (pianist, Miss Adela Hamaton) were the chief items.—Miss Helen Guest played Arensky's Pianoforte Concerto in F (with Miss Gwen Jones at the second pianoforte), at her recital on March 5. This work was selected by plébiscite, it being chosen in preference to those of Moszkowsky, Scriabin, Schumann, Beethoven, Mozart, and Tchaikovsky.—The 'Five o'Clock' programme of March 7 included a repetition (by request) of Goossens's *Five Impressions*, also Mozart's double Pianoforte Concerto in E flat.

SHREWSBURY.—The Philharmonic Society gave its first concert of the season on February 1. The programme was miscellaneous, consisting of *The Death of Minnehaha*, the third *Leonore* Overture, and *Meistersinger* and other operatic selections. Mr. F. G. Rowland conducted.

TORQUAY.—On March 14, Mr. H. G. Crocker's Orchestra of thirty performers played Holst's *St. Paul's* Suite, Mozart's Serenade in G, and Bach's Violin Concerto in A minor. Mr. Crocker was the solo violinist and conductor.

YORK.—The York Musical Society, conducted by Dr. E. C. Bairstow, on March 13 gave a notable interpretation of *The Dream of Gerontius*, with Mr. Steuart Wilson as Gerontius.

MUSIC IN IRELAND

His many friends in Ireland were delighted to learn that the popular Italian musician, Dr. Michele Esposito, for forty years Professor at the Royal Irish Academy of Music, Dublin, had been given the Order of the Crown of Italy by the King of Italy, carrying with it the title of Commendatore. The formal presentation was made by the Italian Consul on February 26.

On February 21 Miss Jean Nolan (a former pupil of the great Hungarian master, Chevalier Korbay) gave a song recital at the Abbey Theatre. She was heard in a varied programme by Franck, Brahms, Schumann, Vaughan Williams, and Tchaikovsky.

Belfast audiences had a great treat on February 16, at Ulster Hall, when Miss Stiles-Allen, Mr. Ifor Thomas, Miss Marie Hall (violin), and Mr. Percival Garratt (pianoforte) appeared at the second concert of the Provincial Subscription series.

On February 19, the Brodsky Quartet gave a recital at Dublin, under the auspices of the R.D.S., one of the attractions being a delightful Quartet in C minor, by Esposito, Op. 69. On February 26, Prof. Esposito's combination of strings wound up a successful season.

The O'Mara Opera Company opened a season at the Gaiety Theatre, Dublin, on February 26, ending on March 17. All the old favourites were well received.

Mr. Walter Rummel gave a successful pianoforte recital at Ulster Hall, Belfast, on February 28.

At the Derry Feis (March 6 to March 10) the adjudicators were Prof. Granville Bantock, Miss Denne Parker, and Miss Editha Knocker. Over three hundred and forty competitors entered, a slight increase on last year.

Prof. Bantock said that it would 'do the choirs in England good to come to Ireland to hear how Church music should be sung.' The prize-winners' concert was a huge success.—On March 9 the Dublin University Choral Society, now in its eighty-seventh year, gave a good performance of Coleridge-Taylor's *Hiawatha*, under the baton of Mr. Hewson.

Musical Notes from Abroad

AMSTERDAM

At the subscription concert on February 17, we had the pleasure of renewing our acquaintance with the Russian pianist Leonid Kreutzer, who exhibited his skill in Brahms's D minor Concerto and in Berlioz's *Harold* Symphony. Illness prevented Dr. Muck from appearing at the concert of February 18, and M. Dopfer conducted a programme of French orchestral works, in which only one—Florent Schmitt's *Tragédie de Salomé*—was a novelty for Amsterdam. On February 22 Dr. Muck gave us an exquisite Beethoven programme, including the Fugue, Op. 133, arranged for string band by Felix Weingartner. At the concert of March 1 M. Loewensohn took up the cause of a young Dutch composer, Mlle. Henriette Bosmans, by introducing her new Violoncello Concerto. Although this composition suffered from certain faults noticeable in works of beginners—viz., undue length and lack of proportion between the solo part and that of the strongly predominating orchestra—it gave evidence of much talent. Carl Flesch's consummate mastery of the violin was the sensation of the following concert, when he played Bach's E major Concerto and the G minor by Max Bruch. On March 8 the subscribers were agreeably surprised by being given an 'extra' concert for which no admission was charged! The programme contained three orchestral works by Strauss, of whose music Dr. Muck is one of the most capable interpreters. The items were *Thus spake Zarathustra*, the Suite *Le Bourgeois Gentilhomme*, and *Till Eulenspiegel*. The approach of Max Reger's fiftieth anniversary (March 19) was signalled by two concerts. On March 11 we heard the extremely clever Variations and Fugue on a Theme by J. A. Hiller, and the song with orchestra, *An die Hoffnung*. Madame Ilona Durigo sang both this and Brahms's *Alt Rhapsodie*, the choral part of which was given by the Apollo male choir. (By the way, there are probably few male choirs of like proportions that could vie with the Apollo in its velvety *pianissimos*, to say nothing of its general high standard of singing.) A very interesting Fauré concert was given by the Alliance Française. The evening opened with a lecture, and the scheme comprised Fauré's second Violoncello Sonata, the second Pianoforte Quartet, a series of songs (Mlle. Doris Dettelbach), and two exquisite items for harp solo, which were admirably performed by Madame Rosa Spier.

An evening given by Mlle. Madeleine Monnier, the Parisian violoncellist, with the assistance of Madame Coba Swaan (pianoforte), attracted such a large audience that the hall was sold out many days in advance. A recently-formed combination, called the Parisian Trio, deserves special mention. These players bid fair to become among the foremost in their line; indeed, more refined performances of the works they played (Trios by Beethoven, Ravel, and Chausson) are difficult to imagine.

Recitals have been given by young Spivakovsky (helpless in the Brahms Violin Sonata), Lula Mysz-Gmeiner, and Eduard Behm (in songs), and Madeleine Grovlez (pianoforte). Finally, mention must be made of two very interesting evenings when the Italian singer Geni Sadero sang old Italian folk-songs, which she herself had collected in the various provinces of Italy. W. HARMANS.

NEW YORK

The fashion of changing conductors in mid-winter and of introducing guest-conductors has grown so universal in our orchestras that one must either keep a note-book or have a very alert memory to know whom to expect to see in charge from week to week. Mr. Coates's visit to New York this winter was shorter than his two previous appearances here,

and as Mr. Damrosch's vacation was not quite finished when the Englishman sailed for home, Bruno Walter was engaged to conduct three performances of the New York Symphony Society. Mr. Walter's fame seems to have been chiefly that of an operatic conductor at Vienna and Munich, and about his work on the concert-platform on the other side of the ocean we hear little. Judging from his performances with the Symphony Society he has no such marked individuality as a concert conductor as would arouse enthusiasm or even call for special comment. He is not in the least sensational—is not even dramatic—but just a careful, conscientious, and painstaking musician, leaving the listener without any particular inclination either to praise or blame. His best work was done in Mozart's D minor Symphony; his least satisfactory performance was that of the first Symphony of Brahms.

The Philharmonic Society in its 'educational series' of five concerts produced recently, for the first time in America, Schreker's *Chamber Symphony*. Only one composition by this young Austrian has been heard in this country before—viz., a *Prelude to a Drama*, played last season by the Boston Symphony Orchestra. Schreker is distinctly a modern, and if he does not go to the extreme of Schönberg and Milhaud neither does he write music that is grateful to the ear or satisfying to the intellectual demands of the cultivated listener. It is empty and meaningless, and in spite of Mengelberg's masterly attempt to produce something out of nothing, it fell on unresponsive ears. To introduce such compositions in an 'educational' series is about as sensible as to expect a school-boy to study the differential calculus while he was still learning the multiplication table.

Joseph Stransky, who has conducted the orchestra of the Philharmonic Society for twelve years, has resigned, and Willem van Hoogstraten was speedily elected to fill his place. It sounds like a simple statement of fact, but there is a mystery connected with the affair that arouses curiosity. Apparently Mr. Stransky expected to be asked to renew his contract. That evidently he was not asked is plain, but the whys and wherefores are not so plain. Mr. van Hoogstraten is comparatively unknown and inexperienced as a conductor. He conducted the Stadium concerts last summer, for three weeks, and even in so short a time he made both friends and enemies.

Mr. Frederic Lamond, after playing with the Philharmonic Orchestra, appeared in a recital before a large and appreciative audience. The programme was long and exacting, beginning with Brahms's *Variations on a theme by Paganini*. The *Sonata Appassionata* followed, and was easily Mr. Lamond's greatest accomplishment of the evening. His European reputation as a Beethoven player was quickly understood. Lamond established himself as a pianist of the front rank, and he will be welcomed again.

Six weeks after the appointed time, the London String Quartet appeared with Mr. Arthur Beckwith in Mr. Levey's place. One recognises Mr. Beckwith's sterling qualities, and the extraordinarily difficult position he was called upon to fill as a substitute for Mr. Levey. The programme included Quartets by Mozart and Beethoven, and one by J. B. McEwen dedicated to the players. It is still hoped that Mr. Levey may sufficiently recover from his illness as to appear with the Quartet before the season closes.

At the beginning of the operatic season Mr. Gatti announced only two novelties; but new operas that even deserve a trial are very scarce in these days. The two chosen compositions were *Anima Allegra*, by Franco Vittadini, and *Mona Lisa*, by Max Schilling. The first has just been given, and the second will quickly follow. Franco Vittadini was born at Pavia in 1884, and has written one other opera which has never been produced. *Anima Allegra* had its *première* at Rome, and has also been heard in Spain and South America. Operas are generally tragic, but the *Joyous Soul* is mirthful from beginning to end. There is no note of sadness; everyone is full of fun and happiness, and while a joyous rôle suits Lucrezia Bori, it must be a heavy strain to have to be continually more merry and frolicsome than all the other merry and frolicsome ones. Probably Miss Bori is the only one in the Company who could carry off such a situation; she does it and does it well, though all her colleagues are capable

artists. The stage settings in the old Spanish home and the gipsy camp are remarkably fine; the costumes are superb; but the book has not even a vestige of a plot, and the music is of the lightest character, with occasional snatches of pretty tune and long stretches of commonplace. A work of genius it is not, and a long life can hardly be predicted for it, yet it is quite on the cards that this young Italian may some day do something far better than this trifle.

M. H. FLINT.

ROME

The month of February has been of particular interest to the frequenters of the Augusteo on account of the number of 'celebrity' concerts which have been given there during the month. The first visitor was Pietro Mascagni, ever popular at Rome. He directed two concerts to overflowing houses. Besides Beethoven's Symphony No. 2 in the first concert, and Dvorák's *From the New World* in the second, each occasion was remarkable for the performance of a new *Symphonic Impression* written by Mascagni himself expressly for the Augusteo, and inspired by the statue of Sta. Therese, by Bernini, one of the least-known masterpieces of the great artist, which is hidden away in an out of the way church on the Via Tuscolana. Mascagni's new work met with an exceedingly favourable reception. Leopold Stokowski, the director of the Philadelphia Orchestra, was the second on the list, and besides the 'Seventh,' included also Tchaikovsky's *Pathetic* Symphony in his programme. Considerable interest was roused by the successive visits of the Moravian Meistersingers, who gave two concerts, a feature of which was their illustration of the folk-song of Moravia.

In the great Academic Hall of the Pontifical School, Don Raffaele Manari, the Lateran organist, gave the second of his historical organ recitals with a 17th-century programme. This series of concerts is meeting with great success, not only for the justly merited name of the organist, but also for the fact that organ recitals at Rome are sufficiently rare to prove a real attraction to music-lovers.

The Philharmonic Society, which is always to the front with excellent schemes, has been very busy during the month both with afternoon and evening concerts. A great favourite at Rome, Paul Loyonnet returned to us after a year's absence, and gave two concerts, the first of which was honoured by the presence of the Queen Mother. The pianist confined himself to classical programmes. At the time of writing the Philharmonic is giving hospitality to the famous Léner Quartet. These players initiated their visit with a programme in which figured a new Quartet by Leone Weiner, the Hungarian, a work in F minor, which won the Coolidge prize last year. Although well received for its excellent execution and for the brilliancy of certain of its passages, the Quartet is not one which demonstrates anything beyond a fine technical capacity—unless it may be a marked tendency to use motives of dubious originality.

Another novelty for Roman audiences, presented at the Philharmonic concerts, was the *Spinnlied* for violoncello, written by David Popper, and performed by a young artist of the Romagna, Amleto Fabbri, who is recognised as a player of great promise.

The Sala Bach continues to be a rendezvous of the foreign visitors to the city—an honour due to its position near the Piazza di Spagna and the Pincio. The month began with Edwin Fischer's pianoforte recital. A Bolognese visitor, Realdo Erba, introduced a new composition by his Bolognese master, Schieppati, entitled *Nostalgies of the sette-cento*, which, if a good production in itself, cannot claim to have caught the atmosphere of the 17th century.

The Teatro dei Piccoli, the unique marionette theatre, appealed to English residents by preparing and staging a puppet representation of *The Tempest* in English. The programme sought to justify the somewhat dubious experiment by the well-known paradox of Anatole France, that nowadays Shakespeare ought to be meditated or seen only in a puppet show. Be this as it may, the matter would be out of place here except for a mention of the revival of the musical interludes, especially chosen from the works of Gluck and Purcell.

LEONARD PREYTON.

TORONTO

Dr. Edward Broome's Oratorio Society, the second large choral organization to be heard this season, gave two concerts on February 5 and 6 in Massey Hall, one almost entirely orchestral, the other devoted to *Elijah*. The Cleveland Symphony Orchestra, under Nicolai Sokoloff, selected a strange mixture—the César Franck Symphony (played with dignity and care), Strauss's *Don Juan*, and the Prelude to the *Mastersingers*. *Don Juan* did not follow comfortably after the Symphony. Between there were sandwiched Cyril Jenkins's *Silent Land* and Dr. Broome's *Evening*. Jenkins's works have as yet made very little impression here. The choralists knew and enjoyed *Elijah*, in which they sang with ease and authority. Four new soloists were heard—Miss Ursula Greville (England), Miss Mary Jordan, Mr. Ernest Davies, and Mr. Norman Joliife (New York). An orchestral matinee for children found a large audience keenly appreciative of the following numbers (annotated by the assistant conductor, Mr. Shepherd): Jarnefelt's *Praeludium*, Prelude to *Hänsel and Gretel*, Largo from *New World Symphony*, a Strauss Valse, and the Finale of the *Peer Gynt* Suite.

The Mendelssohn Choir week (Mr. H. A. Fricker conducting) included five concerts, with a total attendance of well over fourteen thousand people. Both chorus and orchestra—the Philadelphia, under Leopold Stokowski—have improved considerably since their last meeting, the former in quality of tone, the latter in brilliance of detail. Assisting artists were M. Alfred Cortôt (an amazing pianist with a strange detachment of style), Miss Marie Tiffany (soprano), and Mr. John Barclay (baritone), both of whom were well received.

The a cappella music heard on February 13 included: *Adoramus Te* and *Exultate Deo* (Palestrina); *Thou knowest, Lord* (Purcell); *Apostrophe to the Heavenly Host* (Healey Willan), for double choir; *Happy Isles* (Bantock), and *The Abode of Love* (Gustav Ferrari); both for female voices.

On February 15 the programme included Bach's *Sleepers*, *Wake*, Brahms's first Symphony, two of Holst's *Choral Hymns from the Rig Veda*, and two *Gymnopedes* of Satie, orchestrated by Debussy.

Brahms's *Requiem* was given on February 16, and a Wagner programme for the afternoon of February 17. The final programme, on February 18, was miscellaneous.

Among the new works those most deeply appreciated were the Holst *Rig Veda Hymns*—sound, firm impressions of the East from a sane Western perspective, and great favourites with the choir—and Dr. Healey Willan's *Apostrophe*, specially written for the Mendelssohn Choir, a work of fine but heavy structure.

Toronto received a visit from the Winnipeg Male-Voice Choir on February 23. This six-year-old choir, under Mr. Hugh C. M. Ross, is making its second tour in two years, and visiting St. Paul, Eau Claire, Chicago, London, Toronto, Ottawa, Montreal, New York, Brooklyn, Detroit, Milwaukee, Minneapolis. Such initiative and enterprise for such a small body of sixty-five, are to be greatly admired. With sharp, clean-cut style, and splendid vitality, the choir sang among other things: *The Réveille* (Elgar); *Matona, Lovely Maiden* (di Lasso); *Bushes and Briars* (arr. Vaughan Williams); *Dance of the Gnomes* (MacDowell); *Feasting I Watch* (Elgar); *Ecstasy* (Duparc); and *Heartache* (Dvorák).

The Frank Blachford Quintet played Frank Bridge's Quintet in D minor for the Toronto Chamber Music Society on February 7.

Among the works given on February 9 and 10 by the Hamilton Elgar Choir, under Mr. H. W. Hewlett and the Cleveland Symphony Orchestra, under Nicolai Sokoloff, were Liszt's 13th Psalm and Dale's *Before the pining of the stars*.

The Hambourg Concert Society gave us Ireland's E minor Trio on February 25.

At the second sonata recital, on February 28, the programme comprised Brahms's A major, Sinding's E major, the Bach *Chaconne*, and Schumann's *Papillons*.

Among those recently heard in concert and recital have been Ferdinand Fillion and Paul Wells; Myra Hess; Ernest Hutcheson, in a Liszt programme; Madame Grace-Smith in *Old France*; Eustache Horodyski (pianoforte); J. Campbell McInnes in *Songs for Children*; and H. A. Fricker in an organ programme,

Small choral societies such as the Male-Voice Club, the Scottish Chorus, the Victoria College Glee Club, the University of Toronto Glee Club, Eaton Choral Society, and the Murray-Kay Choral Society, have been busy.

H. C. F.

[We regret that the notes from our Berlin, Vienna, Paris, and Budapest correspondents arrived too late for insertion.—EDITOR.]

Obituary

We regret to record the death of CHARLES FRANCIS ABDDY WILLIAMS, at Milford, Lymington, on February 27. He was born at Dawlish, July 16, 1855. He received a part of his musical education at Leipsic Conservatory, being at the same time organist at the English church in that city. He was appointed organist of Dover College in 1881, organist and choirmaster, St. Mary Boltons, 1885, and music-master at Bradfield College in 1895. During his stay at Bradfield (he left there in 1901) he made the school performances of Greek plays famous. (For *Alceste* he wrote incidental music in the modes, for Greek flutes and cithara.) He graduated Mus. Bac., Cambridge, in 1891. An authority on a good many subjects, especially Greek music, ancient rhythms, and the history of the organ, he wrote much and well on all of them. He was a frequent contributor to this journal—a delightful article on ancient conceptions of rhythm appeared in our columns as recently as February. He had the all-too-rare gift of dealing with erudite subjects in a manner so pleasant as to beguile many a reader who in the ordinary way would pass them by. His death came as a shock to a large circle of friends and musicians.

Miscellaneous

We have received the programme of the Cambridge Festival of British Music, inaugurated by the Cambridge University Musical Society. The dates are June 2-8, and the scheme includes a madrigal concert by the English Singers; performances of works of Byrd, Weelkes, and Purcell by the combined choirs of King's, St. John's, and Trinity Colleges; folk-dancing by the local branch of the English Folk-Dance Society (including a new ballet by Vaughan Williams); 18th-century English operas; an orchestral concert by the University Musical Society; a chamber music concert by the University Musical Club; an organ recital by Dr. Alan Gray; and lectures by Mr. E. J. Dent and Dr. E. W. Naylor. Dr. Cyril Rootham is the general musical director. Messrs. Metcalfe & Co. are the agents.

Mr. James Brown will give a lecture on the 'Teaching of Stringed Instruments' on the evening of April 18 at the Edric Hall of the Borough Polytechnic Institute, Borough Road, London, S.E. Tickets are obtainable by application to the secretary of the Institute. A recital of concerted string music will be included.

The Novello Choir (conductor, Mr. Harold Brooke) will give a concert, with orchestra, at the Bishopsgate Institute, on April 17, at 8, with an attractive scheme that includes Purcell's *King Arthur*, Madrigals by Wilbye, Brahms's *Liebeslieder*, and Holst's *St. Paul's* Suite for strings.

Vaughan Williams's *On Wenlock Edge* and Franck's Quintet will be the chief items at a chamber concert to be given at Mount View Hall, Harringay, on April 16, at 8, by a capital party, with Eric Greene as tenor soloist and Eric Brough at the pianoforte.

Can any reader tell us the composer and publisher of a fifty-years-ago setting of Charles Kingsley's *The Poacher's Widow*?

We have received a copy of the 1923 edition of the indispensable *Musical Directory*, published by Messrs. Rudall, Carte & Co. (6s.).

DURING THE LAST MONTH.

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DURING THE LAST MONTH—(continued).

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| 2. Good-night ... | <i>Shelley</i> | 4. Willow, Willow, Willow ... | ... | ... | <i>Shakespeare</i> |

SECOND SET.

- | | | | | | |
|--------------------------------------|--------------------|-------------------------------------|-----|-----|--------------------|
| 1. O Mistress Mine ... | <i>Shakespeare</i> | 3. No longer mourn for me ... | ... | ... | <i>Shakespeare</i> |
| 2. Take, O take those lips away ... | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... | ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> | | | | |

THIRD SET.

- | | | | | | |
|--|-----------------|-------------------------------|-----|-----|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ... | ... | ... | <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i> | 5. Through the ivory gate ... | ... | ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... | <i>Lovelace</i> | 6. Of all the torments ... | ... | ... | <i>William Walsh</i> |

FOURTH SET.

- | | | | | | |
|--|-------------------------------|--|-----|-----|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i> | 4. Weep you no more ... | ... | ... | <i>Anon.</i> |
| 2. *When lovers meet again ... | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | ... | ... | <i>Byron</i> |
| 3. *When we two parted ... | <i>Byron</i> | 6. Bright star ... | ... | ... | <i>Keats</i> |

FIFTH SET.

- | | | | | | |
|-------------------------------|-----------------------|-----------------------------------|-----|-----|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | ... | ... | <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... | <i>Scott</i> | 5. Love and laughter ... | ... | ... | <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i> | 6. A girl to her glass ... | ... | ... | <i>Julian Sturgis</i> |
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SIXTH SET.

- | | | | | | |
|---------------------------------------|--------------------|--------------------------------------|-----|-----|-------------------------|
| 1. *When comes my Gwen ... | <i>E. O. Jones</i> | 4. *A lover's garland ... | ... | ... | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i> | 5. At the hour the long day ends ... | ... | ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... | <i>Anon.</i> | 6. Under the greenwood tree ... | ... | ... | <i>Shakespeare</i> |

SEVENTH SET.

- | | | | | | |
|--|-----------------------|--|-----|-----|-----------------------|
| 1. On a time the amorous Silvy ... | <i>Anon.</i> | 4. O never say that I was false of heart ... | ... | ... | <i>Shakespeare</i> |
| 2. Follow a shadow ... | <i>Ben Jonson</i> | 5. Julia ... | ... | ... | <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. *Sleep ... | ... | ... | <i>Julian Sturgis</i> |

EIGHTH SET.

- | | | | | | |
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| 1. Whence ... | <i>Julian Sturgis</i> | 4. Dirge in woods ... | ... | ... | <i>George Meredith</i> |
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NINTH SET.

- | | | | | | |
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| 1. Three aspects ... | <i>Mary E. Coleridge</i> | 4. Whether I live ... | ... | ... | <i>Mary E. Coleridge</i> |
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TENTH SET.

- | | | | | | |
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| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... | <i>Alfred Cunningham</i> | 5. From a city window ... | ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... | <i>Julian Sturgis</i> | 6. One silent night of late ... | ... | ... | <i>Herrick</i> |

ELEVENTH SET.

- | | | | | | |
|------------------------------------|-------------------------------|--|-----|-----|-------------------------------|
| 1. One golden thread ... | <i>Julia Chatterton</i> | 5. The faithful lover ... | ... | ... | <i>Alfred Percival Graves</i> |
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| 3. What part of dread eternity ... | <i>Author unknown</i> | 7. Why art thou slow ... | ... | ... | <i>Massinger</i> |
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TWELFTH SET.

- | | | | | | |
|----------------------------------|-------------------------|---------------------------------|-----|-----|------------------|
| 1. When the dew is falling ... | <i>Julia Chatterton</i> | 4. When the sun's great orb ... | ... | ... | <i>H. Warner</i> |
| 2. To Blossoms ... | <i>Herrick</i> | 5. Dream pedlary ... | ... | ... | <i>Beddoes</i> |
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- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " "
- Air YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
- Air WITH JESUS WILL I GO ("Wailing, crying").
- Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
- Air { BLESSED RESURRECTION DAY ("Watch ye, pray ye").

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VIOLIN.—Dorothy F. Sexton.

SINGING.—William Hartshorn.

ORGAN.—Edwin A. Adams.

ELOCUTION.—José Carr, Kathleen Dewhirst, Florence M. Dickinson, Betty Keighley, Mary Wade.

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(Continued on page 308.)

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THE EMOTIONAL CONCEPTION OF MUSIC

By ARTHUR L. SALMON

There is a tendency in some quarters at the present day to regard music as emotion and nothing else. Those who incline to this view are not necessarily seeking to belittle music. On the contrary, they are emphasising and insisting upon the prevalence and dominance of that emotion of which music is the fitting medium of expression. The position may be understood as opposed to that of those who assert that music is intellectual, philosophic, descriptive, pictorial. It is certain that music can be none of these things except in a strained or partial sense. It is intellectual in its framework, its technique, but not otherwise; Plato and Aristotle, Bacon, Darwin, Einstein, could not have announced their theories intelligibly in music. Such philosophy as it may contain can be only a philosophy of the emotion, if such a phrase be allowable; it cannot be a conveyance of definite thinking. That music in a measure can be descriptive gives us the lower order of programme-music, and even then it is imitation rather than description, reproducing more or less happily the song of birds, the low of cattle, the splash of waters, the roll of thunder, or the chime of bells. Few will assert that these things are anything but a degradation of the nobler musical functions. It is only by such devices also that it can become pictorial; it cannot convey pictures, though it can most assuredly suggest them. But that mood of the spirit which may be induced by a poem or a picture, by a description, or even by a philosophy—that mood which is, however, more directly induced by the happenings of our own lives, and which affects us in a different sphere from the intellectual—it is here that music exercises its glorious mission and brings us its great deliverance. Our mood has become emotional, and it belongs to music.

Perhaps I may be allowed to name Sir Walford Davies as an outstanding authority in opposition to this emotional ideal of music. He, with the fine sincerity and graciousness that are distinctive of him, takes music as the supreme exponent of religion and philosophy, and also as the natural speech of humanity, from the savage to a Beethoven. He has insisted firmly that music is articulate: that it can do everything but convey information. Of course music cannot give definite facts: it cannot tell us of events or chronicle histories. The only precise information that it can convey is of the mind and mood of him who produced it. But we need greater resources of language if we are to describe such a conveyance as articulate. Human emotion and passion themselves often pass beyond the articulate; and it is at this point that the services of music become vital. They explain what we cannot explain, they express what we cannot put into words; their reach in this direction is only limited by the reach

of our own souls. Music comes in as something different from, if not opposed to, the articulate; the wonderful and mysterious world of the subconscious is traversed by it; it is as inarticulate as the song of the morning stars, and has escaped from the limitations of definite concrete utterances. That it must surrender some things to the definite Word is obvious; there is bound to be limitation on one side if there is limitless scope on another. If we may say that music is emotional, we are saying that it speaks for the soul of man at its highest and freest. Faith, Hope, Love—'these three,' are only perfect when they become emotions; only as emotions can music express them.

The poet W. B. Yeats has said recently that 'music is the most impersonal of things, and words the most personal, and that is why musicians do not like words.' His assertion may be questioned, for there is as much personality in a musical composition as in a poem or a picture—that is, essential though strictly inarticulate personality. Also it need not be true that musicians dislike words; but it is certainly true that they realise, or should realise, the immense distinction between words and the medium that they themselves use. A moment's reflection reveals that distinction. Words can deal with thought, with knowledge, with research and discussion, as well as with emotion and passion. Words could give us the history of the Trojan war, and could announce the teachings that converted Europe from paganism; they could give us the character of Hamlet and the message of Wordsworth's 'Ode to Duty.' Music might accompany and enforce such things as these, but could not possibly have conveyed them unassisted. When Mr. Ernest Newman says that harmony is 'the only truly natural language that man has ever spoken,' he is speaking correctly; but a natural language was not long sufficient for the advance and culture of humanity. The sounds by which animals convey their meaning, the sounds that we ourselves may utter in moments of great passion or sorrow, are not enough for the intelligence of man; there gradually evolved the marvellous structure of speech, and words that can embody a complete philosophy or perpetuate an entire history. By the growth of words man became man; before, he was merely animal. Words are miracles of the human intellect. But the natural language and man's inherent need of it remained. There is no antagonism—there is often the closest companionship; but the missions of words and music remain different. It is for music to express the passion and the emotion for which a full verbal utterance is impossible; it is for music to pass beyond the arbitrary definitions of speech.

We quarrel about words. Why should we quarrel about music? Words are definite and arbitrary, and yet susceptible to so many shades of meaning. A differing interpretation of words has rent Christendom from top to bottom, and profoundly influenced the world's history. Being

less definite, less arbitrary, it is obvious that music is even more susceptible to shades of meaning, and is still more at the mercy of its performer and the option of its hearer. But pure music does not make statements or announce creeds; it can hardly exist at all until our condition has passed beyond the didactic and the pedagogic, and has become emotional. Wordsworth said of poetry that it takes its rise from 'emotion recollected in tranquillity'—not a perfect definition, yet one of the best. The emotion is essential, the tranquillity is not essential. Surely we may equally say of music that its source is emotion, which may itself be passionate or tranquil, but must certainly have passed beyond intellectual cogitation or scholarly device. These things belong to the form, the upbuilding, just as mastery of words and rhythm belong to poetry. By means of study any average person can write reams of music or reams of verse; but without emotion the musical constructions are not music at all, and the verse is not poetry. In the last resort it all depends on the emotion. But, then, what do we mean by emotion? Here, again, is a word with regard to whose significance we may differ. We know what it means better than we can explain it. Assuredly it does not mean that a man can at any moment say, 'I will sit down and make a tune.' Nor does it mean any academic acquirement, any excellence of technical execution, however valuable these may be. They must be conjoined with that impelling need of utterance by which we know that we are emotional.

SIGHT AND SOUND: 'EYE-MUSIC'

BY MRS. FRANK LIEBICH

In his essay on the School of Giorgione, Walter Pater came very near to defining music's intimate appeal. But close as he and others have come to giving verbal expression to the perception of music, the elusive charm it throws over the mind and senses remains unexpressed, and possibly inexpressible. *All art [says Pater in an italicised sentence] constantly aspires towards the condition of music*; because music, he says, is the only art that makes its appeal through pure form, and completely realises a perfect identification of form and matter. To Pater it was the true type or measure of perfected art.

In his study of the Venetian School of painting as exemplified in Giorgione and Il Giorgionismo, he draws attention to the response depicted on the human countenances, of these painters' portraits, to music. To those who love the Venetian masters' work, that listening look on the faces is familiar, as also the stillness that can almost be felt around the figures in the rooms at the intimate concerts, or in the open-air, with music heard near running water or silent pool or well. It is a merging of sound into sight on these canvases, especially in that of 'The Concert,' in the Pitti Palace, attributed for a long while—and even by Pater—to Giorgione, but now known to be by his contemporary, and sometime pupil, Titian.

Their love of music, their evident realisation of the tenuity of sound and tone, must have helped to give those painters their delicate sense of colour-values; of nuance, as exemplified in the gleams of light seen in their pictures—on polished or burnished surfaces; on old instruments, such as lutes, clavichords, viols, flutes; on mirrors set in dull or silvered metals; by sunlight on still or running waters; shimmer of silks and satins—all diversified degrees of colour and light like tones of music undulating and mingling. The subtle adjustment of sound to sight as seen in their pictures of musicians and music-makings suggests many an association of eye and ear with Nature's sounds and movements.

'Eye-music' Wordsworth calls it when in his poem on Airey-Force Valley he notices the still and motionless scene. Not a breath of air is stirring. Then a little breeze enters—so slight that only the light ash responds to it and makes 'a soft eye-music of slow-waving boughs.' Wordsworth was no musician, but intuitively he grasped the analogy between movements in Nature and rhythm and accent in music. To a musician who is a lover of Nature, and whose brain is a palimpsest of music old and new, repeatedly heard in closest intimacy, the beauty of phrase and cadence within the memory will often merge with the loveliness of Nature's sights and sounds. The response is purely arbitrary. It will take place at any moment within the brain. For instance, a whole sequence of bars from the *Andante* and onwards in No. 22 of Scarlatti's *Harpsichord Lessons* will incorporate themselves with the swayings of birch-tree branches in a breeze, and especially will they combine with the mercurial dance of the myriad leaves. A turmoil of wind and wave racing to the high rocks of a North-Western coast, and the storm sagging round big limestone boulders on the fells leaning to the shore, cause Mendelssohn's *Prelude No. 1, Op. 35*, to course through one's brain. A glorious view of the mountains of three northern counties, combined with sea, lake, river, wood, and fell, and distant moors seen from the windows of a poet's hill-top home, sing to me certain phrases from both movements of Schubert's *Unfinished Symphony*. The passages jostle one another in my head, for the waters utter one phrase, the mountains another, the foreground of woods and fells argues with other motifs, the beautiful violoncello phrases persist, till, finally, they disentangle themselves and sing to me demurely in right and proper sequence. Such instances are too numerous to relate. Many a musician and music-lover must have experienced the same mingling of sights and sounds. Coleridge did so when he wrote of the melodies of winds and waves and waters, and of Nature's dance and minstrelsy. And he was sufficiently a musician to record in verse his hatred of the concert-singer's final top-note, which made the audience 'gape for wonderment.'

In the case of Giorgione and others of his school, Pater says they caught the waves of wandering sound and fixed them for ever on lips and hands. One wonders whose music held their sitters entranced. Okeghem or Josquin, Willaert, Arcadelt, di Lasso, or Palestrina, or perhaps our own Dunstable or Byrd. But if executants and listeners can have sound-visions suggested by Nature and other men's creative work, what of the composers? Mozart, for instance, who said he heard the notes of a whole work in his mind before writing them down to the sound of his wife's voice relating fairy-stories. Or Gustav Holst, who in an essay on 'The Mystic, the Philistine, and the Artist,' told of his impression of the Parthenon at Athens. (The first sight of it, he wrote, was a direct and intimate realisation: it seemed to sing to me in the sunlight.) Or Weber, of whom it is recorded that lines and forms called forth melodies within him as sounds gave rise to harmonies. Landscapes were symphonies in his ears; melodies sprang from all kinds of country sights, and came thickest when accompanied by the rolling of carriage wheels. Debussy in his Paris study, dreaming of an unseen Spain in his *Iberia*. Manuel de Falla, in his former home in the lovely Alhambra Gardens, composing his symphonic poem, *In the Gardens of Spain*.

Thus I would add two more words to Pater's italicised sentence, and say: All art (and Nature) constantly aspires towards the condition of music.

A modern poet, who is a fine musician and a delightful pianist, has come also as near as can be to finding words to express the ascendancy of music beyond all the other arts over the mind and senses. In his *A Vision of Giorgione: Three Variations on Venetian Themes*, Gordon Bottomley puts these words into the mouth of Giorgione:

Ah, in the end we never come quite near
Ripe music's rippling rounding into rest,
Never the subtlest interfused wan colours,
Where varying hues are fainting undistinguished
Like mulberries and cream upon the palate,
Can meet like notes that clasp for happy chancing
And die within each other's loosening arms,
Though sound and sense lapse into a plangent poem,
Flowing in rainbow-foaming syllables,
Yet music adds another, ne'er worded grace,
And godhead holds no mightier difference.

GUSTAV MAHLER

BY RUDOLF FELBER (Vienna)

Among the composers of our time Mahler is probably one of the most noteworthy, characteristic, and prominent. Not only did he, after Beethoven, Brahms, and Bruckner, carry on the development of the symphony (Wagner had thought it completed with Beethoven, and, therefore, did not spend himself in this direction), but he was even able to produce something new in this field by essentially simple means. He evoked the spirit of absolute music, and at the same time was modern in the truest and best sense of the word. Adhering firmly to the means inherited from his artistic forefathers, he was nevertheless able to impress the stamp of a remarkable individuality on every detail of his work.

Diatonic harmony as an essential characteristic of Mahler's style is not to be rated as his primary principle, but only as the necessary consequence of his deeply-rooted inclination for folk-lore—for simple, unaffected, but vigorous music. This inclination is most distinctly expressed in Mahler's plastic and easily intelligible formation of themes and motives, and pervades even all the details of his compositions. Rhythmically, on the one hand, it is shown chiefly in his predilection for concise, forcible, and march-like movements, and, on the other hand, in regularity of structure and periods, as well as in the immediate succession of various kinds of rhythms (e.g., 4-8 and 3-8, as in the first song of the *Lieder eines fahrenden Gesellen*, 3-4, 5-4, and 3-2, as in the *Urlicht* solo of the second Symphony). It is further recognisable in the diatonic character of his harmony, and is revealed in his instrumentation in the frequent use of the E flat clarinet—a popular instrument in Mahler's country—and in the occasional use of the guitar (seventh Symphony) and mandolin (seventh and eighth Symphonies).

This inclination for folk-lore probably has its origin in the composer's youthful impressions. Born on July 7, 1860, at Kalischt, near Iglau, in Moravia, the son of a brandy-seller, he early became familiar with country-, folk-, and soldiers'-songs, of which (to the surprise of all around him) he could recite and sing about two hundred when only four years old! The future showed that the youth and the man remained faithful to the ideals of his childhood. Even in so early a work as *Lieder eines fahrenden Gesellen*, the words of which are by the composer himself, he shows his bent for representing feelings and sensations such as vibrate in every naive human heart. These youthful songs anticipate the spirit pervading the later ones of the *Wunderhorn-Lieder*, but already evince in artistry and technique all the fundamental qualities alluded to above. Later, more attention is paid only to the artistic differentiation of various phases of mood, and a synthesis of folk-song and art-song types is aimed at by increased use of individual musical means, greater wealth of modulation, and independence of song accompaniments. It is in the *Rückert* songs that this tendency seems most strongly pronounced.

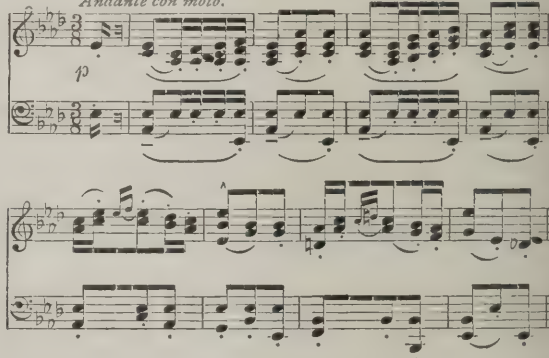
With his songs Mahler first gained the love, with his Symphonies the respect, and finally the confidence of the musical world. In the Symphonies it was the lyric passages—partly the middle movements, partly the vocal *Finales*—which first appealed to the interest of an unprejudiced public. It is on the whole very characteristic of Mahler's artistic bent that he transferred some of his songs directly to movements of his Symphonies—a matter to be specially noted later.

On entering more deeply into the master's work, it becomes evident that the same natural, upright, and warm-hearted personality expressed in his songs speaks from each Symphony as a whole, and not only from its lyric parts. The often quoted difference between effect and impression made by Mahler's songs and his Symphonies is mostly to be traced to the difference between these kinds of composition and the failure to recognise such difference. The lyric reproduces in its limited compass the essential part of an experience in most concentrated form; it is thoroughly subjective. The symphony, on the other hand, is the sphere of musical epic, and as distinct from the sonata—which serves the same

purposes, but is restricted in the choice of means, and therefore in artistic expression—is to be regarded downright as a form of musical epopee. The symphony is thoroughly objective. Its task is to represent in tones the outlook on life and the world, in which man with his struggles and passions is the central figure; it can give only limited space to subjective feeling, and can indulge only episodically in lyrical effusion. The idiom of the symphony must as a matter of course be of quite another kind from that of the lyric—more intellectual and less easy to grasp. The symphony-writer is therefore more liable to be misunderstood, or not understood at all, than the lyricist or the musico-dramatist. (In the case of the last mentioned, the scenic events may contribute to explain what is intended by the music.)

In their depth and breadth Mahler's Symphonies are in fact exhaustive world-pictures. His first Symphony in D major may be regarded as a prologue. Permeated as it is by youthful exuberance and high spirits, it yet reveals painful consciousness of severe disappointments, a consciousness which, as with Heine, resorts to the ironic and grotesque to conceal the smart. In the first movement we find the first of the *Lieder eines fahrenden Gesellen*; the last song appears in the third movement—certainly not without intentional reference to the contents. In his second Symphony (C minor) Mahler adheres to the type of the choral symphony as created by Beethoven in his Ninth. This already portrays the experience of the matured man. It paints the chiarascuro of life: a gloomy first movement, filled with oppressive tragedy; then a second movement, mindful of Schubert, flooded by sunshine and bright melody, built up on the following lightsome and graceful motive:

Ex. 1. *Andante con moto.*



A *Scherzo* follows, also based on one of the *Lieder aus des Knaben Wunderhorn* ('Fischpredigt des heiligen Antonius'). The fourth movement has a solo air for alto (*Urlicht*); and the fifth finally contains the wonderfully comforting song of resurrection. In contrast to the first Symphony, the orchestration is more elaborate, and the percussion instruments are very liberally employed.

The gigantic third Symphony, in D minor, is the Solomon's Song of nature. The individual movements at first bore explanatory programme headings, but these were afterwards discarded. Both in structure and in spirit this work is obviously in opposition to the customary form of the symphony. A monstrous first movement, which is a whole symphony in itself, is opposed to five smaller numbers, whereby this tone-poem, incorrectly entitled a symphony, is distinctly recognisable as

divided into parts. The *Scherzo* movement again takes its thematic material from a *Wunderhorn* song ('Kuckuck hat sich zu Tode gefallen'). In the fourth and fifth movements Mahler calls in the aid of words, giving them in the fourth movement to a solo alto and in the fifth to boys' and female chorus.

The fourth Symphony (G major) is a charmingly naive composition, filled with gaiety and merriment, and sparkling with good-humour. Here Mahler for once laughs to his heart's content, and though in the spookish *Scherzo* a somewhat more serious note is struck, joyousness and hope nevertheless break forth again.

Outwardly, the second, third, and fourth Symphonies are closely related. In like manner the fifth, sixth, and seventh Symphonies, which again discard words and let music speak for itself, are also connected. A comparison of their artistic-technical conceptions makes other close points of contact appear, especially in regard to formal structure and methods of expression.

With the fifth, furthermore, a new stage of artistic-technical mastery begins. In the first four Symphonies, Mahler's polyphonic writing had already attained a high degree of perfection, and his daring, peculiar method, which carried the voices purely horizontally, without regard to their vertical connection and their harmonic consonance, was a surprise. Admiration was excited by his thoroughly personal manner of orchestration, drawing from the instruments unusual, surprising effects, e.g., by utilising the deep notes of the flute, or the higher register of the bassoon and trumpet. Beginning with the fifth Symphony, all these artistic virtues reach a still greater degree of perfection. The independence of the voices grows, the rhythmic differentiation is carried further, the instrumental apparatus becomes more complicated, greater diversity of the percussion instruments ensues; celesta, harmonium, and organ are employed; at the close of the sixth there is even a hammer; finally, larger bells and cow-bells are sometimes used to increase the sound effect. 'The last diatonist,' as Mahler was called, takes tonal and harmonic side-leaps, the former chiefly in the fifth and seventh Symphonies, which contain atonal passages of most modern and radical stamp—e.g., from the Sixth:

Ex. 2. Cor.

VI.

Viole.

B

VI. & Celestra.

Ex. 3. Viole.

or the fourth-harmonies in the Seventh:

Ex. 4. 3 Trombe.

So much for the general characteristics of the fifth, sixth, and seventh Symphonies, of whose peculiarities as to form and content nothing more detailed can be said in this limited space.

Mahler's most solemn and important work is his eighth Symphony, the sublime song of pantheistic love. In his choral Symphonies Mahler had so far followed in the path of Beethoven's Ninth, crowning the symphonic edifice by the use of the words in the *finales*. In his eighth Symphony he enters on a new path, drawing the utmost conclusions from Beethoven's Ninth, and developing to its limits the principle of the choral symphony there employed. The voice takes its part throughout the entire symphonic development; the instrumental symphony is transformed into a vocal symphony. The underlying text divides the work into two parts, the first being the hymn 'Veni creator spiritus,' the second the last scene from Goethe's *Faust*, Part 2 (Faust's ascension to heaven). The widely contrasted character of the two texts is reflected in the different style of the two musical parts. The first part is characterised by solemn, broadly-flowing melody and highly artistic polyphony of the ecclesiastical themes; the second part by more impressionistic charm of sound, which seems to rise to ever further heights and to become more and more transfigured. The Chorus Mysticus combines both styles, and a powerful, magnificent climax closes the work. Known as 'the symphony of a thousand,' on account of the immense instrumental and vocal body it requires, it was composed in the incredibly short period of three weeks.

The deeply-mournful Ninth, which is filled with the presentiment of death, and the uncompleted Tenth—Mahler's last work—end the series of his symphonic compositions.

Two vocal works are still to be mentioned—*Das klagende Lied* (which marks the start of his orchestral compositions, already containing characteristic features of his artistic personality, but strongly revealing Wagner's influence) and the wonderful *Lied von der Erde*, written before the eighth and ninth Symphonies, and full of sorrowful premonitions. This last work, written for tenor and alto (or baritone) with orchestra, is one of the most striking examples of Mahler's art. The text is arranged by the composer himself after Chinese poems, and illustrates various pleasurable and sorrowful phases of human, earthly being. There is exuberant joy in life—as, for instance, in the first *Trinklied vom Jammer der Erde*, with its tempestuous instrumental introduction—praise of wine, love, and spring:

Ex. 5. *Allegro pesante.*

ff Cor. Wood. Vl. Tromba.

Vl. VI. Tromboni

then autumnal desolation and melancholy are sung in the other songs. Throughout this work we feel that a dying man is speaking—one who casts a long, lingering look on all the glories of the *liebe Erde*:

Ex. 6.

O Schön - heit! O e - wigen Lie -

bens . . . Le - - - bens trunk - ne Welt!

and then with tears takes a touching leave of them:

Ex. 7. *sehr zart und leise.*

Ich wand - le nach der Hei - mat!

mei - ner Stät - - te! Ich wer - de

nie - mals in die Fer - ne schwei - fen. Still ist mein

Herz und har - ret sei - ner Stun - de!

Mahler's art—with its mixture of popular and intellectual elements, its peculiar combination of classical, conservative, and impressionistic modes of expression—is wholly sprung from the trend of his time. Problematic, riven in spirit, believing and doubting in soul, the man was like his art, of lofty human and artistic perceptivities, of comprehensive culture, at heart throughout life an innocent and believing child, mentally an eternal Ahasuerus restlessly pursuing the problems of life and death in order outwardly to confirm his inner faith. In life and in art he stumbles over the smallest impediments—falls, and rises again, pants on, steadily driven by demoniacal instinct, gropes his way through dark-nesses, in body scarcely beholding his goal, but in soul impelled by a sure purpose, possessed by an inward certainty, and pervaded by a love of creative work deeply rooted in heart and mind.

I have already said that Mahler's Symphonies are, in depth and breadth, exhaustive modern aspects

of the world. They would not have been so had their originator seen them with the eyes of an æsthetic and not with those of an intuitive artist and philosopher.

But from this comprehensive painting of the world with its noise and bustle, composed of so many variegated elements high and low, there necessarily proceeds the occasional triviality of his themes and *motifs*, to which exception is often taken. However, when it is Mahler's purpose to proclaim the highest and most sacred things, all triviality is banished; then we find noble expression and sublime beauty. In the final movements we often feel the breath of a life beyond—a language which recalls Beethoven, and especially speaks to the moved heart with the irresistible power of a mystic revelation.

How different (to make a comparison near at hand) is the effect of Richard Strauss's works. While Mahler comprehends the world and the universe in his creative work and points to heaven with visionary gesture, Strauss in his music rarely rises beyond the world and its doings. Human heights and depths pass before the dazzled eyes of the beholder; mighty passions and elementary impulses begin to sound; variegated and voluptuous, deep-hued colours vie one with another; hot-house odours rise enticingly. We feel that in this music a truly gifted master speaks to us, but only in earthly accents; he can tell us only of terrestrial things, though these things are replete with splendour of colouring. It is only in his *Frau ohne Schatten* that the Strauss sensuality seems somewhat clarified; the eloquent singer of eroticism at the eve of his life is touched by the rays of an other-worldly sun, he partakes of the grace of the seer, and for the first time finds his way to the innermost shrine of music, to the *éther*.

But in this shrine where in his earlier works Strauss had tarried merely occasionally and episodically, and only late gained a firm footing, Mahler stood from the very beginning. The ethos has instinctively influenced Mahler's intuition and permeated all his work. The ethos impresses on him the stamp of the superhuman, of one born of the spheres; and it is this ethos which produces the lasting, elevating, and moving effects of his art. It is this ethos, further, which gives us absolute faith in Mahler's work, and destines it, like that of Bach, Beethoven, and Mozart, to live through the ages.

ROUND ABOUT A TOCCATA OF GALUPPI'S

BY CHARLES VAN DEN BORREN

(Translation by Richard Capell)

The question has for long been asked what composition of Galuppi's was it that suggested *A Toccata of Galuppi's*—exactly what piece of 'old' and 'cold' music it was that to the speaker in Browning's poem conjured up the picturesque, the frivolous and doomed charm of 18th-century Venice!

So far no answer has been given, since no work of Galuppi's has been known under the name of Toccata. In his *Quellen-Lexikon* (1901) Eitner (art. 'Galuppi') cites in the matter of Galuppi's harpsichord pieces only concertos, sonatas, and divertimenti. Nor has Signor Fausto Torrefranca, whose pages on the

Burano master are of high scientific and æsthetic value* discovered any toccata among the numerous MSS. he has studied. The 'Browning question' nevertheless has engaged him, and not without perspicacity he has sought to identify the *Toccata of Galuppi's* with the Sonata in one movement in D minor, No. 11, in his thematic catalogue of the Buranello's Sonatas : †

As it is difficult [he says]‡ to believe that Browning hit on Galuppi's name by sheer chance at a time when he was more than ever forgotten; and as again no Toccata, properly so-called, by Galuppi has so far [1912] been found, it is more than probable that [the Sonata in D minor] is in fact the famous Toccata after which the Browning Societies have been inquiring without success. The fact that it consists of a single movement would help to make a layman take a sonata for a toccata, the more since the style of the piece does really stand half-way between toccata and phantasy-sonata. Moreover its modern nervous vivacity was the very thing to strike the fancy of a poet like Browning.

Now it happens that among the eight MS. pieces for harpsichord by Galuppi in the Library of the Brussels Conservatoire, mentioned by Eitner under the general appellation of *Eight Pieces for Clavier*, there are three entitled Toccatas, and among them is the D minor Sonata ! Another of the set, in F major, answers exactly to the Sonata in that key, in three movements, numbered 15 in the Torrefranca Catalogue. It is inscribed, *possidet T. H. Klemm*, an inscription which dates back to the origin of the MS. Its old owner was an obscure musician mentioned by no dictionary, but he is qualified (or, if the MS. is his autograph, qualifies himself) as *organista in Suerino* (Schwerin) at the head of four MS. Suites for harpsichord, likewise belonging to the Brussels Conservatoire Library.§

These MSS. of Galuppi's Toccatas and Klemm's pieces may well have belonged originally to the same collection, and have been written by the same hand (perhaps Klemm's), and they probably saw the light in the second half of the 18th century during Galuppi's own life-time. It was a period when the terms Toccata and Sonata|| were indifferently employed for pieces which did not strictly answer to the notion of sonata or toccata, the former being a composition of well-regulated architecture, the latter allowing free phantasy to override constructive rigour. Hence there is now no need to make the improbable assumption that Browning off his own bat called a sonata a toccata because of the more or less free gait of the work. We have only to fancy him coming across a MS. copy or a lost printed version in which the piece that inspired him ('Brave Galuppi! that was music! Good alike at grave and gay! I can always leave off talking when I hear a master play'), happened to be called a toccata.

Signor Torrefranca does not disguise the fact that Browning's description hardly answers more than in the general tone to Galuppi's Sonata-Toccata in D minor, and thinks that the technical details introduced into the stanzas must not be taken too literally. Out of more than thirty pieces by the

Buranello which he has studied, this to his mind is the one which psychologically offers most points of contact to the description. The third Toccata in B flat major (in the Brussels Conservatoire Library), which Signor Torrefranca seems not to know, does not as a whole make more claims than the other one as the poet's inspiration.

Hence, apart from the fairly improbable case of Browning having known a now lost work of Galuppi's, there are two hypotheses before us : (1) Either Browning sought to evoke the Buranello's Toccata by certain precise strokes which would characterise it, both from the technical and the expressive point of view ; or—

(2) These strokes of description were a kind of poetic fiction intended to create a musical atmosphere exempt from actual objectivity.

Take the first : it is undeniable, as Torrefranca has already suggested, that in the D minor Toccata-Sonata there are not assembled all the technical elements mentioned by the poet, which are : 'Lesser thirds so plaintive'—'sixths diminished'—'sigh on sigh'—'suspensions, solutions'—'commiserating sevenths'—'dominant's persistence . . . an octave struck the answer.'

These elements are for that matter not interesting from the poetic point of view unless they have a real expressive sense. No doubt there are plaintive minor thirds in the D minor piece. Certain of the other elements too may be found there, though probably not in a form striking enough to have caught Browning's ear. The 'diminished sixths' of which he speaks in his seventh stanza appear to us rather to be subject to caution, this interval being of a purely theoretic nature in the system of harpsichord tempering exclusively in practice from the second quarter of the 18th century. Perhaps Browning was thinking of diminished sevenths or even, in a more general fashion, of some secondary chords of the seventh, highly characteristic dissonances of which some very curious examples are to be found in the introduction in free form which serves as Prelude to the F major Sonata-Toccata in the Brussels Conservatoire. There indeed are 'commiserating sevenths' in the full force of the term. Now resolved, and again suspended in the air, awaiting a desired resolution that does not come, these dissonant chords evoke by their very disposition the idea of 'Those suspensions, those solutions—"Must we die?"' As to the 'Hark, the dominant's persistence' and 'So, an octave struck the answer,' these too are to be found, if one wishes, at the conclusion of the Prelude so full of dreaming and of phantasy. But the 'sighs'? They are hardly to be heard in any truly expressive sense in the D minor or F major pieces. But there are highly typical ones in the third Toccata (B flat).

We see then that not one of the three Brussels Toccatas answers with exactitude to all Browning's points. Supposing these three to have been all he knew, he would seem to have drawn from each some one of the varied elements by which in combination the soliloquist of the poem conjured up the old Venice of his dreams. Hence our second hypothesis—which also conforms more to the processes of poetic genius—appears to us the more plausible. That one Toccata, say the D minor or the Prelude to the F major, may more particularly than another have floated before Browning's mind as he created his poem—that is in nowise impossible. But every poet has the right to evade the prosaic minutiae of

* In the *Rivista Musicale Italiana* ('Per un catalogo tematico delle sonate per cembalo di B. Galuppi', 1909, p. 872. 'Poeti minori del clavicembalo'; 1910, p. 763. 'Le sonate per cembalo del Buranello'; 1911, pp. 276 and 497, 1912, p. 108).

† *Riv. Mus. Ital.*, 1909, p. 876.

‡ *Id.*, 1912, p. 135.

§ No. 6107 in the Catalogue.

|| Or Divertimento, as, for instance, No. 6015 of the Brussels Conservatoire Library, which has this title, while elsewhere it is termed a Sonata (No. 5 of Torrefranca's Catalogue).

fact, and what more excusable and indeed legitimate than that Browning should have assembled scattered hints from the Buranello with the aim of more forcibly exalting the profoundly Venetian essence of his genius? It may be, of course, that Browning's hints came from quite other works than these three Toccatas, a supposition that broadens the question and may justify the writer in *Grove* (1906, art. 'Galuppi') who, faced with the inquiries of Browning enthusiasts, declared that 'no particular composition was taken as the basis of the poem.'

THE NEW MUSIC TEACHING

BY PERCY A. SCHOLDS

For some years it has been evident to thoughtful musicians that the music teaching of the future would be very much less a question of rapping Julia over the knuckles for wrong fingering in the scale of F sharp melodic minor, and much more a question of interesting Julia and her companions in class in music itself—training their ears to 'appreciate,' teaching them to sing at sight, making them acquainted with the classics, showing them something of the course of evolution of music, and so forth. For this widened scope of the music-teachers' work many have been preparing themselves, and if the suggestions of the latest government blue book are accepted, the opportunity for using their talent for genuine musical training is at hand.

The book in question is the Report of the Consultative Committee of the Board of Education upon *Differentiation of Curricula for Boys and Girls respectively in Secondary Schools*. It costs 2s. 9d. (an odd sum with a resemblance to the price of a concert ticket), and can be obtained from H.M. Stationery Office, Imperial House, Kingsway, W.C.2; or 37, Peter Street, Manchester; or 1, St. Andrew's Crescent, Cardiff; or 23, Forth Street, Edinburgh. Thus every part of the Kingdom is provided with a dépôt where may be obtained this valuable publication—except Berwick-on-Tweed, which is neither Scotland nor England, and if there is a bookshop there the inhabitants need not be disconsolate, since any bookseller anywhere will also supply the volume. Get it and read it, if you are a teacher of music. It concerns you!

The argument of the two hundred pages so far as they relate to music is too long to be fully stated here, but reduced to its essentials comes down to a statement that music is just as good an instrument as any other for the education of the young mind, and that therefore every boy and girl in secondary schools should have the opportunity for studying it, if he or she feels that it is a congenial subject to him or her, and should, of course, receive as much 'credit' (as an American educationist would say) for doing so as for studying mathematics or Latin or French. To bring this about it is necessary that in the examinations of the Oxford and Cambridge Schools Examination Board, the University of London, the Northern Universities Matriculation Board, the Central Welsh Board, &c., music should be treated upon exactly the same footing as other subjects. The adoption of this policy would necessarily enormously encourage the systematic study of music not merely in the examination forms, but from the bottom of the school to the top.

The words of the Report, in pleading for a full and dignified school treatment, are very striking indeed:

The study of music, rightly undertaken, can be of the highest educational value. We are in error if we dismiss it as a recreation, or seclude it as a remote and technical study which is out of relation to the rest of our intellectual life. Its range is not less wide than that of literature; it appeals to the same faculties of emotion and judgment; it is, allowing for the necessary differences of medium, subject to the same general æsthetic principles. Its history, far too much neglected in our schools, is an essential part of the history of civilisation. The mental training offered by analytic study of its construction and texture is closely parallel to that afforded by the natural sciences. Its problems of style are as interesting and varied as those presented by any literary form. Above all, it is a language with a poetry as noble as that of Dante or Racine, of Shakespeare or Milton. All the arguments which can be used for the inclusion of language and literature in our ordinary scheme of education may be used with equal force in the case of music.

Although the name of Dr. Somervell is not mentioned in the Report, except in the formal way which will be noticed a few lines lower in this article, it is fair that we musicians should recognise in it one of the results of his persistent work as H.M. Inspector of Music during the past twenty years. The view here put forward is one he has long advocated (see his Musical Association paper of 1905, *The Basis of the Claim of Music in Education*).

Apparently, in discussing the draft Report, the Committee has felt that some of the examining authorities to which it was appealing might be in doubt as to whether music was, in the full sense, an examinable subject. It has therefore appended special syllabuses and papers by way of suggestion as to how the subject might be examined upon (a) in the First School Examination (School Certificate Examination), and (b) in the Higher Certificate Examination. The former Syllabus and Examination Paper follow:

B.—DRAFT SYLLABUS AND SPECIMEN QUESTIONS FOR EXAMINATIONS IN MUSIC

(Drafted by Sir W. H. Hadow, C.B.E., Mus.Doc., and Arthur Somervell, Mus.Doc.)

(i.) First School Examination (School Certificate Examination)—Draft Syllabus

In order to pass, candidates must satisfy the Examiners in (I.). In order to obtain distinction they must satisfy the Examiners in (I.) and (II.).

I.

(a) Aural Training.

Candidates will be required:

- (1) To sing a simple melody at sight;
- (2) To write from dictation a four-bar phrase;
- (3) To write down in any key, specified by the Examiners, one of twelve hymn-tunes, the names of which have been announced in the syllabus for the year;
- (4) To recognise simple changes of key in passages played by the Examiners: the answers to be written down;
- (5) To recognise common chords, inversions, and cadences;
- (6) To translate two examples of the rhythm of poetry into corresponding musical rhythm—the passages to be written on one note.

N.B.—The sight-singing test will be taken separately from the rest of the examination. The other parts of the aural examination will be given at the beginning of the paper.

(b) Elementary Harmony (common chord, dominant seventh, and their inversions): either (1) the harmonization in three or four parts of a given melody, or (2) the supplying of a melody above an unfigured bass.

(c) Structure of melodies: either (1) the analysis of one or more given melodies, or (2) the composition of a melody to a given stanza of verse.

(d) General elementary knowledge of the outline of musical history.

(e) Test quotations.

Candidates will be asked to identify four out of ten or twelve well-known melodies or phrases.

(f) Study of a set work (Elementary).

E.g., a Suite of Bach or an early Sonata of Beethoven, or a selection of pieces by Schumann or Chopin. The set pieces should not require a knowledge of any instrument other than the pianoforte.

The above is designed as a syllabus for a three-hour paper, of which the aural training apart from sight-singing should occupy about half-an-hour or forty minutes.

II.

Candidates for distinction are required to offer one of the following: Pianoforte, Violin, Singing, or Composition.

Candidates who offer pianoforte, violin, or singing, will be allowed to make their own selections from a prescribed list of composers. They will also be tested in sight-reading.

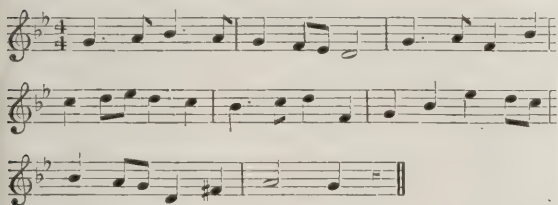
Compositions may be either vocal or instrumental, and whether long or short will be expected to show some individuality and some sense of musical structure.

(ii.) *First School Examination (School Certificate Examination)*—*Specimen Questions.*

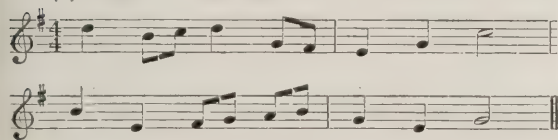
PAPER I.

(a) *Aural Training.*

(1) Score for sight-reading:

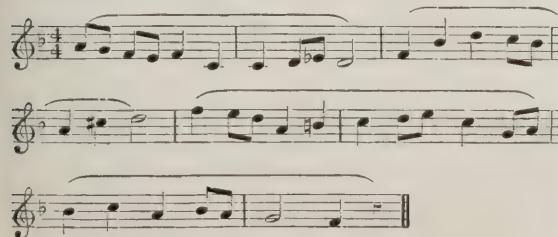


(2) Score for dictation:

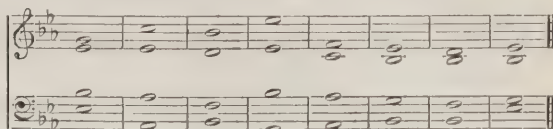


(3) Write out *French* in the Key of D.

(4) Write down the changes that occur at the end of each two-bar phrase in the following (the passage to be played three times and the key to be given):



(5) Write down the names of the following chords (Tonic, Dominant, &c.) and inversions. The passage to be played slowly three times:

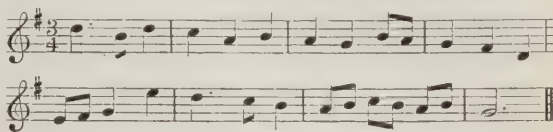


(6) Translate the rhythm of the following lines of poetry into corresponding musical rhythm:

(i.) 'It is time, it is time, oh passionate heart, said I.'

(ii.) 'O what a plague is love, I cannot bear it.'

(b) Harmonize the following melody in four parts:

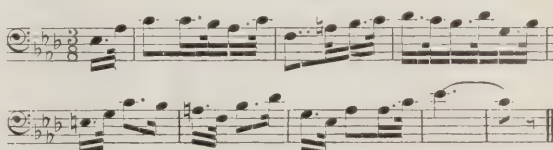


Or,

Write a melody above the following bass. Use passing-notes:



(c)—(i.) Analyse the following melody:



Or,

(ii.) Write a melody for the following verse:

'How sweet is the Shepherd's sweet lot,
From the morn to the evening he strays:
He shall follow his sheep all the day,
And his tongue shall be filled with praise.'

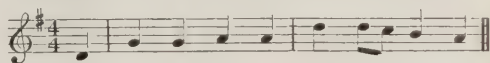
(d) Give a short account of one of the following:

(i.) The English Madrigal writers;

(ii.) The growth of the orchestra from Bach to Beethoven;

(iii.) The 'Romantic School' of the 19th century.

(e) Identify five of the following, giving the name of the composer or the name or first line of the song:



[Here follow about a dozen similar extracts.]

(f) Bach: French Suite in G major.

(i.) What is meant by a Suite? Of what numbers does it usually consist? Mention any additions or exceptions.

(ii.) For what keyed instruments did Bach write his chamber music? How do they differ from the pianoforte?

(iii.) Why are these Suites called 'French'?

(iv.) Contrast the structure of the Allemand with that of the Gavotte.

(v.) What is a Loure, and how does it differ from other dance forms?

(vi.) Write a short structural analysis of the Gigue.

(Three or four of these to be set.)

I suggest that this proposed syllabus and specimen examination paper are well worthy of close

attention, as roughly defining the limits of a widened school treatment of music. I add a few remarks upon the problems set.

COMMENTS ON THE ABOVE PAPER

PROBLEMS (a) 1 & 2.—Problem 1 (sight-singing) is the only problem which requires the presence of an actual examiner. Problem 2 tests exactly the same faculty, and calls only for the presence of a supervisor who is capable of dictating (probably by playing the melody on the pianoforte). As these examinations are held at many centres, and in many cases on the premises of the schools providing the candidates, it is better to avoid problems which involve the sending out of examiners, and this can easily be done by setting a slightly more severe dictation test and omitting the sight-singing test. Obviously any candidate who can take down a melody from dictation can sing at sight. Indeed, dictation (= translation of sound into the language of notation) is more difficult than sight-singing (= translation of the language of notation into sound), just as translation from English into Latin is more difficult than translation from Latin into English. (Perhaps this analogy does not hold completely, but there is something in it.)

An addition to this section of the paper may be suggested—a problem in dictation of rhythms (tapped on one note of the pianoforte). In this test, rhythms a good deal more complex than any included in the melody-dictation test might fairly be introduced.

PROBLEM (a) 3.—The point of this type of problem is the demand that the candidate should be prepared to write out the tune demanded 'in any key.' This makes it not only a useful and fair test in aural perception but also one in the understanding of notation, &c. It would not be a bad idea to specify also 'in any suitable time-signature demanded.' Thus a tune originally memorised by the candidate as in 4-4 could be demanded in 4-2, and so forth. (This is but a small additional point.)

PROBLEM (a) 4.—Experience shows that candidates find this type of test much simpler than would be expected. Curiously, candidates who in melodic dictation are quite poor, seem fairly easily to recognise changes of key. The problem should, therefore, not be marked very high.

PROBLEM (a) 5.—This is a quite reasonable test. At present such tests are usually badly done. No specimen test in the recognition of cadences (provided for in the suggested syllabus) is included in this paper; for some reason, such tests are generally rather badly done by candidates.

PROBLEM (a) 6.—This is a good test in rhythm, and its presence probably explains the lack of a rhythmic dictation test earlier in the paper. It is, of course, obvious that a very large number of correct solutions are possible. In 1919 a test of this sort was set in the first- and second-years Pupil Teachers' Examinations in the Cape Province of South Africa. In their report afterwards the examiners went badly astray. They had given a verse of Whittier's *Barbara Frietchie*, and commented upon the results they got in these words: 'Now every teacher knows that as a rule there is not the slightest doubt as to the rhythm of a piece of poetry . . . There would be entire unanimity as to accented syllables, as to which syllables are long, and even as to the exact length of the pauses at the end of the lines . . . and except for trifling variations of detail every answer ought to be the same.' The *School Music Review* (August, 1919) was on the side of the candidates. Its editor made the practical experiment of sending the verse to a number of sound musicians, and of printing their solutions—no two of which came anywhere near tallying. The variety of time-signatures alone, was great. The distinguished musicians who have set the present specimen paper are under no illusion, we may be sure, as to the possibility of 'entire unanimity' in the workings; but in stating any such problem it would be well to add an explanatory

word or two, making it clear that any musically intelligent solution would be acceptable. (The *School Music Review* article is worth reading by teachers who think of employing this method of testing appreciation of rhythm and the understanding of its notation. See also Findon's *Sir Arthur Sullivan, his Life and Music*. for a chart made by Sullivan illustrating his practice of working out a great variety of rhythms for any lyric of Gilbert's, before deciding on the one he intended to adopt and proceeding to make his melody. Musicians interested in the relations between poetic and musical rhythms should see a book just about to appear—*The Rhythm of Speech*, by William Thomson: Maclehoose, Jackson & Co., Glasgow. It is the first full treatment of the subject from a point of view which musicians can approve.)

PROBLEM (b).—The alternatives here are very valuable. By choosing the second alternative the candidate is saved wasting time on the practice of part-writing, which is useless to anyone who does not intend actually to compose, and, as every teacher knows, absorbs an immense amount of time spent on learning the mechanical avoidance of 'consecutives,' &c. The second problem, it will be noted, can be prepared for by a short practical course in aural perception of chords, &c., plus harmony practice at the keyboard. It is hardly susceptible of mechanical treatment, and does call for musical feeling. The entire absence of figured bass from the paper is gratifying.

PROBLEM (c) 1.—Problems of this kind interest pupils, and are generally intelligently worked. The melody for analysis could be dictated, instead of printed (the candidates writing down, of course, not the melody, but its analysis). Alternative 'correct' analyses are often possible.

PROBLEM (c) 2.—This is a useful complement to Problem (c) 1. To some extent, in inventing a melody, the candidate requires to have the main lines of the (imaginary) accompanying harmony in mind. It might help rather than hinder candidates if they were required to fill in the harmony (or at any rate the bass) for the cadences.

PROBLEM (d).—This represents perhaps one of the most valuable sections of the examination. If the right type of answer be expected, obviously it cannot be 'crammed for' with much hope of success. Such a question as this implies several years of gradual training in appreciation of music of different schools and periods, and of acquirement of the salient facts of the history of musical evolution. These questions should, therefore, be highly marked.

PROBLEM (e).—This is a useful test. But as candidates should be supposed, during several years of sound musical training, to have become acquainted with a large number of standard works, the proportion of folk-tune and popular song here drawn upon seems excessive. Such a paper as this should in every way possible encourage the acquaintance of pupils with the big body of the 'classics.'

PROBLEM (f).—Applying the last remark, it might be considered whether a slightly more superficial knowledge of two or three works of different schools (as, for instance, one each of Bach, Beethoven, and Chopin) might not be demanded in place of the deeper knowledge of a work of one school.

In closing I call attention to the fact that the Committee which has made these proposals concerning the giving of an enormously more important place to music in education is not (apart from its chairman, Sir Henry Hadow) one of musicians. Out of the seventy-odd witnesses it called, but three had any professional interest in music, whilst of the many institutions that sent memoranda for consideration not one was a musical institution. Simultaneously, however, the Union of Directors of Music in Boys' Secondary Schools has been at work on the same question, and has produced a syllabus

which, as it happens, tallies very closely with that given above. Also in the *School Music Review* for August, 1922, Mr. A. Rawlinson Wood, of Denstone College, put forward very similar proposals. Thus everything points to the 'time being ripe' for a coming and huge reform, and musicians should be ready!

NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXVII.—GILBERT BANASTER

It is strange that the history of the English Chapel Royal has not yet been adequately treated, save for the account given in Rimbault's *Cheque Book of the Chapel Royal* (1870), which, however, begins only with the year 1485. Yet Gilbert Banaster deserves to be held in remembrance as a distinguished Master of the Choristers of the Chapel Royal, as well as an early Tudor composer. His predecessor, Henry Abyndon, had been Master from 1455 to 1478, and had made the singers of the Chapel Royal famous, so much so, that in October, 1471, Galeazzo Maria Sforza, Duke of Milan, had sent his Chapel Master (Rayner) to pick out some good English singers and musicians for Milan (*Calendar of State Papers*, Milan, p. 161).

Up to the present the only account of Banaster is the brief notice of G. E. P. Arkwright's in the new edition of Grove's *Dictionary of Music and Musicians* (vol. 1, p. 179). Henry Davey, in his *History of English Music* (new edition, 1921), dismisses Banaster in a couple of lines, although acknowledging that he was an 'important composer of the later 15th century'; and he insinuates that his Mastership of the Children of the Chapel Royal began only in 1482, this being, in reality, the date of the confirmation of his appointment.

Gilbert Banaster (whose name also appears as Banester and Banastre) was born *c.* 1440, and on September 29, 1478, was appointed Master of the Children of the Chapel Royal. He is said to have been a son of Henry Banaster, Yeoman of the Crown, who died in 1456, and it is not unlikely that he was a boy of the Chapel Royal, under Henry Abyndon, becoming a Gentleman of the Chapel in 1475, the same time as William Newark.

Banaster's appointment as Master was formally ratified by Patent under Privy Seal dated Westminster, February 6, 1478, and is thus summarised in the printed *Calendar of Patent Rolls* of Edward IV. (p. 133):

Grant to Gilbert Banaster of forty marks yearly from the petty custom in the port of London and ports and places adjacent for the maintenance, instruction, and governance of the boys of the Chapel of the Household from Michaelmas last, on which day he undertook these, so long as he shall have the same.

This grant was confirmed by the Act of Resumption, on February 28, 1483.

Edward IV. held Banaster in high esteem, and in 1481 granted him a corrody in the Priory of Holy Trinity, Norwich, confirmed to him on May 10, 1482 (*Cal. Pat. Rolls*, Edward IV., p. 307). He subsequently held corrodies from the Abbey of St. Benet Hulme and the Abbey of Bardney.

Richard III. also appreciated Banaster, and in the second year of his reign, September 16, 1484, issued a commission to John Melynek, Gentleman of the

Chapel Royal, to impress men and boys for the King's Chapel. Under this commission, Melynek was empowered:

... to take and seize for the King all such singing men and children expert in the science of music, within all places of the realm, as well in cathedral churches, colleges, chapels, houses of religion, and all other franchised or exempt places, or elsewhere.

This grant has been incorrectly quoted by previous writers, and Rimbault gives the date 1485 instead of 1484. The original MS. of the grant will be found in the British Museum among the Harleian MSS. (433, fol. 189).

Richard III. died on August 22, 1485 (Battle of Bosworth), and Henry VII. effected the union of the two roses of York and Lancaster by his marriage, on January 17, 1486, to Elizabeth of York. By the Act of Resumption, Banaster had been confirmed in his patent 'for the exhibition, instruction, and governance of the children of the Chapel.' The number of children at this date was ten, and was continued all through this king's reign.

As was to be expected, the marriage of Henry VII. was the occasion of great celebrations. A long Latin Epithalamium was written by John de Gigliis, afterwards Bishop of Worcester, and a Latin Anthem in five parts, *O Maria et Elizabeth*, was composed by Banaster. This fine composition is now in the Eton College Library, and deserves the attention of the Carnegie Trust. It is interesting to add that there was also written an English Anthem, set to music by Thomas Ashwell* on this memorable occasion, commencing:

God save King Henry wheresoe'er he be,
And for Queen Elizabeth now pray we,
And for all her noble progeny.
God save the Church of Christ from any folly,
And for Queen Elizabeth now pray we.

After the marriage ceremony the King showed his appreciation of the services of the Chapel Royal by conferring various grants and corrodies on some of the Gentlemen, including William Newark and Thomas Worley. A new Dean was appointed in the person of Richard Hill, who on the Feast of Corpus Christi, 1486, permitted 'the singers of the King's Chapel' to assist at evening devotions in the Church of St. Margaret's, Westminster, under their Master, Gilbert Banaster. The King also made a grant to the Sub-Dean of the Chapel, Richard Surland, of the free chapel of St. Peter in the Tower of London.

In the autumn of the year 1486 Banaster fell ill, and his post as Master was temporarily filled by Laurence Squire, a priest-musician. Not long afterwards he retired formally, and a patent, during pleasure, was granted to Squire, at an annual salary of forty marks, on November 8, 1486. Banaster made his will on August 19, 1487, and died a few days later. His will was proved on January 31, 1488, and his three corrodies were granted (September 1, 1487) to Edward Jones, William Newark, and Thomas Worley respectively.†

Banaster was not only a composer but a poet, and there is still preserved a MS. *Miracle of St. Thomas* in Benet College Library, dated 1467, consisting of five seven-lined stanzas. The MS. forms part of the

* See article on Thomas Ashwell, No. XVIII. of this series (June number, 1921, page 408).

† The granting of these corrodies on September 1, 1487, makes it absolutely certain that Banaster died in the last week of August.

Chronicle of John Stone, 'Monk of Christ Church Canterbury, 1467.'

Among the compositions of Banaster still preserved are two charming Motets in the Pepys Collection, 1236, in the Magdalene College Library, Cambridge. One of these is a three-part *Vos secle justi iudices*, the other a two-part *Alleluia Laudate*. The Fayrfax MS., now in the British Museum (Add. MSS. 5468), contains one secular song by Banaster, namely, *My feerful dreme*.

Mr. G. E. P. Arkwright says that Banaster 'belongs to the school which is seen at its best in the work of Dr. Fayrfax,' and this opinion from an expert in Tudor music should be an incentive to the publication of the magnificent Fayrfax MS., which contains forty-nine songs to secular words for three or four voices.

TWO CURIOUS CASES OF VOICE FAILURE

BY E. W. SCRIPTURE, PH.D., M.D.

A professional singer came to me with the complaint that she could not hold a note properly and that she became rapidly tired in singing a song. With the laryngoscope I showed her her own vocal cords. In singing they closed together properly in the rear third (cartilaginous glottis), but failed to close in the remainder (muscular glottis). This indicated weakness in the muscles that stretch across the glottis. The problem was to find the cause of this weakness. I made a most careful examination of the lady's general condition, and found that not only the muscles used in breathing but all the muscles of the body were weak and flabby. The heart beat at sixty to the minute. There was also a rather peculiar condition of the skin. These symptoms pointed to a trouble known as 'thyroid deficiency.'

Just in front of the larynx there lies the thyroid gland. It produces some change in the blood that flows through it. This change is so important that when it is lacking, as in the cretins, the person is a dwarf idiot with coarse hair, bloated stomach, and thick skin. When the thyroid has been entirely removed by an operation the patient rapidly falls into a similar condition. In very many persons this gland is not doing its full duty. They do not show the marked abnormalities of those in whom it is lacking, but they are oppressed by a feeling of tiredness, mentally and bodily; there is not the spring and spontaneity that goes with an efficient thyroid. Their muscles are weak and rapidly become tired. The pulse is slow. They present just the picture of the singer described above.

It would have been quite wrong to advise this singer to take special vocal exercises for the cords. They were being overworked already, and should not be prodded to further over-exertion. Rest from singing would also have been quite wrong; no amount of rest could change the muscular condition. The one thing to do was to treat the cause, namely, the deficient action of the thyroid gland. Fortunately it is known that thyroid deficiency can be compensated by feeding with thyroid gland. By such feeding an idiot cretin can be made into a normal being. This lady was instructed to take thyroid tablets sufficient to compensate the deficiency. As a result

her pulse became normal, and her muscles firmer and stronger. This included the vocal and breathing muscles. The glottis closed properly, and she could maintain her tone satisfactorily.

The second case had exactly the same complaint, namely, inability to hold a tone, and fatigue in singing. Examination showed that the cords came together for a moment but soon failed to close properly. A general examination showed that all the muscles of the body were tenser than normal; the face had a drawn and worried expression. All the reflexes were exaggerated. All responses were quick and nervous. The whole picture was one familiar to the specialist as one of 'nerves.' 'Nerves' is a trouble that has nothing to do with the nerves, but with the mind. This patient's mind was in a constant condition of anxiety and worry, with nothing really to worry about. Her lot in life was a most comfortable one, yet she was always anxious about something or other. This is the condition known as 'anxiety neurosis.' The anxiety, the worry, is there very strongly, but with no cause or justification that is known to the person himself. Nothing happens without a cause. Since the cause is not in the person's conscious mind, it must be in his unconscious self. For such a case there is only one cure. The unconscious cause must be found and brought into consciousness. Then the mind works off its proper reactions and the cause disappears. As long as this is not done there is no escape from the feeling of anxiety.

This was explained to the singer, but she thought she knew better. She said that there was nothing wrong with her mind, that her cords were out of order, that they should be treated, and that a bottle of medicine ought to do away with the worry. This is a frequent reply when the case is put before the person. His unconscious self does not want to part with its most precious possession—the matter that causes so much worry to the conscious self. As long as it can control the conscious self, it will force the person to keep away from treatment.

Curiously enough this lady's friends recognised the difficulty. Her singing was so painful to them that they begged that she should be either cured or forbidden to sing. Nothing could be done for the lady, and she went to seek someone 'who understood her better.'

It is of interest to note that both these ladies blamed their instructors for over-straining their vocal cords, presumably on the principle that when you cannot succeed in singing you must blame somebody for it, but never yourself. No instruction and no exercises could ever have taught these ladies to sing successfully until their general ailments had been cured.

Ad Libitum

BY 'FESTE'

Arnold Bennett's second series of *Things that have Interested Me* (Chatto & Windus) contains some musical references that invite comment. The chapter that sets out to show up a chamber concert audience is entertaining, especially as on the whole it shows up Mr. Bennett himself. His objection to all the London concert-halls (except the Westminster Central) on the score of ugliness may or may not be well-founded. The acoustic properties of a concert-

hall matter so much more than its appearance that the Central Hall—which Mr. Bennett finds 'beautiful'—must be counted among the partial failures. Like the Albert Hall, it is a bit of a gamble; much depends on where you happen to sit. On one occasion at the Central Hall I heard most of the solo work in duplicate. For the first few moments I really thought that some wag at the back was echoing the singer, but it turned out to be merely a particularly stout and satisfying echo. So uncannily clear was it that I was reminded of the prisoner at the Old Bailey (where, you will remember, there is, or was, a striking echo), who was staggered to hear the judge's sentence of six months' hard-labour immediately followed by a ghostly voice repeating the dose. (The inventor of this story, anxious to make a good job of it, went on to tell us that the prisoner asked faintly if the sentences were to run concurrently!)

Mr. Bennett finds the Wigmore/Æolian 'marvellously ugly.' (I mention both because I know it was one of them; I happened to be at the concert which so bored and annoyed Mr. Bennett.) But hideous as the hall was to him, the audience was even more repellent. It struck me as a collection of ordinary, decent folk, not ill to look on; but to Mr. Bennett they were 'in the main, ugly, Calvinistic, peculiar, or superior people.' 'Why,' asks Mr. Bennett, warming up:

Why are the frequenters of serious concerts so alarmingly ugly? And why do their features usually denote harsh intellectuality and repudiation? Why have they the air of mummies who have crept out of the Pyramids in order to accomplish a rite? Why have they not the air of having come into a public-house to get a pint of beer?

The answer is that they have *not* come into a public-house to get a pint of beer. And when Mr. Bennett says that *he* came into the hall with the air of &c., he says the thing which is not. I saw the great man enter, and I can assure him that he showed no more gusto than the rest of us. He goes on:

I shall have more faith in the thesis that the English are a musical nation when I see in the features of audiences an adventurous look indicating a secret feeling that they ought not to be there, instead of a solemn, haughty look, indicating a secret assurance of entire righteousness.

But would Mr. Bennett have us go into a public-house showing a secret feeling that we ought not to be there? I can't make this square with the gusto he demands a few lines farther back. And isn't the appearance of an audience slender evidence on which to estimate the musical standing of a nation?—especially a nation so undemonstrative as the English. They are hardly likely to go to a concert with faces expressing almost as much as Lord Burleigh's nod.

Mr. Bennett was put off by the programme no less than by the audience. The Haydn Quartet which opened the ball made him wonder 'whether Haydn ever knew what the French Revolution was.' With as much reason we may wonder whether dozens of composers, writers, and painters of to-day knew what the European war was. If we are to rule out all the art that does not reflect recent cataclysms, we are likely to go a bit short. Anyway, Mr. Bennett has little use for 'Papa':

I don't mind helping to play either his Symphonies or his Quartets in four-hand un pianistic pianoforte transcriptions—it is a bit of a lark—but that a dis-

tinguished foreign quartet [the Flonzaley, if I remember aright] should get passports to England, and come to England and hire a hall and advertise themselves in order to play a Haydn Quartet, struck me as monstrous. I am convinced that the day is coming when Papa Haydn will be spoken of as we now speak of Diabelli, or Mendelssohn, or Spohr, or Clementi.

If Mr. Bennett can see no more in Haydn than in Diabelli, Clementi, and Spohr, he has missed a good deal that so keen an amateur ought not to miss. And the bracketing of Mendelssohn with Clementi and Diabelli is eccentric—especially just now, when there is a distinct reaction in Mendelssohn's favour.

The Haydn Quartet was followed by a late Beethoven, and again Mr. Bennett was bored. Nor was he the only one:

During this Quartet a musical critic sat down near me and carefully perused the *Sackbut*. When he had done reading the *Sackbut*, and before the end of the Quartet, he departed again. I thought, 'His article will probably be absurd, but he is a better critic than I had imagined.'

Why should the critic's article be absurd? Because he stayed but a short time and read the *Sackbut*? Or because he was a better critic than Mr. Bennett imagined? Or, *ipso facto*, because he was a musical critic?

When the third and final item proved to be yet another classical Quartet, it was the last straw: it drove Mr. Bennett out, and he went to the Palladium:

No sign there on the faces of the audience that they imagined they were doing duty to art or proving themselves the favoured of heaven.

Marvellous! To think that a chamber concert audience should differ so in demeanour from a gathering at a variety show!

I have seen this passage quoted by admiring reviewers as a proof that something is lacking in musicians. Yet the whole of this paper of Mr. Bennett's is based on a fallacy so obvious that one almost hesitates to point it out. Mr. Bennett apparently forgets that the audiences at the Palladium and the concert-hall overlap. I am sure Mr. Bennett enjoys a Palladium show no more than I do, and there are plenty of serious musicians who share our taste. But none of us expect to find cause for mirth, or even for any violent demonstrations of pleasure, at a chamber concert, where the pleasure is almost entirely intellectual. Nor, on the other hand, do we sit with impassive faces at the Palladium while Ella Shields sings about Burlington Bertie (who rose at ten-thirty). 'If Mr. Bennett had remembered that a good proportion of the two gatherings are interchangeable, and that, to a considerable extent, he was merely seeing the same kind of people in widely different environments, he might have spared us his wide-eyed wonder. As for that glass-of-beer analogy, let Mr. Bennett observe some of us at Queen's Hall on the night of any orchestral concert. At eight o'clock he will see us drop into our seats with no apparent sign of pleasure, and we shall sit like that until the interval. Then, if he will follow us to the refreshment bar, he will find us calling for beer in a manner befitting that noble viand.

However, Mr. Bennett may be forgiven this bad shot for the sake of his shrewd remarks on the production of Wagner at the B.N.O.C.'s season at Covent Garden. Here he is at home, because the matter is mainly one of artistic commonsense; most

people who have to do with the production of opera seem to have arrived late when that quality was being handed out. Mr. Bennett sums up the case aptly when he says that the Company needs 'an expert stage director equally versed in all the arts (except music) which are brought into play':

If such a man had only half the exquisite sense of beauty which Eugène Goossens shows in rendering the orchestral music, opera at Covent Garden would develop instantly into a new phenomenon.

It need hardly be said that Mr. Bennett is among those who want an axe taken to Wagner:

Except *Rheingold*, all Wagner's operas are an hour too long—and some of them an hour and a-half too long . . . After 'The Twilight of the Gods' the spectator leaves the theatre a broken mortal, humbly acknowledging in the composer a destroyer.

But why except *Rheingold*?

One word about the audiences. Mr. Bennett says 'their behaviour was very good. . . . They were artistic and earnest, with a dash of high-browism.' Clearly, then, they had not the air of having come into a public-house for a glass of beer, nor did they show that 'night-out' feeling which so pleased Mr. Bennett in the Palladium audience. The inconsistency in Mr. Bennett's views on the deportment of audiences is explained by the simple fact that he is a devotee of opera, and hates classical chamber music.

One last quotation, showing that Mr. Bennett's devotion to opera is in spite of a good deal of boredom. Writing of *Parsifal*, he says:

Lots of it is inflated tushery. I have always thought so, and now I think so more than ever. There were moments, there were quarters of an hour, when I was so excruciated by the show that had I been a soprano I should have screamed. My poor Gurnemanz, I dreadfully sympathised with you, babbling in the middle register your endless banalities.

I wonder how this strikes Mr. Norman Allin, who says Gurnemanz is one of his favourite parts.

Things that have Interested Me is a book to read, though much of it is poorly written for an author of Mr. Bennett's standing—so poorly that its inclusion in a list headed 'Belles-Lettres' seems almost ironical. Its cocksure shrewdness makes for lively reading, but we lay it down with a wish that Mr. Bennett would leave this kind of journeyman work for the crowds of other writers who can do nothing better. When we think of *An Old Wife's Tale* and *The Card* we grudge Mr. Bennett's toying with *belles-lettres* that are only occasionally *lettres* and never *belles*.

It is to be hoped that the encore fiends—on and off the platform—have read the moral of the disturbance at the Albert Hall on April 8. Some of the newspapers have described the interruption as bad manners. Very well; call it so, but remember that the bad manners had begun some time before. The first sample was delivered by the comparatively small section of the audience which continued to demand extra songs from Dame Clara Butt, disregarding the facts: (1) That the hour was late; (2) that the majority of the audience had come to welcome Sir Thomas Beecham back to the concert platform; and (3) that there was still to be played an orchestral work of about three-quarters of an hour's duration. The second sample came from Dame Butt herself, in her easy granting of the extra songs. And what songs they were! No wonder one stout fellow expressed the feelings of the majority by a stentorian,

'We want to hear the orchestra.' Of course the audience was split, and there were demonstrations and counter-demonstrations. It was very naive of Dame Butt to say to the *Daily Mail* man:

I was not annoyed by the interruption. It was not rudeness to me, but most people must have felt that it was very rude to the audience.

But the Dame ought to have been annoyed, for the remark was surely addressed to her rather than to the audience. It was a rebuke, and it had been thoroughly earned.

The only fault I have to find with the protester is that he did not lift up his voice a good deal earlier. It was better late than never, for, in the completest sense of the word, it dammed the flowing tide of ballads, but it was too late to give the last orchestral item a fair chance. A lot of people had to lose either the music or their train and tea, and the performance became a mere accompaniment to a steady exodus—a long out-voluntary.

The practical point emerges that there is only one way to stop the encore nuisance, and this is It. We must refuse to be put off by the talk of 'bad manners.' If a singer ignores the convenience of those who wish to hear the remainder of the programme, and persists in responding to encores demanded by a noisy minority, the majority must become noisy, too. As Ernest Newman wrote in the *Sunday Times*, apropos of the Albert Hall affair:

It is a perfectly easy matter to make any encore impossible, and there are circumstances under which encores *should* be made impossible. We should all regret a scene: it would look like a slight on the singer, whereas it would only be the demonstration of a principle and the assertion of a right; and where principles and rights are concerned the feelings of individuals are not to be considered.

Of course there are times when the encorists may be given their fling—at ballad concerts, for example, or in the second half of a promenade concert. Such occasions are frankly commercial. The concert-givers have songs to sell, the singers are engaged to show the audience what nice songs they are, and the audience is on the look-out for just that type of nice song. Let no one complain if they make the meal an orgy. Those of us who have no use for such fare need not be present. But if the ballad-hungry souls stray into orchestral concerts, drawn not by the orchestra but by some Queen of Song, they must learn to moderate their transports. And if they and their idols are so ill-mannered as to delay and upset the balance of the programme, they must not complain if tempers are lost and rude things are said. Incidentally, the Albert Hall affair shows the danger of trying to cater for two publics at once. It is a melancholy fact, and the severest indictment of singers as a body, that in a general way the people who go to hear music and the people who go to hear a singer are worlds apart, and cannot be brought together without risk of a mild kind of faction fight.

Mr. Arnold Dolmetsch took a happy line in regard to applause at one of his concerts of old music a few days ago. He began the proceedings by saying that no applause was required. He did not wish the ugly noise of hand-clapping to disturb the mental atmosphere induced by the beautiful old music he and his family were about to play. Still, you were allowed to express your satisfaction. If you liked a piece you raised one hand; if you liked it very much you put up both. This is a kind of 'hands up'

which has everything to be said for it. It is a far better gauge of an audience's feelings, for a glance shows whether the hands be few or many, whereas in applause a small number of people may make a great noise. And there is an additional advantage; it takes but a few applauders to make it impossible for a conductor to get on with the next item, but these few may hold up both hands (and feet, too, if violently moved) and keep them up, while the programme is again got under way. We hope to see Mr. Dolmetsch's soothing, simple, and time-saving idea taken up.

Poor old London has been in hot water again. The audiences at the Wolverhampton Choir's concert were small, so there has been the usual outcry that the Thames-side townlet is not musical. But people's musicality can be no more gauged by their attendance at concerts than by Mr. Arnold Bennett's childlike test of facial expression. Thousands of people who never, or very rarely, go to concerts, make and enjoy as much music as those who do, and have a far jollier time in the process.

There is almost certainly more musical activity to the square mile in the London district than in any other part of the country. Some fine day I shall try to collect statistics as to the local choral and operatic societies, amateur chamber music parties, and amateur orchestras that flourish round the metropolis. Certainly there appear to be more amateur orchestras in London than in all the rest of England put together—a fact that carries more weight than anything else. And the futility of basing hasty conclusions on head-counting at Queen's Hall is easily shown. Several of the concerts given at the Bournemouth Festival were poorly attended, but nobody rushed forward with a wail that Bournemouth was unmusical. I have read of sparse attendances at fine concerts given at Manchester, but Manchester's repute as one of the most musical cities in the world did not suffer a scrap. And I was tickled to read on the same page of the *Birmingham Post* two articles by the same critic, (a) a report of the Wolverhampton Choir concert, wherein we were told that London, having stayed away from Queen's Hall in dense crowds, could no longer be regarded as a musical city; and (b) an account of the Beecham concert at the Albert Hall, in which the writer said that the crowded attendance (the Albert Hall wants some filling!) led to a different conclusion as to musical London. Of course it leads to no conclusions whatever on this subject; it merely shows that one concert is more attractive than another. A long programme of unaccompanied choral music, by a practically unknown provincial choir, and with only one work of first importance (the Vaughan Williams *Mass*), is not likely to draw London on a sunny Saturday afternoon in Easter week, whereas an orchestral concert, with Sir Thomas Beecham once more at the helm, is a draw so powerful that only the Albert Hall can hold all who want to be present.

If Herr Eugen d'Albert and his agents really feel that his recital at Queen's Hall was the 'triumph' they afterwards announced it to be they are easily satisfied. The attendance was described by *The Times* as 'very small,' and the critical verdicts were not wildly enthusiastic. The fact is, the Herr is not *persona grata* here. We have welcomed—even slobbered over—other German artists since the war, so his unpopularity is not due to his being a German—even one of the second-hand naturalized variety. Nor do we think the worse of him for sticking up for his adopted country

during the war. But he should have done the sticking-up without spitting at the country in which he was born, and to which he owed his early musical education, including the scholarship which enabled him to go to the Continent.

In 1914 he spat thus: (I quote the translation given in *The Times*)

Unfortunately I studied for a time in that land of fog, but during this period I learnt absolutely nothing, and if I had stayed longer in England I should have been ruined. It is my firm conviction that the system of music-teaching in England is such that every talent based upon it must be destroyed. I only began to live when I left that horrible country, and I still live only for the true and glorious German art.

Of course the Herr is entitled to his opinions, and if he really felt like that, he can hardly be blamed. But he cannot have things both ways, and if he comes back to the horrible country expecting a warm welcome and fat box-office receipts, he is likely to be disappointed. We are an easy-going people, with shortish memories for insults, but they are not short enough for this. Let the Herr go home, and continue to live only for the true and glorious German art.

The Musician's Bookshelf

NEW WORKS ON THEORY

In his *Manuale di Musica* (Hoepli, Milan) Gustavo Magrini has attempted an almost impossible task. He has tried to confine in a single volume essential information on such wide subjects as musical instruments, acoustics, theory, harmony, singing, pianoforte-playing, history, concluding with a dictionary of celebrated musicians. In the circumstances it is not easy to decide whether to congratulate him for what he has done or to take him to task for what he has left undone. No doubt it would have been impossible to give in a work of this nature more than a very summary account of theory. But why are seventy-odd pages devoted to harmony and only five to counterpoint and fugue? In the admirable chapter on pianoforte-playing the author has amassed an extraordinary wealth of useful precepts, and both the clearness of the exposition and the choice of material deserve praise. The chapters on instruments and history, however, are much in need of revision. The omission of Kreisler amongst violinists, of Casals amongst 'cellists, of Schweitzer, Spitta, and Roland amongst critical writers cannot be justified by claims of others, for these are the leaders in their special field. Nor can I see why Signor Magrini, while admitting Rubinstein amongst the composers of Russian opera, has ignored Moussorgsky and Rimsky-Korsakov. The violin, even in the hands of the orchestral player, has a wider range than is assigned to it here; also we are told that the maximum

range of the horn reaches to G  and that

the last notes are rarely employed, and possible only to 'players of distinction.' If this were true, Strauss's *Don Juan* would be impossible of performance—and Strauss is the son of a 'distinguished' horn-player! It is no less astonishing to learn that drum and cymbals—except in the rarest of cases—are not used independently. It is also curious that an Italian historian should devote fourteen lines to Rubinstein and five to Busoni, four to Stradivari

and nine to Bériot. But considering the narrow boundaries of this dictionary, the most remarkable thing about it is that it should be no more inadequate than it is.

Il Bel Canto (Hoepli, Milan) of Vittorio Ricci gives us a golden treasury of the dicta of famous singers, teachers of singing, and specialists. Garcia, Lamperti, Dr. Maude and Dr. Mackenzie, Sousky and the Brothers Escudier, Delle Sedie and J. J. Rousseau, jostle one another in their eagerness to impart information. There is something on tuning and accompanying, on hygiene and nervousness, on the nasal cavities and the abdomen; in fact everything interesting—no matter how distantly—to singers is here discussed or defined by a master of his craft. It is all learned and also intensely human. The medical men come off best on the whole for, of course, it is the business of physicians to give advice, and their training teaches them to mingle in just proportions unpalatable truths and humanity, kindness, and firmness. If you read Dr. Mackenzie on singing you will find him far more authoritative and actually attractive than the pontifical pronunciamientos of the often-quoted 'Method of the Paris Conservatoire.' The counsellors are so many and the subjects so wide that we feel sure all singers must find here something to treasure up, some cap designed to fit him or her. The only dictum the value of which appears doubtful, is one on 'practice'—for the author affirms that a singer who cannot please himself will never please others. This may be true or not true, but for our part we have never yet found a singer who could not please himself.

A work which perhaps does not carry out completely the promise of its admirable preface is Giulio Venezian's *Teoria Generale Della Musica* (Trieste, C. U. Trani). The author sets down the rules clearly and, usually, concisely, which is exactly what is needed in works of this nature. But while the preface shows, on the whole, a liberal and progressive attitude, the theoretical teaching stops short of all modernity. We can understand a certain reluctance in the harmonist who has to explain Stravinsky to his students. But the theoretical contributions of Reger, the works of the French schools, and of Schönberg, cannot be ignored. If teachers were to prepare their students for the great day when they shall see modernity face to face, there would probably be less uncritical enthusiasm, and evolution rather than revolt.

F. B.

Music Engraving and Printing. By William Gamble.

[Sir Isaac Pitman, 21s.]

This admirable book has a double claim, being both historical and technical. It owes its origin to the author's investigation (in the early days of the war) into the position of the music-printing industry in this country. Mr. Gamble came to the conclusion that one reason for the decline of English music engraving was the lack of easily accessible information on the subject. Technical books in plenty are to be had in connection with almost every craft, but until this volume appeared there was no English book on music printing, and only a small brochure in French. Mr. Gamble treats his subject in two parts, devoting five chapters to historical matter (with facsimile examples of great interest), and seventeen to technical details, with many illustrations. One or two points need correction.

On page 75 we are told that Messrs. Clowes have printed *Hymns Ancient and Modern* from the original edition in 1861 down to the present day, whereas the earliest editions were produced by Messrs. Novello, including the first Tonic Sol-fa edition (1864). The specimen of Miller & Richard's pearl-diamond music-type (page 175) bristles with errors in musical grammar, in addition to examples of bad ranging. Every bar has a slip of some kind. Mr. Gamble ends with a chapter on the present condition of the craft in this country. He is convinced that the facilities are now such as to make us independent of foreign work, and (even more important) that the quality of English work is at least equal to anything produced abroad—an opinion that will be endorsed by all who are in a position to make full comparison. The revival of the industry in England will be materially helped by this excellent and attractively produced book. C. W.

The Unknown Truth about the Voice and its Development. (From the author, 11, Grazebrook Road, Stoke Newington, N. 1s.)

Few musicians will disagree with the statement in E. Davidson Palmer's little book that 'thousands of voices are being injured and rendered useless for singing purposes by pseudo-scientific and other methods based on a wrong foundation,' and that of these voices the tenor is the chief sufferer. When, however, the writer goes on to declare that on the subject of voice-production the whole musical world is in darkness, and speaks of 'the great fundamental error which underlies all the recognised systems of voice-training,' he naturally expects his opinions to be received with incredulity, and, possibly, ridicule. Briefly stated, this little pamphlet is an attempt to substantiate the theory that the vigorous and persistent exercise of the chest register in the training of male voices is a mistake and injurious to the voice, and that all training should be based on the development downwards of the so-called falsetto or head-voice. After briefly considering the theories of, e.g., Garcia and Behnke, on the subject of registers, and ranging himself on the side of the late Sir Morell Mackenzie and other authorities in support of a 'two-register' theory, the author proceeds to discuss a number of 'unknown facts,' from which we quote:

... where two registers are discernible, if the upper register be carried downwards as far as it will go, and energetically exercised, the result is that both registers are benefited.

And, again:

... the voice commonly called falsetto is capable of the most extraordinary development from its upper limit downwards throughout its whole range, and may be strengthened and extended to the bottom of the vocal compass, and so completely transformed as to lose the falsetto quality and resemble in fulness and power the ordinary chest register, from which it is then hardly distinguishable, except by its superior quality and the perfect ease with which it is produced.

In support of these statements the writer describes with considerable detail his own vocal experiences, and refers to his successful experiments with 'other and much better voices.' The whole matter is summed up thus:

The perfect voice is produced by only one laryngeal mechanism throughout its whole compass, and the mode of its production is identical with that of the so-called falsetto.

With regard to the beneficial influence which the exercise of the head register has over the lower or chest register, the author remarks that this is a fact which can easily be verified :

Let any man who uses the chest register exclusively try the effect of resting this voice for a few months, and exercising in place of it, at not too high a pitch, the other voice—the voice which he probably calls falsetto. Then let him go back to the chest voice, and see whether it is not all the better for this novel treatment.

Perhaps some of our male readers, particularly tenors, may feel disposed to put Mr. Palmer's theories to the test by practical experiment.

G. G.

Voice-production and Breathing. By J. Hugh Williams.

[Sir Isaac Pitman, 3s. 6d.]

In a preface to this handy little book for speakers and singers, the author remarks that many books appear to be written more from the master's point of view than the pupil's, and in terms which the student's lack of experience and lack of familiarity with the subject often make ambiguous, and sometimes misleading. He has therefore avoided technicalities so far as possible, and at the risk of a certain amount of repetition has endeavoured to make things clear to the ordinary student. A curious lapse occurs, by the way, in the opening page, where the writer speaks of 'painting the rose or gilding the lily'; or does some subtle intention lie at the back of this paraphrase of Shakespeare?

The work is intended primarily for teachers, clergymen, actors, elocutionists, and speakers in general, but we agree with the author that singers will find herein a basis on which—of course under the direction of a master—the singing voice may be naturally and easily developed. Mr. Williams's views on breathing are sane and sound, and will be generally approved. While agreeing that a large breath capacity is greatly to be desired from every point of view, the author reminds the student that

... good breath-control is even more to be desired; for a capacity which is only moderate, but is under perfect control, can be used more easily and effectively than a larger capacity which is not under good control.

A warning is given against unnecessarily deep breathing when actually singing or speaking:

Nor should the inspiration be so full as in breathing exercises, except for special requirements. Smaller and more frequent breaths will be found better for normal requirements. . . . There is power in a sufficient body of breath, but there can be discomfort in too much.

Again :

Saying or singing too much on one breath is a not uncommon fault. It is sometimes thought to be clever, but it is hurtful to weak lungs and may possibly be just the little overstrain which reduces rather than increases the breath-control. . . . For the singer and speaker a good full breath never exceeds perfect ease and control.

A number of breathing exercises are given, together with a suggested programme outlining a scheme for their systematic practice.

Other chapters deal with 'The vowels: their enunciations and classifications,' 'Voice production,' 'Placing the voice,' 'Vocal exercises and how to do them,' 'The consonants: their use and classification,'

and 'Common faults and difficulties.' An appendix contains a description with numerous diagrams of the mechanism and working of the organ of voice and a chapter on the training of children's voices. In the latter we are glad to read the following :

Faulty intonation is also caused by singing impure vowel sounds, and this latter is sometimes caused by the direction to sing with a 'rounded mouth.' It is very desirable that we should get 'round' and mellow tone, but do not instruct the children to get a rounded mouth if you really desire good enunciation and pure tone. What is needed, and should be asked for, is an open mouth and mobile or free lips, which should assist in the production of pure vowel sounds, appropriately shaping themselves for the required sounds. We must certainly prevent grimacing and distortions, but to use the same mouth-shape for all the vowels means the discoloration of all the sounds except that for which it is the proper shape.

Both students and teachers will find much that is helpful in this excellent little book which, by the way, is very well got up and strongly bound.

G. G.

Theoretical and Practical Treatise of the Violoncello, with an Introduction by Pablo Casals. By Diran Alexanian.

[Paris: Mathot.]

The special interest of this book is that it brings the technique of the violoncello up to date in accordance with the teaching of a master whom all agree in considering as the greatest violoncellist of our times. Casals, in his Preface, points out that most classical methods of violoncello-playing repeat the acknowledged rules and omit the technical formulæ current at the present period, so that 'written tuition clashes with practical tuition.' There can be no doubt that M. Alexanian is practical, first and last, and that he brings in many points which will be new not only to readers of theoretical books on violoncello-playing, but to not a few violoncellists.

Balance, he writes, should be acquired not by striving to ape any so-called ideal position of the bow-hand, but by discovering the way which best suits each particular type of hand. Strictly perpendicular bowing is the first requirement. In down-bow, contrary to a current practice, the whole of the arm should always be at work.

Slow emission is not conducive to purity of tone. In many cases, the writer tells us, a sharp impact of the finger on the string will usefully co-operate with the bowing.

A method of passing from degree to degree while avoiding the *portamenti* which so often prove detrimental to tone and style is shown, and special interest attaches to the remarks on the precautions which will enable the player to avoid the variations of colour which often accompany variations in intensity, especially when passing from string to string.

The *vibrato* is a most useful resource, but one very often misemployed. Upon this point, and upon the subtle alterations of pitch which the function of notes may demand (e.g., the third degree of the major scale should be slightly heightened in accordance with its attractive tendency, the fourth degree slightly lowered, and so forth), the writer has much to say which will undoubtedly prove beneficial.

The chapter on artificial harmonics is novel and instructive. It will prove useful to those who write for the violoncello as well as for those who play it.

This, all told, applies to several other chapters in the book, which considerably ekes out what the existing treatises of instrumentation have to say on the matter. All that M. Alexanian has to say denotes experience and thoughtfulness. The volume is well produced, and contains a wealth of examples, diagrams, and photographs. The English translation, by Mr. Frederick Fairbanks, is printed side by side with the original text.

M.-D. C.

New Music

SONGS

In his *Songs from the Chinese* (Durand et Fils, Paris) Blair Fairchild has endeavoured more to reproduce something of the essence of the old Chinese poems in his work than to reflect any characteristics of the ancient music of China. And despite their modern settings, he has succeeded, both with voice and accompaniment, in capturing much of the delicate colouring and subtle suggestion of the verse. The poems, pleasing and imaginative as the Chinese paintings at the British Museum, are by poets, some a hundred years before, others four hundred years after the beginning of, our era. The Eastern touch in the music of some of the songs is given in the rhythm and accent. The whole-tone progressions here and there seem more accidental than intended. The artistry of the songs consists in the restraint which has kept the composer from overloading his accompaniments, and in keeping the voice within intervals and with inflections which are almost in some cases speech-melody. This is notable in *Plucking Rushes*, in which the accompaniment suggests the trembling reed-beds so favoured by Chinese painters. The *Red Cockatoo* gives evidence of the grave sense of humour possessed by the poet who rejoices in the name of Po-Chu-T. The setting has the shadowy outlines and soft colour-splashes of a Chinese bird picture. The serene monotony of a still Eastern night in autumn is also faithfully reproduced in No. 3, *Night*, whilst the wistful pathos of *Old Poem* (100 B.C.) is applicable to any devastated home in our own era of recent warfare and violence. The poems are from the collection of the well-known exquisite translations of M. Waley; the French version by G. Lemierre.

Deux Chants populaires persans (Durand et Fils) are examples of two ancient Persian airs collected and harmonized by Blair Fairchild. The Persian words are printed together with a French translation by G. Lemierre. The Eastern insistent use of two or three melodic phrases is given an accompaniment reminiscent of the rhythmic sounds of their instruments of percussion. To pass from these Oriental songs to Roger Quilter's *Over the land is April* and *In the Highlands* (Elkin), to words by R. L. Stevenson, is like dropping out of torrid sunshine into cool, primrose-starred English glades and lanes. There is an ease and fitness in the way this composer merges his music into whatever words he has chosen. His apparent simplicity is evidence of a practised hand that calculates to a nicety the telling effect of melodic phrase and its underlying harmony. The result is that words and music are on equal terms of happy comradeship.

Eric Fogg's *Dawn-Song* (Elkin), a setting of a short prose poem of W. Donald Suddaby, is good only in parts. The middle section is commonplace, and unworthy of the beginning and end of the song.

A batch of songs, seven in number (Murdoch), do not call for any special comment. Leslie Woodgate's *Abiding Joys* and *Primrose and Colombine* are pleasing and among the best. Maud Wingate's *Sweet Heart of Somerset* and others by Donald Ford, Elise Elkan, James F. Stevens, and Constance Holt-Finney are tuneful and easy. They will prove popular with audiences suited to that particular type of song. Franco Leoni's *Sand Castles* and *The Skylark* (J. W. Larway), sung by Dame Clara Butt, are certain of wide public favour. *An Album of Songs*, by F. Leoni (Larway), are settings of bright little lyrics full of fun for kiddies and grown folk who want something simple and amusing. Of three songs from Enoch, *O Mother Earth*, by Beatrice Thornley, is well above the average. *At Night* is a sensuous love-song by Sir Landon Ronald, and *I Shall Know* has violin obbligato and is by Mana Zucca. *In Brittany*, by Arthur Baynon (Weekes), and *Sunshine*, by F. H. Cowen (Ascherberg), are pleasant and tuneful. *Reconciliation*, by Cyril Scott (Elkin), and *In Dreams Fleeting* (Elkin), by George Oldroyd, are much in the routine of the many songs that cannot lay any special claim to having left the beaten track. In Keats's *La Belle Dame Sans Merci* and Shelley's *Ode to the West Wind* (Editions Maurice Senart) Reginald C. Robbins has striven to give a more or less melodic declamation to the words, and has provided an accompaniment which emphasises and sustains them. Both the 'Ode' and the 'Ballad,' containing each of them sufficient matter for symphonic poems, are thus wisely left unhampered to reveal their own beauty which redundant melodic and harmonic accessories might easily have obscured.

In *Le Pain Quotidien*, by André Caplet (Durand et Fils), the well-known conductor has met a pressing need by the publication of fifteen exercises which should constitute the daily bread of the singer of modern opera and song or whose voice is requisitioned as an instrument in string quartet or orchestra. All the resources of the newer technique are exploited in these vocalises. Roland Manuel contributes a few words of introduction.

L. L.

ORGAN MUSIC

One of the best signs of the times is the marked demand for short voluntaries of good quality and of a moderate degree of difficulty. Until recently players with modest technique were usually content with feeble material, while good players with limited opportunity for practice were too often satisfied with inadequate performances of big works. As voluntaries are not essential parts of the service, but merely desirable extras, it is well to realise that they may be quite short and simple, but that they *must* be good music. We may even go so far as to say that they had better err on the side of dulness than of triviality. Here is a set of *Three Short and Easy Pieces* by F. W. Wadely (Novello) that escapes both pitfalls. The music is strong, well-written, convenient to register, and easy enough to be undertaken by players who can manage Bach's *Eight Short Preludes*.

and *Fugues*. Yet, like all good straightforward works, they are not to be despised by advanced players. Dr. Wadely has before shown his knack of writing such useful pieces, but these strike me as being better than the former set.

Four Intermezzi, by C. V. Stanford (Novello), belong to the same useful type of work. They consist of a pleasant *Pastorale*, a *Marcia Eroica*, a charming *Hush Song*, and a quiet, thoughtful treatment of the *Londonderry Air*. They are issued in separate numbers, and, like the Wadely pieces, would be invaluable for teaching purposes as well as for Church use.

William H. Speer's Sonata in F minor (Augener) is a serious, well-written work. There seems to be a want of contrast in the first movement—a more arresting second subject would have made all the difference—and the writing of the main part of the *Pastorale* is rather too thick. The *Finale* is excellent, a short introduction and a vigorous fugue, which gets better and better as it goes on. It would make a fine voluntary or recital number.

The name of Hope Leroy Baumgartner is unfamiliar, but if the promise held out by his *Idyll* (No. 2 of Op. 5) is maintained, he should soon become well known. It is a recital piece showing a good sense of colour, and with an *agitato* section that contrives to express a great deal without rising above a *forte* save for a few bars of climax. Perhaps the leading back to the first subject is a little too long delayed by some rather thin passages which depend overmuch on stop changing. This apart, the *Idyll* is a picturesque affair. It needs a good player and a good organ (H. W. Gray Co. ; Novello).

ORGAN ARRANGEMENTS

Most people agree that musical transcription has much in common with literary, and that its success depends chiefly on the adjustment of the idiom to the peculiarities of its new medium. Yet musicians (especially organ transcribers) rarely carry this sound principle into practice. They seem reluctant to change a note of the original, no matter how ineffective it may be in its new version. This applies especially to the transcription of complex orchestral music. Here, for example, is an organ arrangement, by Herbert Brewer, of the Introduction to *The Kingdom*. It may be doubted whether the opening part of this fine movement can be satisfactorily given save on a big orchestra, but there can be little question as to the ineffectiveness of a good deal of the music as here set forth for the organ. Had Dr. Brewer boldly simplified some of the more difficult passages, the player would have been able to produce a far better effect with less than half of the trouble.

At the pace marked (crotchet=144), the manual work is in places forbiddingly difficult, and in the average acoustic conditions would be ineffective. The bare outline of some of the more rapid passages would have halved the difficulty and doubled the effect. Again, on page 3, we have the right hand playing triplets while the pedals are busy with leaping tenths in duplets. But as the upper notes of these leaps are already present in the left-hand chords—though in a different tone-colour—and the pitch of the pedal is 8-ft., surely a plain *staccato* crotchet bass giving the lower notes only would have been hardly less telling, besides being easy to play. The beautiful second portion of the Prelude is well

adapted for organ use. For the matter of that, the quick section can also be made into striking organ music, but only after its texture has received more modification than Dr. Brewer felt disposed to give it.

In arranging his *Fantasia on March Themes* Edward German has been content to produce a version that any good average player will find comfortable. I have not an orchestral score at hand, so I am unable to see how far the composer has modified the material, but he has certainly given us an arrangement so well suited to the organ that most of it suggests no other instrument. The *Fantasia* will make a capital concert-hall recital piece. It suffers, like most march music, from an overdose of fanfarish material—effective on an orchestra because of the drums and the variety of wind instruments available, but merely footling on the organ. Players will easily find a way of cutting these passages, especially as the work is on the lengthy side.

Some arrangements by Henry G. Ley (Stainer & Bell) call for more discussion than space will allow. Dr. Ley has arranged a series of extracts from the works of Vaughan Williams—the slow movements from the *London* and *Sea Symphonies*, *Alla Sarabanda* from the *Phantasy Quintet* for strings, and the *Antiphon* from *Five Mystical Songs*. (The two last-named are under one cover.) The most successful appears to be the *Sea Symphony* excerpt, which lends itself well to the organ, especially from the *Poco meno mosso* onwards; the more so as a good deal of the harmony has an ecclesiastical flavour. It is fairly easy to play and register. The slow movement from the *London Symphony* is far more difficult, especially in regard to registration. Dr. Ley makes some extremely interesting and skilful attempts to reproduce the orchestral idiom. The drum effects (by means of double, and, in one case, triple pedal) are very striking. There is a lot of thumbing—a risky expedient to depend on to such an extent, seeing that on some otherwise excellent organs the hang of the keyboard makes it extremely difficult, if not impracticable. Some of the registration clearly calls for an assistant, e.g., on page 7, where a 16-ft. has to be added to the pedals while both hands and feet are busy, the latter with triple pedalling. (By the way, a nuance by means of the Swell pedal is called for while the feet are playing these three-part drum chords, so here is another little job for the assistant!) Clearly the arrangement is one for players with ample facilities. Given these, a capital sketch of the orchestral version could be produced. Even without them, however, much could be done; for, after all, every player has to 'tinker' published arrangements, more or less. A transcription of an orchestral work is merely a condensed version of the score, and no organist who knows his job need hesitate to add or subtract as the needs of his instrument and building require. The other Vaughan Williams arrangements are less satisfactory. *Alla Sarabanda* is a very short and simple piece which, despite its plainsong idiom, is far better suited to strings than organ. The *Antiphon* is an ungrateful organ piece, as is usually the case with fine songs; the better the song the greater its dependence on voice and text.

Dr. Ley has also arranged some of Handel's operatic Overtures—*Arminius*, *Orlando*, *Justin*, and *Julius Caesar*. These energetic and tuneful works are well worth revival. They are so strong and clear in rhythm that they make valuable studies, and

are the best of tonics for a player inclined to sloppiness in style. The registration is simple, and the texture generally slight. Dr. Ley might well have added a little filling-in here and there. No doubt something of the kind was done in Handel's day by the harpsichord. Best was perhaps inclined to overdo such filling-in, but his instinct was sound, for the music is generally of a character that demands a good deal of tone—far more than is suggested by the small and sketchy force that did duty in the theatre in Handel's time. The best of the Overtures under notice are, I think, *Orlando*, with its truly delightful Gigue, and *Arminius*, which contains some striking harmonic touches, especially at the end of the fugue, where there is an extraordinary plunge on to a second inversion of C major (the key of the movement is B minor). This Overture ends with a dainty Minuet. Dr. Ley's series of arrangements includes also a version of the *Adagio ma non tanto* from Bach's sixth *Brandenburg* Concerto, the transcriber being E. W. Allam. I venture to say that he has stuck too closely to the original in giving the pedal part a practically unbroken series of crotchets. Bach writes his bass on two staves, (a) violoncello, and (b) violone (i.e., double-bass) with cembalo, giving the crotchet movement to the 'cello and a simplified version of the bass to the violone. In transcribing the movement for the organ it would surely be more faithful to the spirit of the original to use a pedal of 16-ft. and 8-ft. pitch, giving it a compromise between the two string bass parts of Bach, using minims only, with a few crotchets at points where the upper parts became thin or slow. This movement is so organ-like in feeling that it is a pity the transcription does not bring out its character by a more courageous adaptation. Mr. Allam has made not an arrangement, but a copy, and an incomplete copy at that, seeing that he has omitted Bach's slow moving 16-ft. bass—the feature that balances the structure by providing contrast to the crotchet and quaver movement of the upper parts.

H. G.

EASY PIANOFORTE MUSIC

Side Shows, by Gerrard Williams (Winthrop Rogers, 2s. 6d.), is a suite of two-part pianoforte pieces 'for children, young and old,' as the title-page puts it. These quaintly-written little pieces, five in number, are quite easy to play, although the flavour is decidedly modern. It is possible that there are youngsters, both old and young, to whom they will appeal, but frankly we cannot be counted among them. At any rate they provide capital practice in two-part playing, and it would be interesting to know what the average pupil thinks of them.

Under the title *Bach and the Old Masters* (Weekes, 2s.), Irene Bien has collected a number of easy pieces for young pianists in the elementary stage. They consist mainly of little dance movements from the works of J. S. Bach, P. E. Bach, Mattheson, Kirnberger, Zipoli, Handel, and Haydn. These pieces, we are told, are not adaptations, but are reproduced unaltered, and with the original expression marks, &c. They are well set out and fully fingered, and make an attractive set.

Edgar Moy's *Fanciful Sketches* (Winthrop Rogers, 2s. 6d.) consist of seven little pieces melodiously written and straightforward in style. They provide useful recreation for elementary pupils. For little pianists of very slender attainments M. E. Marshall has written ten easy pieces under the title of

Happy Little People (Bosworth). The tunes are provided with words, and both words and music are calculated to appeal to little players.

From Elkin come two books of pieces by Ernest Austin which may be cordially recommended. *Moods and Melodies* consists of seven easy pieces, prefaced by a composer's note giving hints on their rendering. Of a higher grade of difficulty are four pastorals under the title *Meadowland and Mountain*. Still another work by the same composer is Book 2 of *Playtime Pieces* (Larway). From a Preface by Kathleen Boland we learn that this book has been compiled as an aid to the pianoforte teacher and to foster the love of music in the mind of the child. Each piece is preceded by a little lecture by the composer describing some of the features of the music with a view to securing the pupil's interest and developing his power of appreciation. Teachers will be glad to know that this book is the first of a series.

Teachers who have to deal with beginners will be glad to know that Walter Carroll's *Musical Exercises* for the pianoforte, which first appeared in *Music and Youth*, may now be obtained in one book (Forsyth, 3s.). To each of these delightful little studies is added a foot-note explaining the object of the exercise and giving directions as to methods of practice, &c.

The same composer's *In Southern Seas* (Forsyth, 3s.) is a set of nine pieces of a slightly higher grade of difficulty than the popular *Forest Fantasies* and *Sea Idylls*. They are varied in style, and provide useful practice both for nimble finger-work—as in the frisky 'By Dimpled Pool' and the 'Samoan's Dance'—and for expressive playing and use of the pedal as required in such charming things as 'Spray mist' and 'The Isle of Palms.'

Two books of studies with the title *Picturesque Technique*, by Julia A. O'Neill (Stainer & Bell, 1s. 6d. each), are for fairly advanced players. These are really studies, each with some definite technical aim. The harmonic basis is generally simple, and much use is made of sequential treatment, so that, as the composer suggests, they should be found a good medium for memory training. Some of the studies are for a single hand. The whole make an interesting set well worth the attention of serious students.

Geoffrey Shaw's 'Six Duets' (Novello, 3s.) are simple and effective arrangements of old English, Scotch, Irish, and Welsh melodies. They include such well-known things as *Felton's Gavotte*, *Silent O Moyle*, *Wi' a hundred pipers*, &c. Although very easy, they are not for absolute beginners. For purposes of rhythm and phrasing, and for practice at either end of the keyboard these little duets will be found very useful.

G. G.

VIOLIN MUSIC

There are sceptics who maintain that nothing can be made of the well-known French composer Fauré. Maurice Ravel in his *Berceuse sur le nom de Fauré*, for violin and pianoforte (Durand et Fils, Paris) goes a long way to prove it. To the letters of which the name of Gabriel Fauré consist, he has adapted with great ingenuity corresponding note symbols, and these are applied to a rhythmic design from the melody of the berceuse—most restless (harmonically) and most commonplace (melodically) of all berceuses. It is almost incredible that the same hand that wrote *Ma Mère l'Oie* should also have written this quib. If there is a deadly feud between Messrs. Ravel and

Fauré, and if this is by way of a retort courteous from Ravel, we can only say that the public at large is not likely to be interested in the slightest in these family affairs. If, on the other hand, we are meant to take this seriously as a product of Ravelesian art, we must express our concern at the new twilight of the gods.

Mr. John R. Heath's poem *In the heart of the country* (Chester) is a curious medley. Much of it shows a distinct penchant, a good grasp of modern methods, and also an incredible belief in the virtue of old symbols. It is not surprising to find a considerable number of long trills in a work of a quasi-pastoral character. The trill is 'only the note of a bird,' and birds are plentiful in the heart of the country. But was Tosca also taking the air in the forest, or was it simply memories of Tosca that suggested the recurring chord progression of the 'poem' so strongly reminiscent of the chords that usher in the Puccinian opera? B. V.

CHORAL MUSIC

Music for male-voice choirs is so often third-rate in quality that it is a pleasure to come across such admirable examples as Thomas F. Dunhill's four new part-songs for T.T.B.B.—*Who is Sylvia?* *The Wind and the Rain* (the clown's song from *Twelfth Night*), *Come away, death*, and *It was a Lover* (Novello). The first-named is the easiest, and as it contains no division of parts, it would serve well for quartet purposes. The clown's song brings out to the full the whimsical text. *Come away, death* calls for fine basses; given these, the low *divisi* part should be very impressive. The rhythmic and time-value difficulties in this song are considerable. In *It was a Lover*, a delightful tune in the first tenor is accompanied by delicate pattering of the under parts. Except for *Who is Sylvia?* these songs are difficult, but skilful choirs will find the results good value for any amount of trouble.

From Messrs. Curwen comes a further batch of splendid old madrigals, in the edition of Sydney Grew. The edition has been discussed already, so there is no need to do more than draw attention to these latest numbers. There are about twenty—too many to particularise. I will draw attention only to the delightful Canzonets of Morley—models of two-part writing and of captivating tunefulness. They should be taken up by all girls' schools and clubs.

H. G.

Gramophone Notes

By 'DISCUS'

This month's records are unusually light in character. Here is a batch of five 12-in. d.-s. records of *Polly*, with about half-a-dozen songs on each side. One of the records gives a selection of the songs arranged for orchestra. This, I think, is easily the best of the bunch. After all, in such works as *Polly* and *The Beggar's Opera* the musical interest is centred in the tunes. The words are of little account when heard away from the stage performance. On the gramophone they rarely come through, and as most of the songs are either of the rapid, pattering type, or of a disputatious, scolding character, they sometimes spoil our pleasure in the music. All the records are extremely enjoyable, but the full charm of Frederic Austin's treatment of them is heard only

in the purely instrumental record. His arrangements are as good as anything we have had from Respighi, or Stravinsky, or any other fashionable foreign ballet arranger. Perhaps they are better, because with all their ingenuity, they are perfectly natural. Mr. Austin conducts all the performances recorded in this batch. I feel that these *Polly* records beat those of *The Beggar's Opera* owing to the superiority of both music and arrangement. The singing, however, is not so good. There is no Ranalow, and Lilian Davies is either less good than the critics say she is, or the records do her something less than justice. There is a sense of effort in her high notes, and her singing generally lacks the simplicity and easefulness that these old tunes demand. However, as I am one of the few people who have not heard *Polly* in the theatre, I must not judge a singer too positively on her records, as a recent law-suit shows. The H.M.V. are to be congratulated on this lively lot.

Lilac Time has made so many friends that there should be a warm welcome for the records just issued by Æ.-Voc. There are four 12-in. d.-s., giving songs and duets sung by Clara Butterworth, Percy Heming, and Courtice Pounds; and a 10-in. d.-s. with three Waltz Tunes and the Dance of Bridesmaids and Children, played by the Regent Orchestra, conducted by Clarence Raybould. Charming as these Schubert extracts are, I cannot help feeling that they sound a trifle tame after the spice and snap of the *Polly* music.

The *Brandenburg* Concerto in G (the popular No. 3), played by the Albert Hall Orchestra, conducted by Eugène Goossens, has been recorded by the H.M.V. It is on three sides of two 12-in. d.-s., the fourth side being filled by the Air on the G string. These are two particularly enjoyable records. What heartening music is the first movement of the Concerto! The finale falls away somewhat, but the value of the second record is more than maintained by the Air. A curious trick of the gramophone in this movement is its giving the *pizzicato* effect rather as a *staccato* with the bow. There is little of the drum-like sound we get at first-hand.

There are some good chamber music and violin records. The London String Quartet plays H. Waldo Warner's Quartet in C minor and his Phantasy Quartet, two 12-in. d.-s., the Quartet filling three of the sides. These are unusually good reproductions. One has so often had to complain of the lack of clearness in records of this kind that it is pleasant to be able to give high praise for so good a reproduction of the texture (H.M.V.).

A capital record is Handel's Sonata in D, No. 4, played by Isolde Menges and a pianist whose name ought to have figured on the label. Too often the pianoforte part in such music is an apologetic background with the harmonic basis only a shadow. Here it is put in its right place, without being obtruded, and the fact has a good deal to do with the very successful result (H.M.V., two 10-in. d.-s.).

Franck's Sonata for violin and pianoforte has been recorded by Æ.-Voc. I presume the whole Sonata has been done, but a record of the Recit. and *Finale* only has reached me. The latter is the more enjoyable of the two movements. The players are Phyllis Allan and Ethel Hobday. I don't know how far the recording, or my gramophone, is responsible, but the violin part suffers from a good deal of unevenness.

Kreisler is heard in *Aucassin and Nicolette* (H.M.V. 10-in.), a trifle of his own. (What a pity it is that we hear so little of this player in music worthy of him!)

The outstanding pianoforte record is a H.M.V. of Paderewski playing Liszt's tenth Rhapsody—outstanding because of the personality of the player, that is, for the music is a thing of vain twiddles. But how brilliant and pearly these twiddles become as thrown off by the one and only!

Schumann's delightful Romance and Mendelssohn's Prelude in D, Op. 104a, No. 3, played by Jeanne Marie Darre, are recorded on an Æ.-Voc. 10-in. d.s.—a good record, though the rapid left-hand work in the Prelude seems to have lost something on the journey. The Regent Orchestra is heard also in 'Fifinette' and 'Lubly Lu,' from Percy E. Fletcher's *Three Light* [and commonplace] *Pieces* (Æ.-Voc. 10-in. d.s.). A first-rate military band record is an Æ.-Voc. 12-in. d.s., of the 1st Life Guards in Liszt's Hungarian Rhapsody No. 2. The music comes out well in its new medium, and the woodwind playing is a delight.

Owing to shortage of space, some good average vocal and dance music records must be passed over, with brief mention of a few of the best: 'Comfort ye' and 'Every Valley,' sung by Lewis James, with orchestral accompaniment (Æ.-Voc. 12-in. d.s.); 'Then shall the righteous' and 'If with all your hearts,' sung by Hardy Williamson, with orchestra (Æ.-Voc. 12-in. d.s.; the singer has not resisted the temptation to sentimentality here and there, but otherwise sings and records excellently); 'Voi lo sapete,' from *Cavalleria Rusticana*, sung in Italian by Destournel, with orchestra (Æ.-Voc. 12-in. d.s., explanatory notes on back); 'Un bel di vedremo,' from *Madame Butterfly*, sung by Galli-Curci (H.M.V. 12-in.); a sample of the much-talked of Maria Jeritza, in 'Elsa's Dream'—a very appealing bit of singing (H.M.V. 12-in.); Ivor Gurney's *West Sussex Drinking Song* and Austin's *Molly of Donegal*, sung by Ernest Butcher (H.M.V. 10-in. d.s.); H. M. Tennent's *The Spring is in my Garden* and Graham Peel's *Go down to Kew in lilac-time*, sung by Carmen Hill (H.M.V. 10-in. d.s.); and *Simon the Cellarer*, and a droll North Country folk-song, arranged by Lyell Johnston, *Ould John Braddelum*, sung by John Buckley (Æ.-Voc. 12-in. d.s.). This last is one of the best vocal records I have struck for a long time. Every word comes through, and Mr. Buckley's singing is full of humour and point. We are apt to blame the gramophone for indistinct words, but when we hear such a record as this, we naturally ask the awkward question, 'If a few singers can record plain English plainly, why not all?' And when it is remembered that in the concert-room distinct enunciation is a rare and pleasant surprise instead of being the normal thing, we shall decide that, in a general way, the words rarely come out of the gramophone for the simple reason that they are rarely put in.

The third season of Sunday evening chamber concerts at Battersea Town Hall has been brought to a successful conclusion. It is proposed to run a series on more comprehensive lines next season, including eight orchestral and six chamber concerts. These concerts are under the direction of Mr. Frederick Woodhouse, and are carried on with the support of the Battersea Borough Council and the People's Concert Society.

Occasional Notes

The British Music Society is so valuable an organization that the pronouncements of its *Bulletin* carry, or should carry, a good deal of weight. This being so, we venture to complain that its review columns leave a good deal to be desired. In a recent issue Mr. Philip Heseltine wrote pointing out the inadequacy of its treatment of some important new works. This, however, is perhaps a less serious matter than its recommendation of a thoroughly bad book. In the February *Bulletin*, under the caption 'Books to look out for,' we find mentioned one that purports to 'make clear to its readers the characteristics of musical works and the difference which lie between them.' Here are a few quotations from the book that members of the B.M.S. are officially advised to 'look out for':

A symphony is a musical work for instruments only.

[A few pages later the author shows he is aware of at least one symphony with a choral section.] In each of the Beethoven Symphonies we find the same constructive skill that never leaves us *grave* too long, nor toyed with to triviality when the light-hearted *Scherzo* dances off the strings. But for this restraint—the sign of the true artist—we should perhaps be maddened by the more sublime movements that almost tell the secrets of Eternity. Yet another conviction that comes to us as we sit through a Beethoven Symphony, is that of its creator never having to economise his inspirations. It is wealth, wealth, all the time. So rapidly did themes grow one out of the other when symphony writing, that Beethoven even kept four manuscripts on hand at a time, walking from one to another on its stand to add the phrases appropriate to each as they fired his seething *ara*.

Of Schubert, we are told that his power of concentration was such that

... whole subjects [!] of his symphonies would be written while a street band played popular airs beneath his garret window.

Speaking of Schubert's C major Symphony, the author says:

It reads strangely that his C major Symphony, which now draws large audiences, would not even have had a hearing in his life-time but for the interest an influential friend had with a publisher.

It does, indeed, read strangely. The Symphony was never performed during the composer's life-time, and, unfortunately, it does not draw large audiences now, even though its performances are rare, and always with 'cuts.'

The author goes on to tell us that the C major

... almost divides honours with the pathetic one in B flat known as the 'Unfinished.'

Of the sonata form:

The name in its literal translation means 'little sound,' and under this humble title it grew in structure on Italian soil. Its early builders were Passacaglio, Corelli, Alessandro Scarlatti, and others of this famous school.

Among them no doubt being Ostinato and Ciaccona.

Apropos of pianoforte sonatas, Chopin is credited with one only, and we are told that Purcell's works 'in this direction are being revived at our recital concerts,' and that 'our modern English composers, too, reveal great activity in sonata writing.' This is certainly not the case so far as pianoforte sonatas are concerned.

Of old dance forms :

The ricandon—spelt sometimes rigaudon—is another dance that has inspired quaint reposeful themes.

It has other spellings, too, in this book—ricaudon and regaudon. And the more 'reposeful' it is the less true it is to its name.

It would be easy to fill a few columns with the mis-statements that occur in this book. But perhaps even worse than its want of accuracy is its hopelessly slipshod and gushing style :

Compositions that give the violin the timbre of an inferior flute, and which tear at its tone, stand for an audience to get dismissal from our programmes. Too often the dazzling effects obtained from this kind of music tempts [*sic*] an audience to a frenzy of applause. And this for the reason that it has lost its head in a tumult of sensations which it takes for musical ones. An ideal composition for the violoncello, and one often included by artists in their recital programmes, is a Larghetto by Mozart. Every audience shows its appreciation of this work. The Belgian school of composers, too, offers many delightful scores in similar vein. César Franck, in his Violin Sonatas [*sic*], says many delightful things, also Dohnányi, and every season gives us the opportunity of hearing other moderns, including those of our own country, add to a form which Corelli deemed an ideal one for strings to interpret.

The gushing passages are far too long to quote, and we have no space for further specimens of muddled thinking, *non sequitur*, and platitude. Our readers will be able to judge from the above samples as to the value of the book. Out of consideration for the author's feelings we had intended giving no particulars as to title, &c. On second thoughts, however, we feel that a book of this kind does so much harm that readers should be warned against it, no matter whose feelings are hurt. The work is entitled *How to listen to Good Music and Encourage Taste in Instrumental and Vocal Music, with many useful notes for Listener and Executant*, by K. Broadley Greene (Reeves). The B.M.S. *Bulletin* is of course entitled to its views that Mr. Broadley Greene's work is one 'to be looked out for.' But we believe that most musicians will regard it as one to avoid.

We are sorry to hear that Madame Joyce Maas, sister of Joseph Maas, and herself a successful teacher of long standing, has fallen on evil days through loss of pupils during the war, failing health, and old age. Furthermore, she has lately undergone a serious operation. We are asked to commend to our readers the Fund which has been started on her behalf. The appeal is heartily endorsed by Sir Frederick Bridge, who has known her from childhood, and was at school with her famous brother. Donations should be sent to Mr. E. L. Vinden, c/o Royal Choral Society, Royal Albert Hall, S.W.7.

The current number of the *P. R. Gazette* (the organ of the Performing Rights Society) contains an interview with Sir Dan Godfrey. Discussing what is generally known as the 'royalty system,' Sir Dan said :

I cannot see how this can be avoided, although, personally, I dislike the system, which, however, is easily controllable by the concert-giver. At the same time, it is certain that new songs will not be tried by vocalists unless there is some inducement to sing them.

We cannot square these statements. If the system is easily controllable by the concert-giver there is little cause for dislike. On the other hand, if

vocalists will not sing new songs unless they receive the usual 'inducement,' then the control comes from the cashier, not from the concert-giver. Sir Dan went on to say that

... the vocalist will not risk failure continually by trying over new numbers. If he sings old ballads he is on safe ground, and only suffers by comparison with another artist. He may have to try over the new song sufficiently often to make it his own speciality, and the royalty inducement is the only way to ensure this. Once the song catches the public ear the royalty stops, and the publisher is justified.

There is confusion here between the royalty on a song and the fee paid to the performer. Some eminent singers receive a royalty on the sale of the songs they introduce, and this royalty continues during their lifetime, whether they continue to sing the song or not. Sir Dan seems to defend the payment of royalties for performance when he adds, 'After all, concert vocalism is not a philanthropic institution.' Of course not, seeing that the singer, like other solo performers, is paid by the concert-giver. But whereas most instrumental soloists are content with being paid for performing, and choose music that suits their style and the occasion, most singers aim at making a little extra by singing songs on which there is 'some inducement.'

Of course, if a singer happens to be an artist, the only 'inducement' that counts for much is the fact that the song is a fine one, and that it gives his powers full scope. If the publisher chooses to pay him a trifle for singing it, nobody need blame him for accepting this extra consideration. The royalty system does no harm in the case of singers whose first thought is the quality of the songs they sing. The mischief is that so many singers are not artists, but hucksters, who will sing any drivel that carries a fee. The result is that public taste in songs is immeasurably lower than in choral and instrumental music, and it will remain so until one of two things happens: either the royalty system will be entirely abolished, or it will be so extended that singers will find it more profitable to sing first-class songs. After all, there is nothing dishonest in the system itself. A performer who is paid for popularising a song is first cousin to the commercial traveller who is paid for furthering the sale of more useful things. If the goods they induce people to buy are of first-rate quality, they benefit the public as well as their employer. If they deal in shoddy—but here the analogy lets us down badly, for it is only the commercial traveller who gets found out.

A correspondent sends us the programme of an organ recital, drawing our attention to one of the annotations. He wonders what Handel would say about it. So do we :

Handelian Fantasia *The Storm.*

The famous *Cuckoo* and *Nightingale* Concerto, part of Handel's ninth Grand Concerto, is here presented with delicately picturesque effect; indeed, the performer's *Storm* may be said to be based on Handel, approximately dated 1740. In the mind's eye it will not be difficult to conjure up old-time ideas of rustics dancing on the village green, of birds carolling within the foliage, of plaintive cuckoos answering each other from a distance, nightingales with their sonorous thrills and trills, then—the approach of the thunderstorm, with its gradually increasing intensity of thunderpeals, rustling tempestuous winds, and hailstones, mingled with vivid lightning flashes, during the height of which the countryside is heard prayerfully appealing 'For those in peril on the

sea'—an appeal that is answered by the gradual subsidence of the storm, admitting of the peasantry resuming their musical frolics, in which they are again enthusiastically joined by their feathered friends.

The *Cuckoo and Nightingale* Concerto is far from being one of Handel's best essays, and it is not likely to be improved by the addition of a storm. In principle, of course, there is nothing to be said against the musical representation of bad weather. Most of the great composers have tried their hand at it, among others, Bach (more than once), Beethoven, Weber, and Wagner (several times). But there is everything to be said against such a sample as the above, with its blend of vandalism and puerilities.

By the way, the player in this case is a Mus. Doc. and an ex-cathedral organist.

We had scarcely written the above when along came a cutting from a Yorkshire paper bearing on this subject. It gives a description of a recital that took place in a Wesleyan Church at Bradford. We quote a couple of extracts, the first dealing with the inevitable storm; the second showing that the recitalist seems to have devised a really new pictorial effect:

Undoubtedly the item which took best was the *Great Storm* with its howlings and rending crashes, its cuckoo calls, its birds twittering in the tree-tops; after the storm, its inevitable church bells at sunset, and the wind-up with *Now the day is over*. The Fantasia on popular themes, in which *Robin Adair* marched along with *The Trumpeter*, *Roses of Picardy*, *Greenland's Icy Mountains*, *Boys of the Old Brigade*, and *There is a happy land*, was another thrilling item, in which *Onward, Christian Soldiers*, finished up with a rhythmic 'swish-swish' of the wind from the organ, presumably representing the soldiers marching away into the distance!

Apparently with the wind up.

On page 320 appears a short article by Dr. E. W. Scripture, on a subject of importance to teachers of singing. At first sight the matter seems more suitable for a medical journal than for one devoted to music. We print it, however, because we understand that there is a good deal of valuable research work now going on in regard to the scientific side of singing, and that the results of this research are unknown to the people best able to put them to practical use, *i.e.*, the teachers of singing. Such results are not likely to appear in the general press, and singing teachers are not given to reading medical journals. Dr. Scripture (who is Physician to the Speech Clinic, West End Hospital for Nervous Diseases, London, and Professor of Experimental Phonetics in the Vienna University) has kindly promised to keep our readers informed of any developments that seem likely to be helpful to singers.

In the *London Mercury* for April, Sir George Henschel makes a warm attack on the Elgar-Atkins edition (1911) of the *St. Matthew* Passion. Sir George had been unaware of this edition until a few weeks ago, when a pupil brought him a copy with a view to studying one of the solo parts for a Bach Choir performance. He was so annoyed with the numerous changes from the Troutbeck edition (1894) that he flatly refused to teach from it, and followed the matter up with the lengthy article in the *Mercury*.

Most musicians at some time or another suffer from the irritation that must needs accompany the use of a new edition of an old work. They have lived with the music so long that it has become a part of themselves, and even acknowledged improvements, or indisputable corrections of textual errors, are regarded with aversion. There will be no lack of sympathy with the feelings of a famous singer who finds one of his cherished rôles of fifty years ago bristling with small verbal and musical changes. After sympathising with him, however, we take a glance at the other side of the question, and find that the case is less simple than his article makes it appear.

The chief aim of the 1911 edition was the use, in the recitatives, of the words of the Authorised Version, with the reproduction of Bach's declamation as closely as this text allowed. Troutbeck, in his admirable version, was able to retain Bach's declamation with scarcely a change, because he was less tied as to text.

The Elgar-Atkins edition would be amply justified if it did no more than give the narrative in the language which most English hearers would know by heart. The annoyance Sir George feels on seeing minute changes in Bach's declamation is small (and, we venture to say, less reasonable) than that suffered by an English audience on hearing familiar passages from the Gospels altered in order to fit the music. The adoption of the Authorised Version inevitably leads to some slight losses on the musical side, and Sir George makes the most of them. Indeed, a careful scrutiny of the examples he quotes convinces us that he makes far too much of them. In most cases the awkwardnesses are mainly on paper. No singer likely to be entrusted with these recitatives would find any difficulty in making such passages sound as easy and natural as in the Troutbeck version. Even if it be admitted that in this matter of declamation the 1894 edition is superior to the 1911 version, the last word has not been said. In such cases the losses and gains must be balanced. Balance them in these two editions, and the scale comes down heavily on the side of the new. Not only have we the familiar text unspoiled by inversions; there are innumerable other improvements in the setting out of both text and music. This was to be expected, seeing that the editors enjoyed the co-operation of the foremost English Bach authorities of the time, as well as the advantage of the mass of Bach literature produced since Troutbeck's day. That Sir George's indignation is not shared by those responsible for the present-day numerous performances of the work is shown by the fact that, although the 1898 edition is still obtainable, that of 1911 is superseding it on all sides. Conductors and others responsible for the choice make it with their eyes open, and we believe that, in the main, the deciding factor is the strong feeling they and their singers and hearers share in favour of the familiar English Bible version of the text.

The press notices of the Wolverhampton Choir's London concerts showed a diversity of view so unusual as to invite comment. As a rule such variety of opinion has to do with matters of taste rather than of technique, and so it need surprise nobody. In the case of the Wolverhampton Choir the praise and blame are concerned chiefly with technical points, and so the matter becomes arguable.

Here are a few quotations :

A wonderfully fine performance [of the Vaughan Williams *Mass*].—*Daily Chronicle*.

Excellent choral singing . . . a fine body of voices . . . splendidly trained . . . gave a splendid account of themselves.—*Westminster Gazette*.

Choir sang very beautifully . . . Not all the chording was accurate . . . there was an occasional tendency to make too much for expressiveness. But this choir belongs to the first rank.—*Daily Mail*.

In precision, in the proper cohesion of all the parts, the choir is far behind those of our best southern societies ; while rhythm, that most vital essence, is only understood as metre . . . diversions in pitch.—*Daily Telegraph*.

Time will give the sopranos a cleaner attack of augmented intervals, and get rid of a tendency to flatten. One cannot say that the choir is perfect, for perfection is not to be won too quickly, but all things considered there was something very like it in many of the numbers.—*Morning Post*.

Some of the morning choral singing the world can produce . . . combination of richness and brilliancy of tone peculiar to north-country choirs . . . exceptional degree of executive skill.—*Referee*.

The fine choir . . . the sopranos on their high notes were often disappointing, the qualities of tone in the quieter portions were often very beautiful.—*The Times*.

The double-chorus work was finely chorded and blended ; *sostenuto* and *pianissimo* were delightful. . . . There was always clearness . . . Brilliancy and extreme contrasts.—*Musical News*.

If yesterday's singing represented its best . . . the choir is not in any way exceptional in its material or its standard of performance. Its voices are not unusually fine ; they somewhat lack 'ring' and thrill in a *forte*, and are rarely subdued to a genuine *pianissimo*. The 'attack' and 'release' are by no means alert or unanimous, the articulation is no better than that of any decent choir, there is a good deal of flattening, and where this does not definitely occur, there is sometimes the feeling that the singers have, at any rate, not placed their tone in the very middle of the notes, but are hovering upon the outskirts (it was noticeable in some places that the thirds of chords were not perfectly true, and this probably accounted for some of the uneasiness of our ears).—*Observer*.

Revealed a high degree of finish . . . *pianissimo* singing altogether admirable . . . wide ability in interpretation.—*Sunday Times* [not 'E. N.'].]

The choir was undistinguished by its merely vocal powers, and in musical technique nothing at all remarkable. Mistakes were frequent, the balance of tone often ill-adjusted, and the flexibility mediocre.—*New Witness*.

We said above that these widely differing views, being concerned with technical points, are arguable, but we do not propose to argue. We merely say that the return to the pre-war standard of choral singing in this country will be hastened when critics are as well agreed in the matter of choral technique as they are in that of other branches of musical performance.

We are glad to pass on the good news that the British National Opera Company will start a Summer season at Covent Garden on May 14. The opening night will see the first performance of Holst's *The Perfect Fool*. For this work Mr. Oliver Bernard has designed a scene reported to be striking, and the caste will include Miss Maggie Teyte, Miss Edna Thornton, Mr. Walter Hyde, and Mr. Robert Parker. *The Perfect Fool* will be the only work played on May 14, but thereafter it will have for companion Bach's *Phæbus and Pan*.

Competition Festival Record

WHEN IS A STUNT?

In competitive singing, to condemn the 'stunt' is very like luring a man into an eating-house, and complaining because he has eaten.—'A. J. S.' in the *Birmingham Post*, March 5.

To condemn 'stunts' at competitive affairs is tantamount to coaxing a hungry fellow into a cook-shop and then grumbling because he has eaten.—'Dominant,' in the April *Musical Mirror*.

The above quotations are from articles dealing with the recent Elizabethan Competitive Festival, and they refer to the contest in which Dr. Brearley's Blackburn Choir received a mild reproof for sacrificing some of the spirit of the music to 'stunt' effects.

'A. J. S.'s' metaphor is not made more convincing by 'Dominant's' use of it. Without pausing to comment on the remarkable coincidence which led 'Dominant' not only to the use of the figure but also to strikingly similar phraseology, let us consider the reasoning. First, the singing is competitive and the eating is not. The cases would be analogous only if a choir were invited to compete, and then received a wiggling for singing. And, putting the analogy another way, to condemn a competing choir for 'stunt' singing would be 'tantamount' to coaxing a hungry man into a cook-shop and then complaining because he made a noise with his soup or ate peas off his knife. The first is bad singing and the second bad table manners, and a judge who was engaged to appraise either choir or eater would be incompetent if he failed to point out the fact.

'A. J. S.' admits that the choir concerned was guilty. He says :

As a criticism of the particular performance referred to—that of Weelkes's three-part *Strike it up, tabor*—there was reason behind the charge, and it applied also to the same choir's singing of Farmer's *Fair Phyllis*.

So we see that on 'A. J. S.'s' own showing both efforts of the choir revealed the same fault. Then why should the judges have refrained from saying so? 'A. J. S.' and 'Dominant' (again a coincidence) make the same answer : The choir had travelled all the way from Lancashire to London to take part in a competition in which no money prizes were offered ! The task of adjudicators is already difficult. It will become impossible if they are to take into account the mileage covered by competitors. Already the marking-sheets keep them busy with arithmetic ; what will they do when a Bradshaw is added ? True, it will simplify things for the choirs. The conductor of the John o' Groats Madrigal Society has only to confine his entries to the Land's End Competitive Festival in order to be sure of all prizes and no blanks. Absurd, of course, but it is only the suggestion of 'A. J. S.' and 'Dominant' worked out to its logical conclusion.

'A. J. S.' thinks that the choir concerned in the case under notice 'felt a little sore at being taken to task . . . after travelling twelve hours.' I credit Dr. Brearley and his singers with better sportsmanship. They may not have enjoyed or agreed with the criticism, but I am sure they would be the last to claim any sort of immunity on the ground that they had come a long way and that there were no money prizes. They are a highly-skilled body of singers, and when they have got rid of the fault which 'A. J. S.' and the adjudicators pointed out they will be even better.

As one of the offending judges I should of course not discuss the matter; but I am bound to take it up editorially in answer to a good deal of correspondence. The letters show that the question of 'stunt' singing needs to be ventilated, some of the writers expressing doubt as to whether such singing is a fault, others regarding it almost as a virtue, while a few seem to think that it is allowable in competitive work.

Ask any experienced adjudicator what he finds is the most frequent shortcoming among competitors, both solo and ensemble, and he will tell you that it is a failure to express the spirit of the music. This failure comes from two widely different causes. Usually it is due to deficiencies either technical or imaginative, or both. This is especially the case with solo performances. In choral work, however, there is a fair proportion of cases in which the spirit of a work is missed through the technique of the singers being obtruded, and made an end instead of a means to an end. The competitive movement has few opponents to-day, but those few are ever ready to point out the dangers that inevitably arise when performers sing against one another for marks. There is a natural tendency to aim at effects that will make an immediate impression, to exaggerate contrasts of pace and power, to consider a work in detail instead of as a whole, and to underline interpretative points until the subtle suggestions of the composer become heavy-handed commonplace. What this kind of singing leads to eventually was shown a few years ago when a crack male-voice choir from Yorkshire gave a concert in London. Hardly a bar was sung without an 'effect' being made, with a result so restless and scrappy that some of us found a few items more than enough. It was 'stunt' singing to the *n*th degree, and the fact that the performers came all the way from Yorkshire made it no better. On the contrary, one naturally felt that it was a pity for a choir to come so far only to show us what not to do.

This is the only serious danger in the competitive movement, and a choir showing a tendency that way has no better friend than the judge who pulls it up. I am sure that 'A. J. S.' himself, in his work as musical critic, would be unsparing of a concert artist who 'showed off' at the expense of the music. Why should choral offenders be exempt from blame? As a fact, however, 'A. J. S.' doesn't really think they should be exempt, for in the article from which I have quoted he pays the Blackburn Choir a well-deserved tribute to its skill, saying that 'the sense of joy in its singing went far to remove the sense of a "stunt,"' (it didn't remove it entirely, you see), and goes on to add that

... something was sacrificed to sheer pace, notably in Morley's *April is in my mistress's face*; the singers were disappointing here, because the feeling of the music was hardly caught.

Exactly; this is just what the adjudicators said, and if they want confirmation for their verdict, they need only go to 'A. J. S.' who at one moment says the judgment was right and at another complains that it was given!

Among the letters that have reached me, dealing with this matter, is one asking what was the difference between the 'stunts' of the Blackburn Choir in the afternoon and the extraordinarily effective singing of the Oriana Choir at the concert in the same hall a few hours later. The writer speaks of the last-named Choir's vivid contrasts of tone and power, and asks

if such contrasts are not 'stunts.' I was not present at the concert, but I have heard the Oriana singers often enough to be able to give the answer. No doubt Mr. Kennedy Scott and his singers produced plenty of vivid effects, but we may take it for granted that these effects were called for by the text and music. However, let us take the evidence of one who was there—'A. J. S.' once more. He says:

In the evening a large audience was stirred to genuine enthusiasm by the singing of the Oriana Madrigal Society under Mr. Kennedy Scott. In a long programme Wilbye's *Draw on, sweet night*, was the outstanding gem, and the singing showed a true zest for the madrigalian style. The lightness of the under parts, and the pointed singing of the middle voices, were features one does not meet with in the everyday treatment of this music. Mr. Scott in his direction of the singing struck a happy mean between the leader and the conductor; he was unobtrusive, unmechanical, and yet always the inspirer to every effect.

To sum up, the question is really one of interpretation. The marking-sheets in general use at choral competitions divide the hundred marks allowed for each test into two fifties. The first fifty are split up into various totals awarded for attack, intonation, enunciation, time-values, and other factors in what may be called the technical side of a performance (the classification is only approximate, because most of the points have some interpretative bearing as well); the remaining fifty are allotted to interpretation and general effect. There you have the proportion as it has been arrived at after years of experience by the pooled wisdom of the bench of judges. It is thus possible for a choir to obtain very high marks for technique, and yet, through a bad misfire in interpretation or through exaggeration of any kind, to fall below a choir that, technically, it could wipe the floor with. And that is what almost happened at the Elizabethan Festival. The Blackburn Choir sang brilliantly, but sometimes by turning on the brilliance where other qualities were called for, it missed a lot of the spirit of the music; the Petersfield Choir was not remarkable for vocal excellence or technical skill, but it knew what the text and music called for, and its resources were sufficient for the purpose. Result: a tie. Judges no more want to hear the utmost of a choir's skill than they want to hear the utmost of a choir's lung-power. What they ask for is such use of skill and power as shall express to the full the spirit of the song. If the song calls for the utmost of both, of course the singers should use it; if not, they should be content to keep it up their sleeve till it is wanted. H. G.

LEEDS COMPETITIVE FESTIVAL

SOME IMPRESSIONS

[BY OUR CORRESPONDENT]

Considering the wide area throughout England from which the first Leeds Competitive Festival drew its eight hundred or so solo competitors, besides choirs, it is evident that there is room for this new institution. From March 21 to 24, Leeds Town Hall, the Albert Hall, the Albion Hall, and a smaller room were occupied with the various contests; and it says much for the good arrangements of the director of competitions, Mr. Victor Helliwell, that everything seemed to go smoothly. The Festival owed its inception to Mr. Edgar Haddock, to whose zeal as honorary musical director, and to the secretarial organization of Mr. H. S. Coghill and Mr. A. Tait, the function was indebted for much of its success.

I understand that no financial loss has been incurred. Further, the Festival at its birth has started on a scale such

(Continued on page 340.)

COME, HOLY GHOST

INTROIT *

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SOPRANO SOLO (OR FULL).

p
Come, Ho - ly Ghost, . . our souls in - spire, And light - en

p *pp*
with ce - les - tial fire; Thou the an - oint - ing

pp
Spir - it art, Who dost Thy seven - fold gifts im -

p *f*
- part: . . Thy bless - ed unc - tion from a - bove . . Is

* The music adapted from a Chorale in "Bethany."

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COME, HOLY GHOST.

com - fort, life, and fire of love, . . is com - fort,

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staff.

life, and fire of love ; . .

This system continues the vocal melody and piano accompaniment. It includes dynamic markings: *p* (piano) above the vocal staff and *p* and *pp* (pianissimo) below the piano staff. The lyrics are written below the vocal staff.

QUARTET. (*Org. ad lib.*)

En - a - ble with per - pet - ual light The dul - ness

This system is marked for a quartet and includes the instruction (*Org. ad lib.*). It features a vocal melody and piano accompaniment with dynamic markings *p* and *pp*. The lyrics are written below the vocal staff.

of . . our blind - ed sight: An - oint and cheer our soil - ed

This system continues the quartet setting with vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

face With the a - bun - dance of Thy grace : . .

This system concludes the quartet setting with vocal melody and piano accompaniment. It includes dynamic markings *p* and *pp*. The lyrics are written below the vocal staff.

COME, HOLY GHOST.

FULL.

Keep far our foes, give peace at home; . . . Where Thou art

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The melody begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic at the end of the phrase.

Guide no ill can come, . . . where Thou art Guide no

The second system continues the vocal melody and piano accompaniment. It maintains the same key signature and dynamic markings, with the piano part providing harmonic support through chords and moving lines.

ill . . . can come. *pp Org.*

The third system concludes the vocal phrase with the lyrics 'ill . . . can come.' and includes the instruction '*pp Org.*' (pianissimo Organ). The piano accompaniment continues with sustained chords and moving lines.

SOPRANO SOLO.

Teach us to know . . . the Fath - er, Son, And Thee, of

This section is marked 'SOPRANO SOLO.' and begins with a piano (*p*) dynamic. It features a single vocal line in treble clef and a piano accompaniment in bass clef. The key signature remains two sharps.

Both, to be but One; That through the a - ges all . . . a -

The final system continues the soprano solo and piano accompaniment. It concludes with a double bar line and a repeat sign. The piano part features sustained chords and moving lines.

COME, HOLY SPIRIT.

long This . . . may . . be our . . end - less song, . .

The first system of the musical score for 'Come, Holy Spirit'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: 'long This . . . may . . be our . . end - less song, . .'. The piano part consists of chords and moving lines in both hands.

FULL.
Praise . . to Thy e - ter - nal me - rit, Fath - er,

The second system of the musical score. It begins with the instruction 'FULL.' and a forte 'f' dynamic. The vocal line continues with the lyrics: 'Praise . . to Thy e - ter - nal me - rit, Fath - er,'. The piano accompaniment is more active, featuring sixteenth-note patterns in the right hand and sustained chords in the left hand. A 'Ped.' (pedal) marking is present in the bass staff.

Son, and Ho - ly Spir - it, Fath - er, Son, and Ho - ly Spir - it.

The third system of the musical score. The vocal line includes the lyrics: 'Son, and Ho - ly Spir - it, Fath - er, Son, and Ho - ly Spir - it.' The piano accompaniment continues with similar textures. Dynamics include 'p' (piano) and 'rall. e dim.' (rallentando e diminuendo) markings. The system concludes with a double bar line.

ANTHEM FOR GENERAL USE FROM "HONOUR THE LORD WITH THY SUBSTANCE"

Deuteronomy xxxiii. 29

Music by J. STAINER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

TENOR

Allegretto semplice

SOLO
p

Hap - py art thou, O Is - rael,

ORGAN

Allegretto semplice. ♩ = 96

p

senza Ped.

hap - py art thou! who is like un - to thee, O peo - ple,

hap - py art thou! saved by the Lord, the shield of thy

pp

pp

help, the sword, . . the sword of thy ex - cel - len cy!

cres.

f

cres.

f

dim.

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p Hap - py art thou, O

FULL.
pp Hap - py art thou, O Is - rael, hap - py art thou,

pp Hap - py art thou, O Is - rael, hap - py art thou, . .

pp Hap - py art thou, O Is - rael, hap - py art thou,

pp Hap - py art thou, O Is - rael, hap - py art thou,

pp *p* (Solo.)

mf Is - rael: who is like un-to thee, O peo - ple,

f hap - py art thou,

f hap - py art thou, . .

f hap - py art thou,

f hap - py art thou,

f (Chorus) *p* (Solo.)

accel.
 saved by the Lord, the shield of thy
p accel. pp
 hap - py art thou! . . . Hal - le - lu - jah, Hal - le
p accel. pp
 hap - py art thou! Hal - le - lu - jah, Hal - le
p accel. pp
 hap - py art thou! . . . Hal - le - lu - jah, Hal - le
p accel. pp
 hap - py art thou! Hal - le - lu - jah, Hal - le
p pp accel. pp
 Ped.

cres. f
 help, the sword, . . the sword of thy ex - cel - len - cy! (End of Solo.)
mf f
 - lu - jah, . . Hal - le - lu - jah, Hal - le
mf f
 - lu - jah, . . Hal - le - lu - jah, Hal - le
mf f
 - lu - jah, . . Hal - le - lu - jah, Hal - le
mf f
 - lu - jah, . . Hal - le lu - jah, Hal - le
cres. mf f

accel. più e più. ***ff*** $\text{♩} = 100.$ ***ff***

lu - jah, Hal - le - lu - jah! Hap - py art

accel. più e più. ***ff*** $\text{♩} = 100.$ ***ff***

lu - jah, Hal - le - lu - jah! Hap - py art

accel. più e più. ***ff*** $\text{♩} = 100.$ ***ff***

lu - jah, Hal - le - lu - jah! Hal - le -

accel. più e più. ***ff*** $\text{♩} = 100.$ ***ff***

lu - jah, Hal - le - lu - jah! Hap - py art

thou, hap - py art thou, saved by the Lord, the

thou, hap - py art thou, . . saved by the Lord, the

lu - jah, Hal - le - lu - jah! saved by the Lord, the

thou, . . hap - py art thou, . . saved by the Lord, the

shield of thy help, saved by the Lord, the shield of thy

shield of thy help, saved by the Lord, the shield of thy

shield of thy help, saved by the Lord, the shield of thy

shield of thy help, saved by the Lord, the shield of thy

help, the sword of thy ex - cel - len - cy! Hal - le - lu - jah,

help, the sword of thy ex - cel - len - cy! Hal - le - lu - jah,

help, the sword of thy ex - cel - len - cy! Hal - le - lu - jah,

help, the sword of thy ex - cel - len - cy! Hal - le - lu - jah,

Ped. 8ves.

Hal - le - lu - jah, Hal - le - lu - jah. . . .

Hal - le - lu - jah, Hal - le - lu - jah. . . .

Hal - le - lu - jah, Hal - le - lu - jah. . . .

Hal - le - lu - jah, Hal - le - lu - jah. . . .

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(Continued from page 334.)

as has been reached by similar events only after some years. The contests received fairly influential support, though in future it would be wise to secure for them a still wider civic and representative basis. The weak point has been the comparatively small public attendance at the sessions. Many people, naturally, could not be present in the morning or afternoon; others, if sensitive musicians, perhaps dreaded hearing repeated tentative efforts towards interpreting a piece that may have ideal memories.

Within the limits of this article exhaustive details are impossible, so I can touch only on main impressions and other points of salient interest.

The Festival was fortunate in its adjudicators—Prof. Granville Bantock, Dr. Coward, Mr. York Bowen, Mr. Geoffrey Shaw, Mr. Arthur Catterall, Mr. Acton Bond (elocution), Madame Edith Hands, Mr. Paul le Vallon, Mr. Webster Millar, Miss Morden Grey (elocution), and Mr. R. J. Forbes.

Of course the vital function of these Festivals is to inculcate good music. Broadly speaking, the tests were of high quality, quite apart from any intrinsic difficulties they presented. The vocal solos, for instance, included some by Wolf, Brahms, Purcell, Bax, and Butterworth. Pianists essayed works by Chopin, Debussy, and Cyril Scott. Parry's *Orpheus* is rather feeble in its humour, and with so many glorious native madrigals, it seemed a pity to resort to Marenzio. Moreover, in the whole scheme there did not appear to be any Bach—an unaccountable omission.

The standard of achievement varied considerably. After listening to a number of the hundred and fifty pianists, I could not resist the conclusion that there must be a large amount of bad teaching. Some competitors can surely never have heard Chopin properly played; others were ill-advised to enter. Yet one does not wish to discourage them from competing.

The deficiency of interpretation was specially evident in the violin classes, where it was often accompanied by faulty technique. Not one of the eight senior candidates who played Beethoven's *Romance* in F got past the preliminary trial. In view of the bad tuning and poor ear-sense of intonation that I heard, I quite agree with Mr. Catterall's strictures on the string players.

In other classes, especially those for solo singing, the standard was excellent. The gold medal for the best soloist in all classes was won by Miss Florence Fielden, a Todmorden contralto. A notable success was that of Master Norman Walker, a twelve-year old Leeds boy, who, among over fifty pianists under thirteen years of age, took first place by one mark, and won first prize in the violin class of similar age limit. Miss Mary Campbell (Halifax) in the intermediate violin class was warmly commended by Mr. Catterall. Only two string orchestras entered for their class, and the body entitled the Leeds XXV. easily took precedence under the capable conductorship of Mr. J. F. Chalmers Park. Good work and close competition marked the ensemble, industrial, and dramatic classes, though entries were not numerous.

Seldom do we hear such exquisitely-balanced singing as that of Bantock's mixed quartet *O can ye sew cushions*, which ensured the Earl of Harewood's trophy for the Huddersfield 'CX' Quartet. The choral events always attract much attention in the North, though certain well-known choirs have now reached such a standard that there is not much chance for the ordinary choral society or male-voice organization. To all intents and purposes these famed prize-winners have become professional amateurs.

So marked was this high proficiency that on the Saturday evening three male choirs tied in Holst's *Home Coming*, and the adjudicators based their award on the afternoon performances. This left Manchester Orpheus, Rochdale, and Cleveland Harmonic (Middlesbrough) in that order, with one mark between each successive choir. Sir Michael Sadler's silver trophy was won by the Orpheus Male Quartet from Thurnscoe. At the conclusion of the Saturday evening session in the Town Hall, the Lord Mayor of Leeds (Alderman F. Fountain) distributed the prizes.

The test-pieces and winning choirs in the chief choral competitions were as follows: School Choirs—*Dreams* (Parry) and *Twelve by the Clock* (Lloyd), Wakefield Girls'

High School. Industrial Choirs—*There is a garden in her face* (Ireland) and *The Angel* (Rubinstein), Greenholme Mills and St. Mary's Guild Club, Burley-in-Wharfedale. Female-Voice Choirs—*The Death of Trenchard* (Brahms) and *The Forest Fay* (Schumann), Cleckheaton Central Choir. Male-Voice Choirs (open)—*Ballade* (Bantock) and *The Home Coming* (Holst), Manchester Orpheus Glee Society. Mixed-Voice Choirs (open)—*Love's Tempest*, *Death on the Hills* (Elgar), and *Yield up your ancient fame* (Marenzio), Sale and District Musical Society.

In the class for string orchestras the test was Tchaikovsky's *Serenade* in C, and Mr. J. F. Chalmers Park's Leeds Orchestra won in competition with Miss J. Purdon's Wakefield String Orchestra. A. J. D.

LEEDS.—At the second annual Eisteddfod of the Leeds Cymrodorion on March 31, Dr. A. C. Tysoe and Mr. Percy Richardson adjudicated. Chief interest centred in the male-voice class. Holme Valley Choir, the winner, gave a brilliant performance of Elgar's *The Reveille*, under Mr. Irving Silverwood.

BARNESLEY.—The first competitive Festival held at Barnesley took place on March 31 in the Public Hall, Dr. J. F. Staton adjudicating. The feature of the competitions was the singing of the school choirs, the best among which was Ardsley Senior Mixed School (Mr. S. Copley). The winning male-voice choir was Stocksbridge Choral Union (Dr. W. M. Robertshaw), and the first of two mixed-voice choirs was Hoyland Musical Union (Mr. H. Watson).

SHIPLEY.—Dr. J. G. Cooper adjudicated at Victoria Hall, Saltaire, on March 17, when the Shipley Competitive Festival was held. Hebden Bridge Male-Voice Choir (Mr. H. Greenwood) became the first possessor of the 'Saltaire' trophy. Keighley Vocal Union (Mr. W. H. Whittaker) was first in the mixed-voice class.

BERKHAMSTED.—At this event, in the fine Hall of the School, on April 17 and 18, the festival note was more pronounced than the competitive. The children's day (which produced some truly admirable school-singing) ended with a concert in which all the youngsters took part in mass and group. The second day brought together some village choirs which were not remarkable individually, but which combined with fine effect at the concert, when they sang small choral works and took the choruses in a performance of Acts I and 2 of Gluck's *Orpheus*, with Misses Sybil Cropper, Joan Elwes, and Elizabeth Mitchell-Innes as soloists. A capital string orchestra played some Bach, Elgar, and Dunhill, conducted by Mr. A. Forbes Milne, and accompanied the opera. Mr. Armstrong Gibbs and Mr. Harvey Grace adjudicated, the latter conducting *Orpheus*. Entries showed a good increase, and the standard had advanced markedly.

Church and Organ Music

CHRISTCHURCH CATHEDRAL,

NEW ZEALAND:

A TALK WITH DR. JOHN C. BRADSHAW

Dr. Bradshaw's many friends were glad to see him back in the old country during his recent holiday. Several pleasant meetings gave me an opportunity for learning from him something of his work in New Zealand. We began with a talk about the Cathedral at Christchurch. Dr. Bradshaw gave me an interesting sketch of its origin which I pass on, in as brief a form as possible.

Some seventy years ago four ships—*Charlotte Jane*, *Randolph*, *Sir George Seymour*, and *Cressy*—anchored in Lyttelton Harbour in the South Island of New Zealand. They brought from England a

party known as the 'Canterbury Pilgrims,' the first draft of colonists to come out under the auspices of the Canterbury Association—a body with the then Archbishops of Canterbury and York and a number of well-known men as heads, formed to establish a Church of England Settlement in New Zealand. The Settlement was to comprise a Cathedral, a University College, and all the usual parochial organizations, including Church schools. Land was to be sold to the settlers at £3 an acre, and a third of the purchase money was to be earmarked for ecclesiastical and educational purposes. It was an

Six years later the first Bishop was appointed—the Rev. H. J. C. Harper, vicar of Mortimer, Berks, and sometime Conduct of Eton College. Designs for the Cathedral had been prepared by Sir Gilbert Scott, and on the fourteenth anniversary of the laying of the foundation-stone was laid.

Then things hung fire for a spell, owing to financial difficulties. In 1873—about nine years after the foundation-stone was laid—Anthony Trollope paid a visit to Christchurch, and wrote: 'In the centre of the town is a large waste space in which £7,000 has been buried in laying the foundations of a Cathedral ;



Photo by Steffano Webb

[Christchurch, N.Z.]

ambitious scheme, and the settlers showed their grit by the way they overcame obstacles of all kinds. The site for the capital city of the new province was marked out on the plains a few miles from Lyttelton, a space being reserved for the Cathedral in the middle of the central square. A number of Christ Church, Oxford, men were among the party, and they were sufficiently numerous and influential to secure that the city should be named after their *alma mater*, and that the College also was to be known as Christ's College.

but there is not a single stone or brick above the level of the ground.' But he might have spared his sniffs; the vision had not been lost. As prosperity began to smile on the Settlement, efforts were renewed, and in 1881 the western tower and nave were completed, the consecration taking place on All Saints' Day of that year. The transepts and choir were added in 1903, about forty years after the laying of the foundation-stone—no very lengthy period for a Cathedral to be a-building, especially in a new country.

From a number of photographs supplied by Dr. Bradshaw, perhaps the one reproduced below gives the best idea of the building, though the very prosaic foreground, with its tramcar standards, is somewhat of a shock to English eyes accustomed to old cathedrals set in the pleasant greenery of closes.

Dr. Bradshaw is the third organist, his predecessors having been Mr. H. Wells, an old chorister of Worcester Cathedral, and Mr. G. F. Tendall, formerly private organist to the Duke of Buccleuch. Dr. Bradshaw has held the post since 1902.

I asked him about the choir.

'It consists of twenty-four boys, six lay-clerks, and a precentor, on the foundation, with ten voluntary members. The boys are educated at the charges of the Chapter at Christ's College Grammar School, and there are exhibitions by means of which they



CHRISTCHURCH CATHEDRAL

may continue their schooling after their voices break. I am glad to say that a Choir School is in prospect. There is good material in the way of boys' voices. We have practice every morning from 9 to 10, and there is daily evensong at 5.15.'

'Repertory?'

'The usual classics of Church music, with works by representative composers of to-day. I am very keen about the old polyphonic music, and among the numerous additions I am making to our library while I am over here is a good deal of the newly published Tudor music. Among the non-liturgical works performed each year are the *St. Matthew Passion* and Brahms's *Requiem*. Last year, on Anzac Day, we added to our repertory Elgar's *For the Fallen*.

'Organ?'

'We have a three-manual of thirty-five stops, built by Hill in 1880. Best gave a recital on it before it

left the factory, and expressed his opinion that Hill had excelled himself. I may add that we have a fine peal of ten bells by Taylor, of Loughborough.'

I drew from the Doctor some biographical details. Here they are, condensed: Born at Adlington, Cheshire, 1876; at fifteen years of age left the Parish Church Choir (before his voice changed) to become organist and choirmaster of Christ Church, Adlington; subsequent appointments were Parish Church, Adlington, and assistant at Manchester Cathedral (1896), Parish Church, Llangollen (1898), and All Saints', Scarborough (1900); first lessons from Henry Cooke at Leyland Parish Church; one of the earliest students at the Royal Manchester College of Music on its institution in 1893, studying organ with Kendrick Pyne and theory with Henry Hiles; gained the Hargreaves Exhibition at Owens College in 1897-98; graduated Mus.Bac., 1898, and Mus.Doc. three years later at the early age of twenty-five.

His life in New Zealand is busy and varied.

'For twenty years [he said] I have held the position of Lecturer in Music at Canterbury College, University of New Zealand. The College grants musical degrees, the examiner for many years having been Sir Charles Stanford. For about sixteen years I have been musical director of the Royal Christchurch Musical Society, the oldest organization of its kind in Australasia. It was founded over sixty years ago. The Society, with a chorus and orchestra of about two hundred, has produced a long list of standard works, from Handel to Elgar. Then there is a later organization, the Christchurch Male-Voice Choir, which I had the honour of founding. Its concerts are so popular that each one has to be given three times, with an audience of a thousand on each occasion. An attractive feature in every programme is the co-operation of the Cathedral choirboys in a few items. We thus get an S.A.T.B. choir, well adapted for singing old English glees and madrigals.

'Is there a City organist?'

'There is—or was,' replied Dr. Bradshaw. 'I held the post until it ceased abruptly during the war, when a disastrous fire completely destroyed the fine four-manual that had been presented to the City in 1908. We are hoping that before long we shall have a new and model concert-hall and a new organ.'

'How about orchestral music?'

'It is in rather a bad way just now, as seems to be the case everywhere. In New Zealand it is not nearly so good as it was twenty years ago, chiefly owing to the competition of the cinemas. These absorb the best players, owing to the high rate of pay they are able to offer. As a result it is difficult to get together a good orchestra for concert work. One cinema, for example, has an orchestra of between twenty and thirty excellent players, and they do a lot of good music. The public therefore gets plenty of orchestral music in a way, but its chances for hearing big complete works, choral and orchestral, are fewer than ought to be the case.'

'What are the prospects for British musicians coming across?' I asked.

'I should advise nobody to come over unless he has an appointment to step into. Competition in the teaching world is keen, and unless a new-comer holds some kind of post to serve as an introduction, he is likely to find it a slow job building up a practice. The cost of living is usually higher than in England, though, so far as I can see, it is at present about the same.'

Speaking of his holiday here, the Doctor was full of gratitude for the kindness he had met with on all sides. 'I have had a royal time,' he said, 'and of course there was a good deal of the busman's holiday about it. Trust an organist for that! I have visited twenty-six Cathedrals in England and several in France, and I seem to have met nearly all your leading musicians. I spent five months in London, during which time I had the pleasure of helping Mr. Cook at Southwark Cathedral. I also attended lectures at the R.A.M., and made a careful study of the Matthay method. And there was a good deal of organ-playing, of course, though the only actual recital work was in the North. Especially pleasant is the memory of a recital I gave, by invitation, at my old University, where there is a fine four-manual Willis. There was a really distinguished audience, and they gave me a reception that sent me away feeling very happy.'

I was lucky enough to hear Dr. Bradshaw play. We had only a brief spell together at an organ, but it was long enough for him to give as fine a performance as I have ever heard of the Mozart F minor Fantasia—and on an entirely strange organ too. The New Zealand Cathedral is fortunate in its Master of the Music—a fine player, a keen all-round musician, and an unassuming, genial man. H. G.

ROYAL COLLEGE OF ORGANISTS

Candidates for the July Associateship examination are requested to note carefully that the Fantasia in E \flat (Best), in Group No. 2, is, as stated in the Regulations, 'No. 1 of Six Concert Pieces,' and is not the Fantasia in E \flat , Op. 1, dedicated to S. S. Wesley, which will not be accepted by the Examiners.

'SLEEPERS, WAKE' AND THE 'HALLELUJAH CHORUS'

By L. C. MARTIN

The indebtedness of Handel to earlier and contemporary composers for the themes and sometimes even for the treatment of the themes in some of his works has often been the subject of comment. It has been shown that he was frequently willing to borrow on a scale which has naturally raised doubts as to his moral integrity, and that in most of the instances usually quoted he may reasonably have hoped to escape detection at the time. The most striking examples of this habit are supplied by the rapidly produced *Israel in Egypt*, for which he seems to have owed a good deal more than he should to a *Serenata* by Stradella and to a *Magnificat* and a *Te Deum* ascribed respectively to two less well-known Italian writers, Erba and Urio. (The best summary of his more palpable borrowings is given in *The Indebtedness of Handel to Works of other Composers*, by Sedley Taylor, Cambridge University Press, 1906.) At other times—and with what degree of consciousness it is impossible to determine—Handel, like many other composers, would appropriate a short motif or idea which had appealed to him in someone else's work, and yet make it so thoroughly a part of himself that the seed took root and a new plant came to vigorous life; and in these circumstances—as for example with Milton's debt to the classics or to his Elizabethan predecessors—the borrowing, if indeed the action may fairly be so described, may be justified by the use to which the borrowed matter is put.

It is rather with an instance of this more excusable kind of indebtedness that the present article is concerned. So much has been observed and recorded on the subject of Handel's relationships to other composers, that it seems strange that the germ of one of his most popular efforts in the 'grand style' should not have been more generally recognised as such, all the more because the germ itself is widely and justly famous for its own merits. Yet it seems difficult not to believe, once the parallel has been noticed, that when Handel wrote the *Hallelujah Chorus* he had in

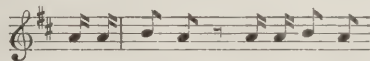
mind, with or without his own knowledge, the Chorale, *Wachet auf, ruft uns die Stimme*, which was first published in Dr. Philipp Nicolai's *Freudenspiegel des ewigen Lebens* (Frankfort, 1599), and which later become the avowed basis of one of Bach's best cantatas.

The evidence, as usual in such matters, is not all of the same weight. It will be noticed that two of the four parallels now to be quoted, (a) and (b), are of a kind that might easily be accidental—progressions which were necessarily often used by Handel's predecessors and contemporaries, though as regards (a) the strong prominence and the repetition of the phrase in each work must be taken into account. The other parallels, (c) and (d), are more characteristic and convincing, and they leave little doubt, in the present writer's mind at least, as to Handel's indebtedness not only in these, but in the two former instances as well. For though none of the parallels alone could carry any conviction at all, the accumulation of all four within the narrow limits of the two works in question can hardly be explained away as the result of mere coincidence.

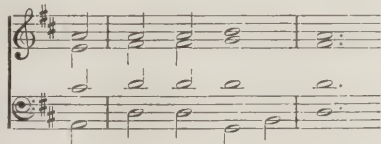
(a) This is the progression constantly recurring in the chorus, and forming, it might be said, its central idea—i.e., the progression from dominant to superdominant and back to dominant:



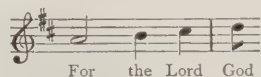
and elsewhere:



paralleled by the second half of lines 1 and 4 of the chorale:

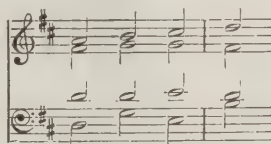


(b) The second theme of the chorus begins:

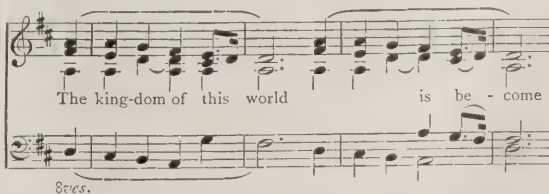


For the Lord God

and line 10 of the chorale:



(c) The words, 'The kingdom of this world,' introduce a new subject in the chorus, and the musical phrase is enunciated twice:



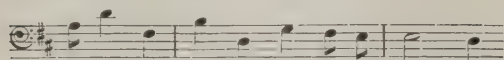
The king-dom of this world is be - come

87es.

Both the phrase and the repetition, and also the episodic occurrence, are to be found in the chorale, lines 7 and 8:

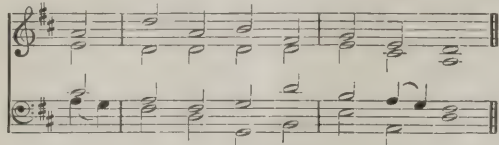


(d) The chief remaining phrase utilised in the chorus follows hard upon (c):



And He shall reign for ev - er and ev - er.

and this is very obviously paralleled in the most striking phrase in the chorale, to which lines 3, 6, and 11 are all sung:



It seems very possible that Handel's mind may have been redirected to the chorale at the time when the chorus was composed, partly because the word 'Hallelujah' occurs in the chorale, where it forms line 9 of verses 1 and 2.

CONFERENCE OF CATHEDRAL ORGANISTS

This annual meeting was held on April 5 in Christ Church Cathedral, Oxford, with Dr. Basil Harwood in the chair. Mr. H. C. Colles read a paper on Cathedral music from the outsider's point of view, with special reference to methods of treating the Psalms, and in the discussion Sir Hugh Allen pointed out that the obstacle to adopting reforms lay with unmusical deans and chapters. At the afternoon session the Bishop of Ripon (Dr. T. B. Strong) dealt with some of the possibilities of action in the near future by the National Assembly, and advised that the Conference should be prepared with a positive answer to the challenge that would be made as to what was the value of the musical establishments of the cathedrals. He argued that there should be a standard of what music was suitable for worship, and if they weakened cathedral traditions there would be chaos in all Church music. The Cathedral choir sang on the staircase four examples of the Carnegie edition of Tudor Church Music, and the members of the Conference subsequently attended Evensong.

LONDON SOCIETY OF ORGANISTS

The Society will visit St. Anne's, Soho, on May 26. Mr. Albert Orton will give a Bach recital at 3.30; tea will be at 4.45 in the Church Hall (1s. per head), followed by a paper on 'Pianoforte Playing and its Relation to the Organist's Work,' and a short pianoforte recital.

The organ at Christ Church Cathedral, Dublin, has recently been reconstructed under the supervision of the organist, Mr. T. H. Weaving. The original instrument was built by Messrs. Telford & Telford in 1857, and the same firm has carried out the rebuilding. The organ is now a four-manual, with twelve stops on the Great, fifteen on the Swell, eight on the Choir, eight on the Solo, and five on the Pedal. This last department strikes us as barely adequate. It is curious, too, in that it has no 8-ft. stop. There are four 16-ft. (Double Open, Bourdon, Violone, and Trombone), and one 4-ft. (Octave). The dedication service took place on March 22, when the Archbishop of Dublin preached. Mr. Weaving gave a recital, playing Bach's Toccata in F, and pieces by Gade, Smart, and Guilmant. The authorities are to be congratulated on the fact that, although the work has cost £1,635, only £25 remains to be collected.

The *St. Matthew* Passion had a fine performance at St. Mary's, Nottingham, during Holy Week, by the St. Mary's Choral Society, augmented by the choirboys to a force of a hundred and ten. Mr. Vernon Read conducted, Miss C. A. Woollatt being at the pianoforte and Mr. O. Galliaerd at the organ. The church was crowded, and many people were turned away. Mr. Read has lately completed a five months' series of dinner-hour recitals, with well-chosen programmes. The organ is a four-manual Walker, built in 1914.

The *St. Matthew* Passion was sung at St. John the Evangelist's, Edinburgh, during Holy Week, in an unusual manner, being spread over four evenings, from 6.30 to 7.30. This is a plan that has much to commend it. The 'cutting' of this work is always a problem, and anything like a complete performance is a severe strain on a small choir, and not less on the listeners. Mr. Greenhouse Allt conducted. The recitals at St. John's show a good deal of enterprise. There have recently been a Handel-Purcell programme of music for strings and organ, a violoncello and vocal recital, a choral programme by the Scottish Choir of the Edinburgh Royal Choral Union (works by Parry, and Bantock's arrangement of Hebridean music), an organ-cum-violin recital, and a recital of old English organ music by Russell, Stanley, Purcell, Charles Wesley, Adams, and Bennett.

Mr. Lynnwood Farnam, at the Church of the Holy Communion, New York, completed on March 26 his third series of Monday evening organ recitals, extending over a period of three months. To quote Cecil Forsyth in the current *New Music Review*, 'the programmes form a rich storehouse of musical "reasure, particularly in the direction of modern organ literature.' Of 134 compositions played, 64 were French, 32 American, 20 German, 8 English, 5 Hungarian, 2 Belgian, 2 Italian, and 1 Spanish. The composers represented the greatest number of times were as follows: Bach 11, Louis Vierne 10, Jacob 10, Barnes 9, Dupré 8, Widor 7, Saint-Saëns 7, Franck 4, De Lamarier 4, Bonnet 4, Liszt 4, Mark Andrews 4, Mendelssohn 3, Grace 3, Mulet 3, Jepson 3.

In view of the Byrd Tercentenary, the attention of choirmasters is drawn to a new edition of the composer's six-part anthem, *Sing joyfully unto God*, just published by Messrs. Novello. Dr. George J. Bennett, the editor, has transposed the work up a minor third, so that it stands in E flat, the pitch that is supposed to approximate to that of Byrd's period; and he has done away with the divided alto parts (a constant obstacle to church choirs), substituting for the second alto part one for second tenors or first basses (the alteration has been effected by an interchange of the middle parts). This magnificent anthem should be in the repertoire of any well-equipped choir.

We have received the service book of the Southwark Plainsong Association's Festival Evensong to be held at Southwark Cathedral on June 9, at 8 p.m. (Faith Press, 6d.). Choirs in the Diocese who wish to develop their knowledge of plainsong, descant, and polyphonic music, should get in touch with the secretary, Mr. Godfrey Sceats, Ballina Road, S.E., with a view to taking part in this Festival. The music is not too exacting for an average parish church choir, and it has the advantage of being of a type that will be useful to singers in their ordinary service work.

Among the best examples of programme music for the organ are Otto Malling's *Christus* (scenes from the Life of Christ). Mr. E. W. Chaney played the whole work at Gillingham Parish Church recently, making up two programmes with a couple of suitable vocal solos interspersed on each occasion. Each of the ten pieces was preceded by the reading of a short passage from the Gospels descriptive of the scene.

A correspondent—whose word we have not hitherto had occasion to doubt—tells us that his vicar suggested that, as the organ was too loud, the stops should be pulled out only half way. Will another reader now come along with the news that his vicar asked for single chants instead of double, in order that the service might be shortened?

The twenty-first anniversary of Mr. William Parkyn's work as organist and choirmaster at East Finchley Congregational Church was marked by the presentation of a gold watch and chain, and by warm expressions of appreciation. Mrs. Parkyn was presented with a gold wrist watch.

An interesting series of recitals is being given at All Souls', Langham Place, on Fridays at 1.5. The complete programmes up to June 22 have been issued. A large proportion of the players are famous blind organists, among them being Mr. Wolstenholme, who plays on May 1.

The Messiah was sung on April 12 at Malvern Priory Church by the Oratorio Choir. The orchestra was led by Mr. Paul Beard. Miss L. Peddie and Mr. T. F. Bye played pianoforte and organ accompaniments, and Dr. Louis Hamand conducted.

Bach's *St. Matthew* Passion was sung on March 18 at Wakefield Cathedral. The Precentor conducted an augmented choir, and Mr. J. N. Hardy was at the organ. Mr. David Appleyard, of Wells Cathedral, sang the part of the Evangelist.

Before members of the Portsmouth branch of the Music Teachers' Association, Dr. Charles Macpherson lectured on March 19 on 'Organs and Organ Music,' and gave a recital illustrative of the progress of his subject since the 16th century.

Bach's *St. Matthew* Passion was performed in Portsea Parish Church on March 18 by an augmented choir, with organ, pianoforte, and violin accompaniment. Mr. Hugh Burry conducted.

At St. Matthias's, Richmond, Surrey, Handel's *Passion* was sung on March 18, and on March 21 and 30 the combined choirs of the parish sang Charles Wood's *St. Mark* Passion, under the direction of Mr. Ambrose P. Porter.

The Ilkley Vocal Society sang Brahms's *Requiem* on March 20 in St. Margaret's Church. Mr. Arthur T. Akeroyd conducted, and Mr. W. H. Ibberson was at the organ.

Dvorák's *Stabat Mater* was performed in Truro Cathedral, on March 23 by the Cathedral choir and the Musical Society. Mr. Hubert Middleton conducted, and Dr. Ernest Bullock, organist of Exeter Cathedral, was at the organ.

Two performances of Bach's *St. Matthew* Passion were given in Exeter Cathedral on March 24 and March 27 by the Cathedral choir and the Bach Choir. Dr. Ernest Bullock conducted.

Dvorák's *Stabat Mater* was performed at Ripon Cathedral by the Cathedral and Oratorio Choirs on March 28. Mr. C. H. Moody conducted, and Dr. A. C. Tysoe was at the organ.

Stanford's *Requiem* was performed in Mutley Baptist Church, Plymouth, on March 18, under the direction of Mr. Percy Butchers.

Charles Wood's fine setting of the *Passion* was sung at Brighton Parish Church on March 20, conducted by Dr. Chastey Hector.

Twgwyn Choral Society sang the first part of *St. Paul* and Bach's *Bide with us* (in Welsh) in the C.M. Chapel, Bangor, on March 16, Mr. E. T. Davies being at the organ.

Bach's *St. Matthew* Passion was sung in Christ Church Cathedral, Oxford, on March 29, with Dr. H. G. Ley at the organ.

Charles Wood's *St. Mark* Passion was performed on Good Friday in St. Michael's Church, Exeter, directed and accompanied by Mr. H. Treneer, the organist.

Lee Williams's *Gethsemane* was sung by the choir of High Pavement Chapel, Nottingham, on Palm Sunday, directed by Mr. C. Blyton Dobson.

Gounod's *Gallia* was sung at St. Mellitus's, Hanwell, during Passiontide. Mr. F. A. W. Docker was at the organ, and Mr. H. J. Green conducted.

Albert Ham's cantata, *The Solitudes of the Passion*, was sung at St. John's, Cardiff, on March 27, directed by Mr. G. H. Cole.

An enormous congregation attended the annual performance of Bach's *St. Matthew* Passion in York Minster, on Palm Sunday.

ORGAN RECITALS

Mr. W. E. Kirby, St. Barnabas, Southfields—Two Preludes and Cortège, *Debussy*; Pœan, *Harwood*.

Mr. H. Cyril Robinson, St. Mary's, Haverfordwest—Nachspiel, *Noble*; Scherzo, *Holloway*; Allegro (Sonata No. 10), *Rheinberger*.

Mr. Greenhouse Allt, St. John the Evangelist, Edinburgh—Programme of Hebridean music; programme of Old English organ music (*Russell, Stanley, Purcell, Charles Wesley, Adams, and Bennett*); and a Bach programme.

Mr. Harold M. Dawber, Manchester Cathedral—Fugue on 'Ad nos,' *Liszt*; Allegro Maestoso (from Organ Sonata), *Elgar*; Three Chorale Preludes, *Bach*.

Mr. B. Langdale, St. George's, Barnsley—Fugue on 'Ad nos,' *Liszt*; March on a Ground Bass, *Dohnányi*; Finale (Symphony No. 1), *Vierne*.

Mr. Charles Massey, St. Simon and St. Jude, Anfield, Liverpool—Sonata No. 3, *Guilmant*; Toccata and Fugue in D minor, *Bach*.

Mr. Ralph W. Palmer, London Road Congregational Church, Kettering—Allegro Moderato from Sonatina, *Karg-Elert*; Canon in B minor, *Schumann*; Pièce Héroïque, *Franck*.

Mr. C. Hylton Stewart, St. Margaret's, Westminster—Légende, *Dukas*; Finale (from Suite No. 2), *Boëllmann*; Cradle Song, *Grace*; Pièce Héroïque, *Franck*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata No. 1, *Guilmant*; Pastorale, *Franck*; Prelude on 'Hanover,' *Parry*.

Miss Lilian Coombes, St. Lawrence Jewry—Fugue, *Reubke*; Cradle Song, *Grace*; Concerto, *Bach*.

Mr. Alfred H. Dudley, Christ Church, Port Sunlight—Symphonic Finale, *Guilmant*; 'Finlandia.'

Mr. Herbert I. Mountford, Nechells Wesleyan Church, Birmingham—a *Coleridge-Taylor* programme.

Mr. H. E. Wall, St. Matthew's, West Kensington—Theme and Variations, *Rheinberger*; Rhapsody No. 3, *Saint-Saëns*; Laus Deo, *Grace*.

Mr. Gordon A. Slater, Boston Parish Church—Grave in G, *Bach*; Vivace (Sonata No. 6), *Bach*; Scherzetto, *Vierne*; Prelude to 'Gerontius.'

Mr. A. Minto, St. Hilda's, Darlington—Scherzo in F minor, *Turner*; Prelude on St. Michael, *West* (String Quartets by *Beethoven* and *Mendelssohn*, by the Darlington String Quartet).

Mr. Thomas Keyner, St. Gabriel's, Bounds Green—Sonata in D flat, *Rheinberger*; Fantasia in G, *Bach*; First movement of Symphony No. 6, *Widor*.

Dr. C. F. Waters, St. Saviour's, Croydon—Chaconne, *Buxtehude*; Toccata in C, *Bach*; Chorale Preludes by *Bach* (3) and *Pachelbel*.

Mr. Arthur R. Saunders, St. Stephen's Walbrook—Prelude and Fugue in A minor, *Bach*; Fantasia on 'Hanover,' *Lemare*; Chant de Mai, *Jongen*; Fantaisie Rustique, *Wolstenholme*.

Mr. G. Bernard Gilbert, Stratford Town Hall—First movement (Sonata in E flat minor), *Rheinberger*; Gavotte, Musette, and Bourrée, *Bach*; Funeral March and 'Hymn of Seraphs,' *Guilmant*.

Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Concerto in G minor, *Handel*; Chorale Preludes by *Parry, Stanford, and Vaughan Williams*; Meditation, *Grace*; Passacaglia, *Rheinberger*; Toccata in F, *Bach*; Prelude, Fugue, and Variation, *Franck*.

Mr. Cyril S. Christopher, Wesley United Methodist Church, Dudley—Sonata, *Elgar*; Prelude and Fugue in E flat, *Bach*; Sonata in D flat, *Rheinberger*; Prelude and Fugue on B A C H, *Liszt*; Prelude and Fugue in B, *Dupré*.

- Mr. Richard B. Hamilton, All Saints', Hook—Sonata No. 4, *Mendelssohn*; Prelude on 'St. Anne,' *Parry*; Toccata, *Boëllmann*.
- Mr. W. Hunt, St. George's, Belfast—Sonata in A minor, *Rheinberger*; Chant de Mai, *Jongen*; Allegro Marziale, *Frank Bridge*.
- Mr. Patrick Black, Dumbarton Parish Church—Angelus, *Tomlinson*; Fantasia in F minor, *Mozart*; Marche aux Flambeaux, *Guilmant*.

APPOINTMENTS

- Mr. S. G. Cockeram, organist and choirmaster, Christ Church, West Green, N.
- Mr. Christopher H. Evans, organist and choirmaster, St. Luke's, Nutford Place, W.
- Mr. Rudolph R. Lord, choirmaster, St. John's Cathedral, Kalgoorlie, West Australia.
- Mr. W. G. Moore, organist and choirmaster, All Saints', Oxford.
- Mr. Walter J. Rainbird, organist and choirmaster, St. Mary's, Bromley, Kent.
- Miss L. A. Williams, organist and choirmaster, Parish Church, Wantage.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

- Gentleman (age twenty-four) would like to meet one of about the same age who is an artistic pianist and good accompanist. Clapham district preferred. Also a good 'cellist for classical music.—W. T., c/o *Musical Times*.
- Young gentleman (Putney) would like to meet young pianist, violinist, and 'cellist, with view to weekly practice and mutual enjoyment. Classics.—W. Z., c/o *Musical Times*.
- Good amateurs (all instruments) wanted to augment orchestra for concert at Queen's Hall in June. Rehearsals: Central London, Tuesday evenings. (Low pitch wind.)—D. WRIGHT, 46, Aldridge Road Villas, W.11.
- Gentleman wishes to meet lady or gentleman for mutual help in ear-training.—E. F., 49, Page Street, S.W.1.
- Violinist would like to meet pianist, or pianist and 'cellist, for mutual practice. North-West Hull district.—C. H. W., c/o *Musical Times*.
- Young man, pianist, would like to join a jazz band. S.E. district preferred.—M. M., c/o *Musical Times*.
- Violinist-pianist wishes to meet 'cellist for mutual practice. Good player.—Write 'VIOLINIST,' 18, Harlech Street, Dewsbury Road, Leeds.
- Conductor of a recently formed Choral Society is anxious to meet amateur instrumentalists of all kinds with a view to forming an orchestra.—Apply by letter to W. A. NOAKES, 64, Cumberland Street, S.W.1.
- Violinist (male, age 21) would like to meet a young gentleman pianist for mutual practice. Good library. Would also like to meet a 'cellist or join a string quartet. N.W. district.—JOHN DENMAN, 48, Esmond Road, Kilburn, N.W.6.
- Pianist, two violins, clarinet, flute, trombone, and cornet wanted to complete a small orchestra for practice and musical convivals.—4, Fairland Road, Stratford, E.15.
- Vocalist desires to meet pianist and accompanist for mutual practice. Classical and modern songs, &c., only. No 'shop' ballads. South Birmingham district.—J. E. R., c/o *Musical Times*.
- Young lady pianist (18) would like to meet violinist or 'cellist, or join instrumental trio or quartet, &c. (classics only). Croydon district.—M. V. B. TYSON, 'Uldale,' Purley Park Road, Purley.
- Baritone wishes to meet young gentleman (pianist) for practice, in South-West London district.—Letters, 'R. S. P.,' 48, Danbrook Road, Streatham, S.W.16.
- Pianist required to co-operate with violin class.—'VIOLINIST,' 236, Malpas Road, S.E.4.

Letters to the Editor

THE BYRD TERCENTENARY

SIR,—It would be interesting in this Tercentenary year if the place of Byrd's birth could be established. Authorities seem to be agreed in the belief that he was born in Lincolnshire, and most of them say probably in the city of Lincoln, but the only evidence produced is:

- (1) The fact that in the 16th century there were many families of that name in various parts of the county.
- (2) That thirty-one years before Byrd's birth, a certain Henry Byrd, sometime Mayor of Newcastle, was buried in Lincoln Cathedral;
- (3) That Byrd must have felt a particular attachment to Lincoln, as, although sworn in a member of the Chapel Royal in 1569, he retained the post at Lincoln until 1572, and his eldest daughter was christened there in 157½.
- (4) The fact that no other town claims his birthship;

all of which, is rather vague and indefinite. I have lately made many inquiries, without success, but I have discovered the curious fact that in the original records of his marriage, and of the christening of his daughter, still extant here, the composer's name is spelt 'Bird.'

In preparation for the Tercentenary the whole of Byrd's works have, I believe, lately appeared in print, most of them for the first time. In a long life of eighty years Byrd composed music of supreme beauty, but there is necessarily also some of little value. So vast a collection to choose from without any sort of guidance is the despair of the choirmaster, and in many cases he will probably do little or nothing.

One wonders whether it would have been better if a committee of Church musicians had separated the wheat from the tares, and selected a certain number (say twelve or twenty) of Byrd's finest works for publication, properly edited.

One difficulty in the performance of some of Byrd's music is the divided alto parts. Anyone with experience of Cathedral or Church choirs knows that the alto is the weakest section of the choir, and, if divided, the tonal balance is pretty sure to be unsatisfactory, especially in unaccompanied singing.

How the alto or counter-tenor parts with extended compass in some of the music of Byrd's period was performed we cannot know. It can only be surmised that they were perhaps sung by light tenors, with a cultivated *false alto* for the upper notes.

It is possible, by redistributing the middle parts, to avoid the division of altos in some of Byrd's works. Purists will object to this, but we may feel certain that if the composer was still living, he would prefer that they be thus adapted to present-day circumstances, rather than not sung on account of their impracticability.

It may be of interest to note that Flintoft, Priest-Vicar of Lincoln Cathedral, and composer of the well-known double chant—migrated from Lincoln to the Chapel Royal, as was the case with Byrd.—Yours, &c.,

North Place, Lincoln.

GEORGE J. BENNETT.

April 5, 1923.

THE INFLUENCE OF THE ELIZABETHAN COMPOSERS ON PURCELL

SIR,—In reply to Mr. Statham, I should like to point out that it was Mr. Holst, and not I, who said that Purcell was uninfluenced by the Elizabethan composers. I think, however, that Mr. Statham's instances to the contrary are singularly unconvincing. First, as regards *O Lord God of Hosts*, the imitation commencing on each successive beat is surely not characteristic of Elizabethan or any other 16th-century composers, but is to be met with in every century since the invention of counterpoint. Again, the 'unadorned 4 3 2 3 suspension' (more often than not, I fancy, 'adorned' with 6 5 4 5) certainly occurs frequently as the ultimate chord of an Elizabethan composition; but still more frequently does not so occur. Secondly, as regards *Hear my prayer*, which to Mr. Statham suggests the influence of Byrd: is

this anthem 'really one big phrase,' seeing that there is 'a cadential stopping place' at the sixteenth bar, in the key of the dominant? It is a fugue on two subjects, and as it contains only thirty-four bars, it is not surprising that these subjects supply sufficient material for the whole; though, by the way, this is quite contrary to the usual practice of Byrd. Finally, the omission of the third in the ultimate chord is *not* 'an Elizabethan touch'; it is more often present than not, and has been omitted by other composers—e.g., by Mozart in his *Requiem* Mass; but if it were, *Hear my prayer* is not an example of it, for the third appears in the first alto, although it afterwards falls to the root. And it is a minor third—not specially characteristic of the Elizabethans! But the main difference is in the general style of the harmony, in which the tonality is always clearly defined.

I had thought that Dr. Fellowes said that the Tenbury MS. was a composition by Byrd. I made no note of his remark at the time, and doubtless he mentioned Parsons. But the point does not affect the argument.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.

Denton Road, Twickenham.

April 3, 1923.

THAT BLUE-PENCILLED SCORE

SIR,—I was much interested to read Dr. Bairstow's letter dealing with the blue-pencil marks in the MS. score of Vaughan Williams's *Sea Symphony*. I happen to know the score pretty well, as the publishers once kindly let me take it away on a holiday. The blue marks were there then—in the unmistakable hand of one of our most respected musicians, whose experience in either choral or orchestral conducting would make the sum of Dr. Bairstow's and mine in both fields together look rather absurd.

This gentleman is well able to take care of himself, and I am not writing in his defence. In fact, I am keeping Dr. Bairstow's letter as a vocabulary for use on people who borrow my own music and return it in the same state; but I do urge that circumstances alter cases, and that the usefulness of this particular score was vastly increased by the much-abused marks which made clear important things that the copying had obscured.

I therefore deplore the loss of Dr. Bairstow's time, temper, and india-rubbers, for especially in the earlier stages of study I must confess I was greatly helped by these 'aids to scattered wits.'

I agree that a conductor ought to know a work well enough not to need such things. I very rarely mark a score myself, but would not promise to refrain from this dastardly practice if I were conducting and rehearsing four or five programmes a week, which I expect was the condition under which this particular crime was committed.

May we ask what the composer thinks about it all?—Yours, &c.,

ADRIAN C. BOULT.

6, Chelsea Court, S.W.3.

April 6, 1923.

'MILTON' ORGAN (1637)

SIR,—Will you allow me through the columns of your paper to appeal to those who know the 'Milton' organ in Tewkesbury Abbey for donations, however small, to put it in a state of repair?

This organ was brought to Tewkesbury in 1737 from Magdalen College, Oxford. Built by the grandfather of Renatus Harris, it is said to have been played on by Milton, who was Cromwell's secretary. Grove's *Dictionary* gives the date of building as 1637.

In October we celebrate the Octocentenary Festival, and £2,000 at least is required for repairs for windows and stone-work, so that it is extremely difficult to obtain even the small sum of £300 to prevent one of the most historic organs in the country from being silent altogether. I should be pleased to acknowledge gifts for this purpose from any of your readers, and would send Churchwardens' receipt, together with photograph of this glorious instrument.—Yours, &c.,

PERCY BAKER

(Captain; Organist, &c., Tewkesbury Abbey).

Hazeldene, Tewkesbury.

April 6, 1923.

REPORT ON COMPETITIVE SCHEME AT KNELLER HALL.

SIR,—I give below the report of my Committee on the original compositions for the military band sent in for adjudication during 1922. Fifteen in all were submitted, of which the works of three composers were accepted.

I trust that this year the entry may be larger. Some of our leading composers—Mr. Holst, Dr. Vaughan Williams, Mr. Hebert Bedford, &c.—are now interesting themselves in the military band combination, and this fact should encourage others to experiment in the same medium.—Yours, &c.,

Kneller Hall,
Twickenham.

JOHN C. SOMERVILLE
(Colonel, Commandant
Royal Military School of Music).

April 2, 1923.

REPORT

The chief aim of these competitions—to encourage the production of military band works of really high quality—is not entirely realised by the compositions submitted in 1922. One has still to deplore a seeming failure to attract any of the acknowledged leading composers. Not much new ground is broken, even by the best of the works we have examined. Yet among the competitors are three composers who have sent in works that are definitely worth having. Mr. H. A. Keyser's *Overture to Othello* and Mr. J. Verney's *Variations*, and (in another category) Mr. D. J. Camp's arrangement of the Brahms Waltzes, have many qualities that make it really desirable to bring the works to performance. The others submitted, though in some cases good in certain directions, show a general failure to attain a distinctive standard.

(Signed) HERBERT HOWELLS.

J. E. ADKINS.

INFLATED ORCHESTRAS

SIR,—I don't know who started the hoary legend of the 'monstrous German orchestras,' but it is really time it were dead. I see the latest to repeat the parrot cry is Dr. Adrian C. Boult. Great play has been made of the legend by the commercial travellers of French music—but with those people it is useless to adduce reasoned argument when it is a question of the works of the firm they represent against those of Germania & Co.

I remember pointing out to one of those egregious gentlemen that Berlioz started really 'monstrous orchestras' generations before Strauss and Mahler (who was not a German at all, but a Jew and an Austrian one at that), and that no score of Strauss, Mahler, or even the *Gurrelieder* orchestra of Schönberg makes any demand conformable to the truly fabulous requirements of Berlioz for his *Requiem*.

Dr. Boult affirms that the size of the Strauss orchestra tends to muddiness. I must assert *per contra* that I have scarcely ever heard (even in London) a Strauss score sound such a 'mud-pie' as every performance of two such exquisite scores as *Daphnis et Chloe* and *La Péri*, to say nothing of *Tristan*; and it was not until I heard these works done at Paris—the two former at the Opéra, the latter by the Pásdeloup Orchestra—that I realised what they really sounded like. I have no hesitation in saying, too, that two recent performances of *Zarathustra* and *Heldenleben* in London were absolutely execrable—a disgrace alike to orchestra and conductor.

But in any case what is the point of gibbering about the size of orchestras should be? Presumably they are of the size necessary for the composer's needs, and any attempt to dictate to the composer in the matter is gratuitous impertinence. It may be asserted that the composer if he wants his work performed must have an eye on the practical aspects of the matter, economic difficulties, &c., and so devise matters that his score can be performed with the minimum of expense and expenditure of time on rehearsals, and so on. That is a problem easily solved by writing no scores at all. It follows, I think, that the unwritten scores will require no performance and therefore no performers. Expenses will thus be reduced to the irreducible minimum. Moreover it is plain that where a Camarilla determines to stop a man without money, *i.e.*, influence, getting a public performance,

be his score never so small and its merits never so great, going through the eye of a needle is an easier job than obtaining a hearing. On the other hand no considerations of size, unwieldiness, or difficulty—be the score never so feeble—will prevent the performance of a work the ways whereof have been greased with the one universal infallible lubricant—a lubricant whose chief ingredient is a cheque (of sufficient size *bien entendu*).

Then even preposterous 'poems' by one-button Mandarins of the Middle Kingdom may appear on the programmes of the Metropolitan Symphony Orchestra, and perhaps—oh, culmination of glory!—even be conducted by ecstatic perspiring Prometheans!—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

April 5, 1923.

'WE WANT TO HEAR THE ORCHESTRA'

SIR,—I wonder whether I could get into touch, through your columns, with the hero who shouted: 'We want to hear the orchestra!' at Sir Thomas Beecham's concert in the Albert Hall? He just beat me by a fraction of a second on the tape, as it were, and I had to be content with the secondary rôle of supporter. Perhaps, however, if we could meet we might patch up some plan of campaign for the future, I, personally, being game for anything in this connection.

It really does seem monstrous that we can't for once in a way have an orchestral concert of really high standing without a vocal intrusion appealing only to the lowest type of music-lover. If Dame Clara Butt felt she *must* prolong an already long concert by giving gratuitous encores, she might at least have endeavoured to conform to the standard in which the remainder of the concert was set. The two items for which she was actually billed were, in my opinion, far from being masterpieces, but they served to whet the appetite for the ensuing orchestral number, and were at any rate inoffensive. If Dame Butt had confined her encores to the Delilah aria in the one case, and *Oh rest in the Lord* in the other, we should have smiled indulgently. To continue, however, as she did, to flood the hall with the sob of bald, bad ballads, was highly inconsiderate, to say the least.

The concert agent who billed these two musicians together must have been a bit of a humorist, but this type of humour which is so blessed an asset in time of war, and in the ordinary run of life, rarely does much good to the cause of art generally. In any case, there can be no doubt that the concert was primarily arranged to welcome back a great benefactor to music in England, and under the circumstances it was up to Dame Clara Butt—who is not exactly a benefactress to the same cause—to temper her zeal as much as possible. I am aware that opinions such as the above may not be altogether dissociated from a subsequent ear-boxing, but for the sake of the oppressed I gladly take the risk.—Yours, &c.,

26, St. James's Mansions, N.W.6. ROBERT LORENZ.

April 15, 1923.

MUSIC IN EDUCATION

SIR,—In your kindly comments on my letter on Manual Training in the *British Medical Journal* of February 24 you say:

'Most of us are gratified by the prominence given to music in the recent Report of the Consultative Committee (with which Mr. Percy Scholes will deal fully in our next issue), but Dr. Bower thinks the subject is treated in rather a perfunctory and inadequate manner.'

From the above remarks it is quite evident to me now that what appeared in the *British Medical Journal* was only an abridged account of the Report. I was under the impression at the time, however, that it contained the whole of the Report, and, as barely four lines out of the five columns in the *Journal* were devoted to music, I thought I was justified in saying that, so far as that subject was concerned, the report was inadequate. I am very glad,

therefore, to take this opportunity for saying that had I seen the full Report I have no doubt that I also should have been, as you say, 'gratified by the prominence given to music in it.'—Yours, &c.,

E. DYKES BOWER.

Elton House, Gloucester.

April 7, 1923.

WANTED—A DYNASTIC THEME

SIR,—I understand that some of our young British composers are on the look-out for more originality in sources of their inspiration. Has any Church musician yet tried to 'hit off' a Tutankh Amen?—Yours, &c.,

JOHN E. WEST.

'OH CASPIAN'

SIR,—I shall be grateful if some kind reader will give me the name of the work, chorus or part-song, in which the words 'Oh Caspian' occur. I remember hearing it some thirty years ago, but at the moment I cannot trace it.—Yours, &c.,

'MADRIGAL'

'THE POACHER'S WIDOW'

We are obliged to numerous correspondents who have kindly sent us information about an old setting of Kingsley's *The Poacher's Widow*. The composer was Elizabeth Philp, and the song was published by Messrs. Boosey in No. 3 of their *Cavendish Song Books*.

Sixty Years Ago

From the *Musical Times* of May, 1863:

MR. CHARLES E. STEPHENS having been induced, in November last, to resign his much-valued appointment at Hampstead Parish Church (where he had officiated for nearly seven years), to accept one more conveniently situate, in which his expectations have been altogether disappointed, begs to announce that he is now prepared to treat for an eligible SITUATION AS ORGANIST. In the absence of a thoroughly competent choir, a unison service preferred. 2, Howley Place, Maida Hill, W.—April, 1863.

A BARGAIN.—To be sold, unusually low, a SINGLE and DOUBLE BASS, both in excellent condition, and of good quality of tone; parted with in consequence of an organ being substituted. Apply to W. Cantrell, Chemist, Elland.

WINDSOR; the Royal Nuptial Day.—Pastorale Diversissements for Young Pianists, introducing birds singing, horns and bugles sounding, cannons firing, trumpets calling, bells ringing, &c. Sent post-free for 13 stamps. Orders to R. Andrews, 144, Oxford Street, Manchester.

Sharps and Flats

Why should millions of people be deprived of what they adore—the tender, simple love ballad—because a few highbrows call it sickly sentiment?—*Guy d'Hardelot*.

I am not afraid of the word 'highbrow,' for it simply means that a man has a man's forehead instead of a monkey's.—*Sir Henry Hadow*.

Women orchestra players are not popular with conductors mainly because the conductors do not feel at liberty to swear as occasion demands before them as they do before a lot of men.—*Richard Czerwonky*.

I am going to learn English, so as to be able to sing *Home, sweet Home*, and other lovely English songs I am taking back with me to Prague.—*Kristyna Morfova*.

It seems to me to be a mistaken view of either art or religion that would exclude applause [at performances of *The Messiah*]; and, indeed, the only reasonable reason for not allowing it in the Church is that it might go to the heads of the clergy.—*Robert Lynd*.

An hour's sleep before an evening's conducting revives my faculties and nerves me to my best.—*Albert Coates.*

I do not think opera will ever become prosperous. It is a very luxurious, a very complicated, and very expensive form of art, and in no country in the world except our own has any sensible person tried to make it pay.—*Sir Thomas Beecham.*

The fact is that opera-going and grumbling seem to be inseparable. I have never met a contented opera-goer yet, and I doubt whether I ever shall.—*Alfred Kalisch.*

In real life lovers whisper; let love turn from conversation to song, however, and a man will yell 'I love you' as though he were megaphoning facts about boxers to an audience of ten thousand in the Albert Hall.—*W. J. Turner.*

ROYAL ACADEMY OF MUSIC

At the beginning of the Lent term Sir Henry Wood was invited by Sir Alexander Mackenzie to share with him the training of the students' orchestra at the R.A.M., and at the orchestral concert which was given at Queen's Hall on Tuesday, March 27, Sir Alexander stood aside and yielded the baton to the distinguished Queen's Hall conductor, who had trained the orchestra for this concert. The programme opened with Weber's Overture to *Oberon*, which was well played, although the *pianissimo* opening was spoilt by the entrance of late-comers. The other purely orchestral item was Franck's Symphony in D minor, which brought the concert to an end. Of this fine emotional work an admirable performance was given. The programme also included the first movement of Beethoven's Violin Concerto, played by Mr. J. Pougnet; Saint-Saëns's Pianoforte Concerto in G minor, of which Miss Désirée McEwen gave a brilliant reading; three MSS. songs by Miss K. V. Summers, sung by Miss Olive Groves; two of Elgar's *Sea Pictures*, sung by Miss Vera Havell; and the 'Credo' from Verdi's *Otello*, of which a very dramatic interpretation was given by Mr. Howard Fry, whose fine voice and artistic singing should secure him a position amongst the leading baritones.

The Academy opens for the Midsummer term on Thursday, May 3.

A course of four lectures upon the 'History of Music' with special reference to the rise of the Russian school, will be given by Dr. F. G. Shinn in Duke's Hall on Wednesday afternoons, commencing May 9, at 4.30. There will be vocal and instrumental illustrations.

AWARDS

The Philip L. Agnew Composition Prize to Frederick T. Durrant (a native of Beer, Devon). The adjudicators were Messrs. Norman O'Neill and W. H. Reed.

The Edward W. Nicholls Prize (Pianoforte), to Cicely Hoye (a native of London), Betty Humby being very highly commended, and Phyllis Sowerby-Coo highly commended. The adjudicators were Miss Florence Marr, Miss Dorothy Grinstead, and Mrs. A. Mabel Hensman (in the chair).

The R.A.M. Club Prize (for Violin and Pianoforte), to Jean Pougnet and Betty Humby. George Tobias and Harry Isaacs were highly commended, and Israel Schlaen and Gerard Moorat commended. The adjudicators were Messrs. Albert Sammons and William Murdoch.

TRINITY COLLEGE OF MUSIC

As a result of the open competition held at the beginning of April, the following have been awarded scholarships tenable at the College for varying periods and in the subjects named:

PIANOFORTE.—Irene Kohler, Margaret Mather.

SINGING.—Doris M. Clarke, Eva N. Clarke, Doris L. M. Duck, Lilian Mann.

VIOLIN.—Henry Balen, Israel Katsoff, Reginald Leopold, Dorothy E. S. Macpherson, Dorothy F. Sexton, Gladys M. Stevens, Bernard Wright.

BASSOON.—Leslie W. James.

The adjudicators were Sir Frederick Bridge, Dr. C. W. Pearce, and Dr. E. F. Horner.

'SOME ASPECTS OF THE PRESENT MUSICAL SITUATION'

On March 13 there was a good audience at the Musical Association's meeting to hear Mr. Arthur Bliss discourse on 'Some Aspects of the Present Musical Situation.' Mr. Percy Scholes occupied the chair.

The lecturer began by saying that if it was true that there was nothing new in art, then obviously there was nothing new to be said about it. Musical developments followed each other with mathematical precision hand in hand with the comments thereon, recalling similar situations of twenty, fifty, or a hundred years before, and it might be logically maintained that the musical critics of to-day were but reiterating the commonplaces and eulogies of their predecessors of thirty years ago. The composer looked at music from a very different vantage-point from that of the critic. He was necessarily narrow-minded, leaning solely towards those composers who expressed a similar personality, and regarding with little sympathy those whose aims were antagonistic. In short, he viewed all music from the personal standpoint, while the critical mind, functioning objectively, focussed each facet of the art in relation to its opposite or adjacent facet. Therefore the views of all composers on contemporary music should be discredited as serious statements.

The amateur, it was often said, was the backbone of British music, and we could tell the height of the musical barometer by studying the pressure of the amateur on its surface. To-day countless folk fiddled, sang, danced, and played; in every village choral societies were in active operation. In many places amateur orchestras were springing up, proving that making music was a very natural, popular, and English way of taking pleasure as it was two hundred and fifty years ago during our golden age of music. It mattered little then, any more than now, whether they played with perfection and brilliance, if only they brought to their playing love and care. But in all times a hybrid had appeared, amateur in accomplishment though professional in intention. The true professional was he who tried to make his living by attaining the highest possible efficiency, but this new quasi-amateur simply lost money in the effort to persuade himself and his friends that he was gaining an entry into the ranks of the professionals. The clear line between the one and the other was fast disappearing; for every one true professional player and singer at London recitals, there were ten bungling well-meaning amateurs.

Of the vast number who yearly left our musical colleges and academies many found work in orchestras of some description, others filled posts in church and school. To these, the lecturer said, he did not refer. They justified their existence, and the results were generally surprisingly good. He spoke entirely of the multitude who aspired to be interpretative artists, and who at the outset of their career felt that some such course as the immature London recital must be found. Now, an immature attack in music was just as fatal as an immature attack in the field. Unfortunately in music such an enterprise did not convey you to the hospital; instead, it took you to the provinces, where, with a carefully expurgated press notice, you swept along, scattering wrong notes, flat chest tones, exaggerated personalities, in fact, all the symptoms of a wrongly-acquired metropolitan superiority. What would be the result to the public of flooding the world of plumpers with amateurs? No leaky cistern could be considered safe after being repaired by such a one. Similarly, the periodic deluging of the musical community with amateurs would simply result in the destruction of what little public there was left.

There should be two distinct systems of training, one suitable for amateurs, giving them sufficient technique not to shame themselves in the drawing-room, and implanting in them a taste that was impeccable and a love that was lasting; and the other, based on quite different principles, devised specially for the training of professional musicians. These professionals should be kept apart musically so far as possible, and during their years of training live a life beneficial to the growth of music. At the end of their studentship they could be wished 'God-speed,' with the

certainly that they need not fear the competition of those who could be recognised at once as not belonging to their category.

A fountain-head of taste was required. It was not the public so much as musicians that were in need of education. If in every musical post there were men whose outlook was generous and catholic, and whose discrimination for the best music was acute, the result would be overwhelmingly more sudden than that obtained by herding the public into one room and feeding them up with musical food, served with scornful condescension. It was a hopeful sign that people wished to read about music, and that in the press there was a large space devoted to music—not so much in regard to reports of concerts, as to articles. No editor would insert these from altruistic motives: they were put in to be read, and presumably they were read.

Most composers, willingly or otherwise, were acutely susceptible to the influence of audiences. Anything that depended on clear, concentrated thinking was anathema to many listeners; for others every bar must jolt and jar, or the music was but passive and dull. Was it strange, then, that we jiggered them with rhythm and exploded them with reiteration? Was it unnatural that we tended towards works that were short and lacked development, and that were incisive and pointed?

We found that to-day the principle of polytonality—or atonality—was superseding the old key system. We could point to the Schönberg school at Vienna, the Busoni school at Berlin, the Stravinsky and Milhaud school at Paris, not to speak of Goossens and Berners in London. In rhythm we had developed out of all recognition, due largely to the popularity of Slavonic music, but also traceable to the study of the supple stress and rhythm of our own Elizabethan writers, while in melody every year brought fresh fields for exploration, the only difficulty being that certain ears resented the term 'melody' as applied to contemporary music. As the sense of hearing developed, the more melodic utterances could we find in the works of all ages. This great burst of musical activity in England was far from being ugly or retrogressive. Although in such a mass of music there was bound to be much that was relatively unimportant and occasionally trivial, there were also numerous indications that out of it would come the greatest epoch in English music for two hundred and fifty years.

TERCENTENARY OF PHILIP ROSSETER

DIED MAY 5, 1623

The Tercentenary of the lutenist, Philip Rosseter, is appropriately synchronised by the timely publication of his 1601 *Volume of Aires*, edited by Dr. E. H. Fellowes, now reprinted in complete form for the first time since its appearance three hundred and twenty-two years ago.

Philip Rosseter shares with Thomas Campion the distinction of having been one of England's greatest lute song-composers, and, therefore, a very brief sketch of his career may be of topical interest.

No biographer has given details of Rosseter prior to 1601, but it is now admitted, that like his intimate friend Campion, he was of Irish ancestry, and was born about the year 1573. His 1601 *Book of Aires* is dedicated to Sir Thomas Monson, and it was followed by *Lessons for the Consort* in 1609. Meantime, in 1604, he was appointed court lutenist, and on January 4, 1610, he acquired from Lord Barry, an Irish dramatist, a share in Whitefriars Theatre. On May 31, 1615, he was one of the four granted a patent for building a theatre in Blackfriars, but the patent had to be surrendered in 1616, owing to the opposition of the Lord Mayor and Aldermen of London. He was, however, enabled to organize a new 'Children of the Revels' on October 31, 1617, and the company gave a performance at Norwich on August 29, 1618. He lost his good friend Campion in March, 1620. Rosseter died three years later, on May 5, 1623, at his house in Fetter Lane, and was buried at St. Dunstan-in-the-West, two days later, near his companion Campion.

W. H. G.-F.

THE PUPPET PLAYERS

The arrival in London of the Marionettes from the Teatro dei Piccoli at Rome is indeed an event. The Teatro dei Piccoli represents a wonderfully successful attempt to take hold of the time-honoured puppet art, which has during the past few centuries been maintained at a higher level in Italy than in any other country, and to revitalise it by giving it an enhanced technique and by bringing it into touch with the most advanced ideas upon staging and upon theatre music. There are at present seven or eight other plays in the repertory of the theatre and about twenty-five operas. Shakespeare's *The Tempest* is there, so is a dramatic version of our old favourite, Jules Verne's *Twenty Thousand Leagues under the Sea*, and Gozzi's classic, *The Love of the Three Pomegranates*, and amongst the operas are Pergolesi's *La Serva Padrona*, Paisiello's *Barber of Seville*, Mozart's *Don Giovanni*, three Rossini operas, three Donizetti operas, Massenet's *Cinderella*, and other things.

The piece with which the Company has elected to open its season at the Scala Theatre in London is one in which the libretto has been constructed out of Perrault's old fairy-story, *The Sleeping Beauty*, the music written by Ottorino Respighi, and the scenery designed by B. Angoletta. It is a charming little work. The present writer saw it upon the occasion of its production at Rome a year ago, and at that time expressed the hope that it would be brought to England.

The first thing that strikes any member of the audience who previously had not been acquainted with the work of the Teatro dei Piccoli is the marvellous stage technique of the puppets, which move freely and carry out motives which would be thought impossible to creatures of wood and wire. So life-like and so artistic indeed are the acting, dancing, and staging that many of the London papers (having, rather curiously, sent their dramatic critics to report upon an opera) have treated the thing purely as a new and interesting form of stage play. This is very unjust, since the music is of great importance.

Respighi (who so far has been chiefly known in this country by one or two of his orchestral works and by his Russian Ballet adaptations of Rossini's music to the requirements of *La Boutique Fantasque*) has been notably successful throughout the work in his quick adaptability to the dramatic situations. It is perhaps essential in a puppet play that none of these situations should be prolonged, and the composer has passed in a light-handed way from one to another, in every case suiting the music to the needs of the moment, in a fashion which may be described as at once in the traditions of the old Italian opera and in the spirit of the modern school. The ballet dancers and the prima donna element are perhaps treated with just a touch of parody, but in the main the romantic character of the piece is preserved, so far as the composer is concerned. It is, however, a little regrettable that in the presentation there is a slight tendency once or twice to drop into pantomime or farce. Dramatically the least effective scene is the first one, which contains some lovely night music, but which is spoilt (in London as at Rome) by the ineffective attempt at the employment of fluttering bird-actors and singers.

The singing on the first night was not altogether adequate, failing chiefly in articulation; no doubt this will be remedied. The translation, so far as we could hear it, seemed on the whole satisfactory, but there were one or two places (where the speaking voice was used, and where every word could be followed) which seemed decidedly unpoetic. The singers are apparently seated in the orchestra. The conductor is Francesco Ticciati.

The audience was uproariously happy; indeed, by its too openly expressed satisfaction, it seemed occasionally to be forgetting that this was a musical piece by one of the most gifted composers of the day, and to be accepting it merely as a wonderful and artistically delightful display of puppet versatility.

In one respect the London first-night performance was inferior in its interest to performances heard at Rome—i.e., in the absence of children. To get the fullest possible enjoyment out of this piece London readers should take the kiddies with them, and on return they should promise to buy them the 'Everyman Library' translation of one of the

most popular children's books ever written, and one which will have great significance for them after their theatre experience, viz., Collodi's *Pinocchio*. It is the story of a puppet, and well over a million copies have been sold in Italy alone. P. A. S.

'THE TRANSLATION OF SONGS'

The members of the Musical Association listened, on April 10, to a paper on 'The Translation of Songs,' by Mr. A. H. Fox-Strangways, who began by criticising various examples of translation. Too faithful a rendering from a foreign language often sounded obscure or even ridiculous, particularly when the original verses were not perhaps of a very high order. It was preferable to give a version rather than a translation. Not verbal exactness, but the picture was the essential thing. It was a frequent custom to print in programmes the original words, and sometimes the version as well, but the lecturer thought it would be better to give an epitome only. An audience wanted to grasp the point quickly and then to listen, and it rather liked to hear a good prose epitome expand into verse.

It was difficult to meet the singer's requirements, as one did not always know what was wanted. While it was true that some vowels were better than others for the production of high sounds, yet a good singer could sing any vowel anywhere. The real point of importance was the held note rather than the high note, the weight of meaning rather than the vowel.

The question of rhyme was full of difficulties. Rhyme could only be successfully employed when through constant practice it had become second nature. One should saturate himself with the Elizabethans, with Shelley, with Browning, according to circumstances. False rhyme was when one had to mispronounce a word, as in the case of 'sea' and 'away.' In such obvious rhyme as 'trees' and 'breeze,' 'sorrow' and 'morrow,' and the like, the objection was that as soon as we heard the first we knew the second must inevitably follow, whereas rhyme was used to bring two unexpected, unobvious thoughts together. Double rhymes were also a source of difficulty. There were but few trochees such as 'spoken,' 'broken' in English, many so-called such as 'meadow,' 'shadow' being really pyrrhics.

It was a vexed point how far it was legitimate to tamper with the music. It might be objected that it was opening the flood-gates, but on the other hand it might be urged that they had already been opened. Singers often did not stick to the text in opera. Chaliapin's changes in *Die beiden Grenadiere* were much criticised, but in excuse it might be said that they enabled him, singing in Russian, to reproduce the atmosphere of the song. If it ever became necessary to omit or change a note, the essential thing was not to alter the phrasing.

Why did we want translations? The singer was not at all sure that we did. The better his literary and artistic taste the more he felt that the atmosphere of words and music were one thing, and that to change the one was to change the other. The less able singer had another point of view. The foreign language was to him a refuge from criticism, a point so obvious that it need not be laboured. The audience had another objection to translations. After a century of foreign opera and foreign lieder singers, it had come to accept the view that the words ought if possible to be a little mysterious. Therefore it welcomed a foreign language which it knew imperfectly, and still more one which it did not know at all. The translator had another point of view. He badly wanted criticism while the thing was in the making; afterwards it was too late. In the lecturer's experience he not only needed it but also welcomed it. Then he wanted fame, such fame as consisted in his authorship being at least acknowledged. Then he was said to want money—like most other people—but for that he had to find a market. Ready markets were only for those things that could easily be made and that a great many people wanted. Translation that was worth anything was very difficult to make, and few wanted it at present.

The lecturer summed up some of the advantages of using versions. They were, first, that an Englishman singing English was singing what he understood, and that made all

the difference to the conviction of his song. Second, teachers of singing would be as glad to be relieved of the necessity for teaching what could only be parrot-knowledge of foreign languages, as would be their pupils to be relieved of the necessity for acquiring it. Third, this parrot-knowledge was painful to anyone in the audience who really knew the language, and fourth, that we were, he believed, the only nation which accepted opera in a foreign language. We did not in any case hear many of the words on the stage, and the sense was inferred from what we saw and the very little that we heard. English words, if they were the right ones, would help these out. The success of *Figaro* and *Don Juan* had been assured by their admirable versions. Even in cases where the version might not be so good, did we really want to go back again to the original?

At the close of the lecture there was a discussion on various points, the speakers being Mr. Gilbert Webb, Mr. Plunket Greene, Mr. E. J. Dent, and Mr. Frederic Leeds.

London Concerts

WOLVERHAMPTON MUSICAL SOCIETY

At its concert at Queen's Hall on April 7 the Wolverhampton Choir (two hundred and fifty strong) sang two exacting programmes — the Vaughan Williams *Mass*, Bantock's *Vanity of Vanities*, Graham Godfrey's *The Forsaken Merman*, and short works by Besly, Jacobson, Gerrard Williams, Bantock, and Armstrong Gibbs.

The drum had been beaten so loudly beforehand that we naturally expected great things from these singers. A provincial choir that comes to London with a reputation of being in the first flight must be judged by the standard of such choirs as the Oriana and Philharmonic, the Glasgow Orpheus, and the north country cracks. Frankly, the Wolverhampton singers are not in this class. They may be in a few years, if the praises and laurel wreaths lately lavished on them do not lead them to think they are there already. Their best work at Queen's Hall was in the *Mass*, but even so there was a good deal of bad intonation (chiefly owing to the sopranos' habit of 'going for' high notes, too often reaching only the under edge of them); the more rapid passages—e.g., the *Pleni sunt*—were not clearly defined; attack and release were not neat (a fine and not difficult effect was missed through the blurred entry of the *pp* chords in the second page of the *Sanctus*); the texture suffered from occasional lack of unanimity; and there was a tendency to lose grip of both tone and rhythm in *pianissimo* singing. These are not trifling blemishes (which the best of choirs show at times); they are cardinal faults that were apparent throughout the concert, and no first-rank choir is guilty of them.

Yet the choir had its moments. Its potentialities were shown in the exquisite opening of the *Kyrie* by the contraltos, some splendidly rich solo passages by the basses, and a few ringing climaxes. When its average is up to the level of these purple patches it will be one of the best choirs in the country. No one wishes it that consummation more heartily than the present writer. It should be added that the programme was ill chosen. It contained the minimum of 'straight' choral work, and only choirs with a long experience of modern and tricky writing could have come through such a scheme with flying colours. Miss Ursula Greville was the chief soloist. She sang with far more power and effect than hitherto, but was not well suited by some of her material. A group of modern English songs with pianoforte accompaniment would have showed her at her best, and would have given the heavy dose of a *cappella* work the contrast it badly needed. H. G.

GEORGES ENESCO

The Rumanian composer-violinist, Georges Enesco, well-known at Paris (where he is resident) and in the United States, is as yet little-known here, except by his second *Rumanian Rhapsody*, which has been occasionally played. He appeared on March 17 at a Queen's Hall Symphony

concert, in Lalo's *Spanish* Symphony, and conducting the Rhapsody just mentioned.

As a violinist Enesco is exceedingly neat and finished—his tone is very sweet but not very full. He sinks himself more than the average fiddler in the general interest of the composition, recognising that a concerto is not a mere violin display-piece with orchestral accompaniment. What seems lacking in his playing might perhaps be most exactly described as virility.

The Rhapsody shows neither modern harmonic or orchestral leanings nor classical understanding of form—in the sense of giving just enough and not too much of every piece of subject-matter, and so arranging the latter that one passage contrasts attractively with another. Indeed, a good deal of the piece is little better than harmonious wandering. Novák's Overture to Vrehlicky's tragedy *Lady Godiva* was played at the same concert. It is poor stuff, of the would-be descriptive kind. Sir Henry Wood, of course, acted as conductor-in-chief.

P. A. S.

LONDON SYMPHONY ORCHESTRA

Mr. Gerrard Williams's *Three Preludes*, for orchestra, had their first performance at the London Symphony Orchestra's concert of March 19, Albert Coates conducting. Their separate titles are *By Haworth Falls*, *Solitude*, and *Autumn*. They are very short, and also slight in texture. Though not of any great importance as compositions, they are yet worthy of note as attempting no more than they accomplish, and as providing the sort of music that, whilst refined and delicate, is yet within anybody's powers of immediate appreciation. The last circumstance gives them a practical value of which conductors will doubtless take note.

Beethoven's *Emperor* Concerto was played at this concert by young Nikisch. It was well performed, in the sense that all the notes were there, that they were played at the right time, that they were played with a sense of ease, and so forth. But the *Emperor* is very, very long, and only the most subtle playing (such as, decidedly, that of Busoni, and also that of Cortôt) can to-day justify its inclusion in a programme. Nikisch is at present perhaps rather over-praised. He plays well, but in judgment and *finesse* yet has things to learn. Whether his curiously ill-considered 'method' (wrists below the keyboard seems to be a feature of it) will allow him to go so far as his start in life would seem to promise, remains to be seen. At present his name is a help, and he has, of course, undeniable talent.

Ravel's *Spanish* Rhapsody, Mozart's E flat Symphony, and Weber's *Euryanthe* Overture made up the programme. Coates was in good form, but he lapsed into a regrettable sentimentality in the slow movement of the Concerto.

P. A. S.

ROYAL PHILHARMONIC SOCIETY

Frank Bridge's *The Sea* and Delius's Pianoforte Concerto in C minor were included in the programme of the Royal Philharmonic Society on March 22, together with a previously unheard *Habañera* of Louis Aubert, and the *Eroica*.

The Sea is a remarkably vivid four-movement Suite (a symphony in effect) which has now been made more available by the Carnegie Trust's publication of the score, and ought to be frequently played. 'Seascape,' 'Sea Foam,' 'Moonlight,' and 'Storm' are its four sections, and in each the mood suggested by the title is aptly represented by the music. Coates had evidently taken much trouble in the preparation of this work, his rendering of the last movement suggested that on his voyage home from New York a few days previously he had had experiences of which he would fain tell us.

The Delius Concerto has been praised by colleagues, and it is fair to state this when laying down one's own firm opinion that it is a poor work and now unrepresentative of its composer. Katharine Goodson played the solo part to the admiration of a large section of the audience, but not to that of the writer, who felt a total lack of charm

in her interpretation, though he was able to share the appreciation of the easy agility displayed.

The Aubert work attempts the suggestion of Spanish languor, and achieves only dullness. There are cheap sequential passages, and the many attempted climaxes are not genuine climaxes of emotion but mere pilings up of sound.

It is worthy of remark that a day or two after the Philharmonic concert—for which two rehearsals had been held—Coates conducted Augusteum concerts at Rome, for each of which he was allowed ten rehearsals. Is it generally realised on how little preparation our conductors and orchestras give their so often effective performances?

P. A. S.

SIR THOMAS BEECHAM'S RETURN

Sir Thomas Beecham made his reappearance in London music at the Albert Hall on Sunday afternoon, April 8, and the warmth of the reception given him by the huge audience must have convinced him that his splendid work for music in England, particularly during the war, has not been forgotten by music-lovers, inarticulate as they may have seemed during his three-and-a-half years' retirement.

The concert was partly experimental—a gallant attempt to overcome the acoustical disabilities of the Albert Hall by means of a doubled orchestra. The original intention, I believe, had been to have an orchestra of two hundred and thirty, but perhaps this was found impracticable; anyhow, we had to content ourselves with one of a hundred and seventy. The effect in an ordinary hall would have been overwhelming, and no doubt it was so in those parts of the Albert Hall in which one can really hear the sounds produced by an orchestra, and not—as generally happens to me—either half the effect or twice the effect, but rarely precisely the effect. I understand that there was a wireless transmitter over the orchestra, and it would seem the listeners-in got the best of the concert: I saw a cultivated musical friend the same evening, and he told me that the performance of *The Ride of the Valkyries* sounded superb. As a matter of fact, this was one of the things that came out best in the hall itself. The scoring of *Ein Heldenleben* was not so kindly treated by the hall; but the splendid 'Chasse royale' from Berlioz's *Troycens* undoubtedly gained by the doubled brass and the spaciousness of the auditorium. I had heard it two or three weeks before under Sir Thomas, and could compare the two impressions pretty accurately.

Neither Dame Clara Butt's singing nor, in general, the music she sang was in keeping with the orchestral part of the programme; but the time we spent with her was perhaps not wasted, as it enabled us to see Sir Thomas Beecham's conducting more clearly for the finely wrought, fine-edged thing it is. His style is the true singing style. The ideal singing instrument, it is hardly a paradox to say, is not the human voice but the violin: not even the best voice that I, at any rate, have ever heard could compare with the violin of a Kreisler or an Ysaÿe for delicacy of nuance and elasticity of rhythm. It is this pure singing quality that Sir Thomas tries incessantly to get out of an orchestra, and that he generally succeeds in getting, in spite of the usual English difficulties in the matter of rehearsal. He is not, I imagine, greatly interested in any music but beautiful music—music that should not be touched by any performer except with a caress. He had his opportunity at the Albert Hall concert in such things as the *Oberon* Overture—the *pianissimi* of which were almost incredibly fine—the lovely Intermezzo from Delius's *Village Romeo and Juliet*, and that ravishing *Adagio* for strings, from Mozart's second *Divertimento*, that he used to play, in the old days, as a Prelude to the second Act of *Figaro*, where it seemed so apposite to the mood of the Countess's opening aria.

To hear such things as these played in such a way, and then to listen to Dame Clara Butt, was to realise the difference between the true singing style and what, both in its virtues and its defects, is more the organ style. If an organ could pronounce words, it would, I fancy, remind us very much of Dame Clara Butt: there would be the same wealth of tone, the same lack of the finer shadings, the

finer accents, the finer phrasing that the more sensitive string instruments can give us, or the voices of the few singers, such as Battistini and Gerhardt, who can play upon their voices as upon a violin.
E. N.

SOME SINGERS OF THE MONTH

A soprano, Madame Kristyna Morfova—who is a Bulgarian by birth and sings at the Prague Opera House—has been admired in London, first at Æolian Hall, which was too small for her voice, and then at the Albert Hall, which was too large for her audience. At moments we were reminded of that other famous Prague singer, Emmy Destinn. There was something of her rich *legato*, of her power for reinforcing an intense effect, and furthermore that strain of yearning expressiveness so characteristic of Slavonic singers, which, when not merely peevish, is so undeniably appealing. Madame Morfova has not decidedly mapped out her art as did Destinn. She is in turn a lyric, dramatic, and coloratura soprano. She is good in all, but we feel that she overdoes this versatility, and that she could be better in any one of these styles if she concentrated on it. And it was hard to resist the suspicion that the singer was more willing to parade her fine voice and prodigious range rather than serve the cause of good music, too little of which was on her programmes. One elaborate piece, by Drouet, at the second concert, really lacked the least element of musical justification, and the execution of it was marred by a succession of exaggerated aspirates. Despite one or two hard high notes, the *Astra fiammante* aria of Mozart was sung amazingly. Her success was such that she is certain now to be often heard in London.

M. Dinh Gilly sang at an Albert Hall concert at which his daughters, Paule (singer) and Renée (pianoforte), were introduced to London. M. Gilly sings now more like a *basso cantante* than a baritone. He is more careful of his high notes, covering earlier than of old. His lower notes have mellowed. In songs of Borodin and Gretchaninov he varied his colour admirably between a voluptuous richness and an almost forbidding frontal tone. The two young women were good, but not out-of-the-way good.

An American tenor, Mr. Charles Hackett, sang for the first time, in the same hall, and was not overawed. He found his poise at once, and his fine, bright voice won admiration. It is bountiful, and the lightest breath fans it into song. In expressing an accumulation of passion in a song of Liszt, Mr. Hackett was quite remarkable. He got a thrilling climax, and made us feel all the same that he was still firmly controlled and had by no means reached his last ounce. But his English must be reproached. It was mannered—vowels over-broadened, consonants too sharply clipped.

Mr. Roland Hayes is one of the most popular singers in these days, and deserves to be. His is an art of sweetness and delicacy. He never indulges in a violent contrast. You feel that this delightful voice is always at the service not only of the song as a whole but also of each individual word. He chooses good music, too. His programme at his last recital ranged from Purcell and Arne to Wolf and Debussy. His gift for detailing fine shades brought about a wonderful interpretation of *Les Cloches* of this last. Mr. Harold Craxton was his complete collaborator.

Mr. Gale Gardiner, who was heard at Æolian Hall, is a pleasing singer in the gracefully-modelled English style of which Gervase Elwes was a most shining example. He has no specially beautiful voice, and ventures but little in the way of elaboration, but he scores by good feeling and judgment, by discriminating choice of songs and the pleasant elegance of his platform behaviour. In quality and range he might be equily considered baritone or light tenor. A song-cycle by Miss Phyllis Norman-Parker was new, and proved agreeable and not common.

Miss Elizabeth Nichol received encouragement from her audience at Æolian Hall, encouragement which she deserves. Her voice at the moment is too tautly strung to give much chance of expressive freedom. The upper notes are excellently supported, but downwards there is too little relaxation, so that the lower part of the voice is tight and

negligibly small. She has a strange habit of sometimes letting a phrase go adrift as though it had ceased to interest her. Sequence is thus lost, and a song becomes scrappy. Miss Nichol's *mezzo-voce* was good, but her *messa di voce* hardened in the making.

Mr. Randall Stevens, gifted with a good baritone voice, uses it very injudiciously. At two concerts of late he has tackled operatic pieces calling for at least three different sorts of voice and styles of singing. At Æolian Hall he attempted, among other things, Scarpa's 'Supper Song' (*Tosca*), the *Largo al factotum*, and some Massenet—and attempted all in the wrong way. He tries to run before having learnt to walk. Miss Reba Cohen, who joined in his concert, is also immature, but has a pretty voice, and sang some Massenet fairly well, often drawing a delicate line.

Miss Dora Labbette, at the last of the Goossens concerts essayed the admirable *Four Medieval Songs* of Gustav Holst to Miss Isolde Menges's accompaniment (violin), and in some ways the performance came nearer the ideal than any other we had known of these most searching songs, which really demand every quality of head and heart, of exact musicianship, and of devoted feeling. Miss Labbette's unaffected grace helps things. She sings with an easy looseness that is almost overdone. A measure of tightening-up might, without robbing her of her naturalness, sometimes add more warmth and purpose to her singing, which now verges on the languid. But she did a great deal in singing those Holst songs so well. Later Miss Labbette gave some of Mr. Herbert Bedford's interesting essays in unaccompanied song.

Music in not very dissimilar vein is Vaughan Williams's set of Chaucer songs *Merciless Beauty*, which Miss Ursula Greville had the taste and courage to sing (for their remote, archaic style does not make for popularity) at the London concerts of the Wolverhampton Musical Society. Such songs are an entirely English possession—they owe nothing to a foreign tradition, and ought to be duly prized. Miss Greville was singing better, with warmer lower notes, and a more natural utterance. Her style remains too uncertain, and she lapses into a mannered expression—which very possibly she thinks her best! It was unfortunate for her that in Vaughan Williams's songs no fewer than sixteen lines end on 'een' rhymes, for this is a vowel to which the singer never once gave a really bright value. Her 'clean' was something more like 'clun.'

The peculiar interest in Madame Lily Payling's concert lay neither in the choice of music nor even in her singing of it, for though she has a good voice it is not used with any very formed or characteristic art—but in a curious experiment. The singer was actually present part of the time, and in the course of the concert she journeyed off to wireless headquarters to send back a song to her audience by the ether. The conveying of it was perfect, but the singer might well have been present. The qualities and imperfections of her singing were alike faithfully maintained.

Miss Dorothy Ellis began her recital with the customary group of Italian *arie antiche*, and began well. Her vocal line was unhesitating, her phrasing well felt, the tone and sentiment finely matched. And Miss Ellis (when singing Italian) finished off her phrases with an open throat. There was no laxness. One felt in her the confidence of an artist. The voice soared and the high notes were 'spread' as by an experienced singer. The 'Letter Song' from Massenet's *Werther* was a degree less successful, and Miss Ellis, when she reached some English songs by Armstrong Gibbs, was well-nigh ineffective. Putting the programme aside one understood hardly a word. When will our singers learn to pay attention to their native tongue? Here was one of real talent, who had clearly devoted all her care to other languages and so made nothing of the equal musical possibilities of English.

Miss Meta Reddish's concert at Æolian Hall was one almost flagrantly designed merely to show off a voice. The voice in such circumstances must be very, very good. This young American's was bright and open enough; but it was not wonderful to the point of persuading us that the Mad Scene from the ridiculous Ambrose Thomas's *Hamlet* was worth all that trouble.

Miss Dora Stevens, who appeared on April 17, was a quite young singer, and there were immaturities against which

could be set a very certain girlish charm. She has plenty of time in which to fortify her breath-control and stimulate her rhythm. Her voice has possibilities; her beautiful, pealing high notes will be more venturously used. Miss Stevens's English group included the names of Parry, Rootham, Bax, Martin Shaw, Frank Bridge, and Huntington Woodman. H. J. K.

TWO PIANISTS

Mitja Nikisch's recital showed him once more to be a pianist partly in love with his instrument, partly in revolt against it. Like every sensitive musician, he longs to get out of the pianoforte keys the delicate nuances that the violinist's left hand gets out of the violin strings, and often he succeeds as well as any pianist can in this respect. But he is very young, and at present the delicate personal artist that is hereditary in him is rather at war with the traditional *Sturm und Drang* young artist that is also in him. He is so determined to wrest its secret from whatever music he happens to be playing that he sometimes lays too violent hands upon it; there are some things, such as the Chopin Waltzes, the secret of which comes forth more readily under a less drastic handling. M. Nikisch is best, at present, with music of a certain recalcitrance, such as that of Brahms. But he is undoubtedly destined to be a great player: already he has the power of seeing a big work as a whole, and drawing one great rhythmic line through it.

D'Albert also has this faculty, and that in such a degree that in spite of all his defects it keeps us continuously interested in what he is playing. But his Beethoven recital on April 11 unfortunately showed him to be very careless of such things as beauty of tone, fineness or variety of nuance, or even note-accuracy. I have seldom heard more ugly pianoforte playing, yet its very ugliness often had a compelling force. E. N.

CHAMBER CONCERTS

The best of recent chamber concerts was that given by Mr. Goossens at Æolian Hall on March 28—the fifth and last of his series. The Philharmonic String Quartet was joined by Mr. James Lockyer and Mr. Ambrose Gauntlett, and between them they played Vaughan Williams's Phantasy Quintet, Mr. Goossens's Phantasy Quartet and Mr. Frank Bridge's Sextet—three works of high quality and well contrasted. Between whiles Miss Dora Labbette sang.

The Snow String Quartet played at Kensington Town Hall on March 27, and produced two *Legends* by Mr. W. H. Reed—both well-devised descriptive pieces.

AMATEUR ORCHESTRAS

Trinity College of Music gave good value at Queen's Hall, on March 20, with an orchestral concert under the direction of Mr. Joseph Ivimey. After Dr. C. W. Pearce had conducted his *In Memoriam* for strings and organ, and Dame Ethel Smyth her Overture to *The Wreckers*, the most pleasing event in the programme was the revival of Edward German's Suite, *The Tempter* (written long ago as incidental music to a play by Henry Arthur Jones). Miss Dorothy Grace Callender (pianoforte) was the most promising of the soloists.

Mr. Frank Aycliffe has made a quite capable body of the Port of London Authority Amateur Orchestra, which has now worked for six seasons. It is well up to the standard represented (at the Bishopsgate Institute on March 23) by the *Merry Wives of Windsor* Overture and the Berlioz arrangement of Weber's *Invitation à la Valse*.

Conducted by Mr. B. Patterson Parker, the Civil Service Orchestra made good showing at Queen's Hall on April 13. A *Brandenburg* Concerto and the C minor Symphony were in the programme, and Mr. Harold Samuel played Weber's *Concertstück*.

Mr. Archibald Winter writes pointing out that in our notice (in the April number) of the Bach Choir's performance of the *St. Matthew* Passion at Queen's Hall, on March 7, he is credited with the singing of the part of the Evangelist, whereas the singer was Mr. Norman Stone. We are sorry the slip got past us, and we gladly correct it.

THE NOVELLO CHOIR

The Novello Choir's concert (conductor, Mr. Harold Brooke) on April 17 at Bishopsgate Institute began with Gustav Holst's *St. Paul's* Suite for strings, nowadays an irresistibly favourite work wherever it is heard, and went on to three Madrigals of Wilbye—*Thus saith my Chorus* from the 1598, and *Ye that do live* and *Love not me for comely grace* from the 1609 volume—all examples of the great man's lighter vein. Some songs sung by Mr. Henry Wendon, and the Brahms Waltzes, Op. 52, came between the Madrigals and the second part of the programme, given up to a selection of movements from Purcell's *King Arthur*. This made delightful hearing. The numbers of the performers were not such as to overweight the immortally fresh and fanciful music; and then we had a soprano, Miss Norah Scott Turner, with the technique and the charming voice apt for those solos, such as *Fairest Isle*, which, when properly sung, renew our delight in pure, limpid vocal music. No one in any time or clime has known better than Purcell what is the nature and field of the human voice, and it is our reproach in England, even to-day, that so small a proportion of Purcell is regularly sung. Our singers who make a sort of rite of *Gia il Sole dal Gange, Vittoria, vittoria!* and *O cessate dia piagarmi*—why do they not base their art on our own equal classic master of song? The tenor song, *How blest are shepherds*, is a characteristically bewitching tune, and the duet (bass and soprano), *You say 'tis love*, contains some of Purcell's peculiarly vivid recitative. It was admirably sung by Miss Scott Turner and Mr. Joseph Farrington (the latter managed to get a good bottom C in *Ye blustering brethren*). But a catalogue of the beauties of *King Arthur* would be long. The audience delighted in it all, and insisted on hearing the rattling bass song and chorus, *Your hay it is mowed*, over again. C.

CHORAL CONCERTS

Although the Royal Choral Society's performance of *The Messiah* at the Royal Albert Hall on Good Friday was a homage to tradition, it did not bow to precedent. Mozart's additional accompaniments were used for the first time within twenty-five years. Mr. Eugène Goossens, the conductor, obeyed his own rules of *tempi*, which did not countenance lingering; and the choir discovered a new fund of vitality, and sang conspicuously well. The solo parts were sung by Miss Ruth Vincent, Miss Edna Thornton, Mr. Walter Hyde, and Mr. Norman Allin. *The Messiah* was also given on Good Friday by the People's Palace Choral and Orchestral Society, under Mr. Frank Idle.

The choral singing in *Parsifal* at Goldsmiths' College on March 24 did credit to the South London Philharmonic Society. Mr. W. H. Kerridge conducted. On the same evening the Great Eastern Railway Musical Society gave a 'Bohemian' concert at Queen's Hall. The amateur orchestra and the male-voice choir of over two hundred voices joined in Stanford's *Cavalier Songs* and Gernsheim's *Triumph Song* under Col. W. Johnson Galloway.

Dulwich Philharmonic Society was conducted by Mr. Arthur Fagge at the Crystal Palace on April 7, Mr. W. H. Kerridge being indisposed. It was a Dvorák evening, the *New World* Symphony and *Stabat Mater* occupying nearly the whole programme. Both choir and orchestra acquitted themselves well.

In aid of the Newspaper Press Fund, the Westminster Choral Society sang at Queen's Hall on April 10. The works chosen were Purcell's music to *King Arthur* and the new cantata, *A Tale of Alsatia*, by Mr. Vincent Thomas, the Society's conductor.

The Ancient Mariner was sung at Hampstead Conservatoire on April 10 by the Hampstead Garden Suburb Choral Society, a new organization that is progressing favourably under the care of Mr. Francis Hamblin.

The Langham Choral Society sang *The Dream of Gerontius* on April 11 at Queen's Hall, with Mr. Hugh Marleyn conducting.

Last on the present list comes the Crystal Palace Choral and Orchestral Society with a laudable performance of *King Olaf* on April 14. Both choir and orchestra did excellent work under the direction of Mr. Walter W. Hedgcock.

THE BOURNEMOUTH FESTIVAL

This year a second Easter Festival of British music has been given at Bournemouth by Sir Dan Godfrey and his valiant orchestra, and there is the prospect of this becoming a fixed institution, the more so as Bournemouth is at length going to do the handsome thing, and shortly provide music with a more sufficient home. Its construction is to be begun this year, and two years hence we are to expect the house-warming of a surpassing fine concert-hall on which nearly £200,000 is to be spent.

Too long Bournemouth, favoured and balmy haunt of the leisured and the well-to-do, has been content to let music strive against the drawbacks of the rather ramshackle Winter Garden, a long acquiescence that we may perhaps put down to the soft, complacent air of the place, encouraging to procrastination. But while we thus hint at a reproach, it is of course not forgotten that at Bournemouth a richer and more intelligent musical work has been done than at any other English watering-place, and at the same time only fair to remember that indoor diversions at such places have against them the English holiday-maker's fresh-air craving, which does not encourage such artistic activities as have made a musical name for Wiesbaden and Monte Carlo. During this Bournemouth Festival the greatest names, and a rare diversity of good works, failed to fill all seats at the afternoon concerts. And who could be censorious over this, when pine-woods and sea-shore, and rhododendron gardens were basking in the first bounty of summer sun? At night, however, the hall was not half large enough.

By 'Festival' do not, in the leisure of Bournemouth, conceive the few packed respiteless days of Leeds or of the Three Choirs. This Festival was spread over four or five weeks, and simply was a certain intensifying of Sir Dan Godfrey's orchestra's usual activity. It is the usual thing for British music to be welcomed there and for British composers (better known there personally than anywhere in the country) to conduct there everything they write of reasonable importance. The Festival was a *stretto*—more of the accustomed thing in a given space. If you were so privileged as to make an Easter holiday of five weeks you might have heard works of half a hundred of our composers, nearly all living, and witnessed half of these actually taking part either as conductors or pianists.

This meant for the orchestra a labour that impressed. The Festival may have been a leisurely affair for onlookers, but what of the orchestra, which one day was tackling the *London* Symphony and the next the new *Sinfonietta* of Mr. Eugène Goossens, Mr. Arthur Bliss's *Xylophone Concerto*, Sir Edward Elgar's *Falstaff*, or Lord Berners's *Spanish Phantasy*, and so on, up and down the whole gamut of modern British art? Coming from Queen's Hall one found at first the strings (14 violins, 4 violas, 4 cellos, and 4 basses) sounding light, but as one got used to the scale, respect for these musicians increased. Even when they flirited with peril, as in Mr. Goossens's work (under-rehearsed), they saved themselves, and indeed with brilliance. This bright and elegantly factured *Sinfonietta* decidedly made a hit.

The Festival began on March 24 with a madrigal concert by the 'English Singers,' and an orchestral concert of compositions by the 'Old Guard' (Parry, Mackenzie, Stanford, and Cowen). Sir Alexander Mackenzie was, a fortnight later, there, himself, to conduct his *Overture, Youth, Sport, and Loyalty*. Of Vaughan Williams we had the *London* Symphony, the *Fantasia* on a Theme of Tallis (strings), and the too little known violin work, *The Lark Ascending*. Mr. Holst was represented by *Beni Mora* and the *St. Paul's* Suite. Sir Edward Elgar's concert was on April 4. He conducted *Falstaff*, the *Bach Fantasia* and *Fugue*, and the *Violin Concerto*. He made us feel that *Falstaff* has not yet had its due. In the *Concerto*, the *Finale* of which was abridged, Miss Margaret Fairless

played justly and purely. Mr. Edward German had a successful evening to himself, including the attractive *Theme and Diversions*, and Dame Ethel Smyth was tremendously acclaimed. Miss Dorothy Moulton sang in excerpts from *The Wreckers*.

This Festival in one way does more than any other—in generously giving a hearing to the young people who are not quite celebrities yet. Mr. Armstrong Gibbs's *Vision of Night*, Mr. S. H. Braithwaite's *Summer Day*, Mr. Maurice Besly's *Mist in the Valley* and *Lament of Phaedra* (sung by Miss Carrie Tubb) are examples, all of them works which could be heard with unfeigned interest, the more that we felt the promising authors to be no doubt reaping from the performance experience and a criticism more useful than words. Before London, Bournemouth heard Mr. Hamilton Harty's new *Pianoforte Concerto*, in which he himself played. This work was, in a scheme so eclectic, an effective counterweight, reassuring to conservative souls, against the adventurous works of Goossens, Bliss, and Berners. The proficient hand was, of course, not to be missed in this *Concerto*, which, however, did not make any uncommon effect until we reached its fairly animated and dramatic *Finale*. Mr. T. F. Dunhill's *Symphony* was another new work, which came towards the end of the month.

But to give a day by day account of the Festival would mean too many words. An interesting incident, the unveiling by Sir Hugh Allen of a memorial tablet to Sir Hubert Parry, reminded or more probably informed us that Parry was Bournemouth-born. X.

Music in the Provinces

BATH.—The Pump Room Spring Festival was held during the week beginning April 9, and at the opening concert Mr. John Ireland gave a recital of his own pianoforte compositions. Other items performed were H. A. Keyser's *Pianoforte Quintet* and Mozart's *Trio* for clarinet, viola, and pianoforte.—On April 9 the Choral Society performed the *Hiawatha* trilogy.—Mr. Eugène Goossens conducted an orchestral concert on April 11, which included some of his own compositions; M. Arthur de Greef gave a pianoforte recital on April 12; Miss Daisy Kennedy a violin recital on April 13; and Mr. Ben Davies a song recital on April 14.

BIRMINGHAM.—Conducted by Sir Henry Wood at his best, the Festival Choral Society and the City Orchestra gave a magnificent performance of Beethoven's *Mass* in D at the Society's last concert of the season. The soloists were Mesdames Lilian Stiles-Allen and Dilys Jones, and Messrs. Arthur Jordan and Robert Radford, whose voices blended well in the quartet sections.—Gounod's *Redemption* was given on Good Friday by the Midland Musical Society.—Earlier in the week Bach's *St. Matthew Passion* was sung in Kidderminster Town Hall by the local Choral Society under Mr. Irving Glover. The soloists were the Misses Margaret Harrison and Dorothy d'Orsay and Messrs. Webster Millar and Arthur Cranmer.—Graham Godfrey's twelve-part setting for unaccompanied chorus of Flecker's *The Golden Journey to Samarkand* was given its first performance by Mr. Joseph Lewis and his Wolverhampton Musical Society before their visit to London.—Bourneville Works Musical Society made a bold venture during the month by giving a concert in Birmingham Town Hall. It provided some vigorous male-voice singing; Miss Dorothy Silk and Mr. Robert Parker were the soloists.—At its Sunday concerts the City Orchestra has given the rarely heard sixth Symphony of Schubert—the little one in C major. On another evening Beethoven's A major Symphony had for company the *Liebeslieder* Waltzes of Brahms and the *Rosenkavalier* Waltzes of Strauss. As Holst's *St. Paul's* Suite was also included, the programme could be styled an apotheosis of the dance.—The Mid-Day concerts retain a high level of interest. They have provided a finely-blended and well-nuanced performance of Brahms's G minor Pianoforte

Quartet by the Beatrice Hewitt party, and an interpretation of Beethoven's *Kreutzer* Sonata by Mr. Frank Venton and Miss Marjorie Sotham which did credit to a couple of capable and enthusiastic artists. A Handel Sonata and pieces by Sinding and Tor Aulin revealed in Miss Grace Digby a violinist with exquisite tone-production and a beautiful style. Songs by Holst, Vaughan Williams, and a group of lute-songs were well given by Mr. Leslie Bennett, a promising local baritone.—Mr. Arthur Jordan at his recital confined himself to English songs, of which Holbrooke's *Come not when I am dead* was by far the best. It was followed by Thomas F. Dunhill's cycle of Yeats settings. Mr. Jordan was in splendid voice, and sang with his customary insight.—Reimar de Radum, a Danish pianist, announced for the first time here, proved a player of great intellectual strength. Liszt's *St. Francis walking on the waters* was especially well played.—Two works, new to Birmingham, were included in the New Concert Society's programme on April 10. Frank Bridge's 'Cello Sonata, as played by Messrs. Frederick Bye and Wilfred Ridgway, was disappointing: the string and pianoforte writing seemed poorly unified. The English Trio probably did nearly all that is to be done with Paul Juon's *Trio Caprice*, but the composer has little to say that is worth the saying. Mr. Michael Mullinar becomes more and more our indispensable accompanist; his share in the success of many recitals has been at least equal to that of the recital-giver.—On June 2 the Repertory Theatre promises the first performance of Dame Ethel Smyth's new one-Act opera, *Fêtes Galantes*.

BRADFORD.—Miss Margaret Collins's pianoforte recital in the Mechanics' Institute, on March 22, was arranged under the auspices of the British Music Society. Among her items Miss Collins included J. B. McEwen's *Vignettes*, Goossens's *Kaleidoscope*, a Bax *Lullaby*, Pierné's *Nocturne en Forme de Valse*, and a charming *Arietta* by Leonardo Leo.—On March 24, at the annual meeting of the Bradford Permanent Orchestra, it was stated that subscribers had increased from seven hundred and thirty to a thousand and twenty-seven. Also that after wiping off the deficit at the opening of the season, a credit balance of £53 had been achieved at its close, thanks to the generosity of the players, who accepted less than their usual fees.—March 26 was the occasion of the concluding Bradford Free Chamber Concert, when Mr. A. E. Dunford (violin) played Walford Davies's Sonata in D minor and Sjogren's Op. 47, in B minor.

BRISTOL.—At Winscombe, on March 16, the Mendip Musical Club played Arensky's Trio in D minor and other chamber works.—Mr. George Riseley conducted the annual performance of *Elijah* by the Choral Society on March 17.—The chief feature of the Philharmonic Society's closing concert on March 24 was Vaughan Williams's *Sea Symphony*, conducted by the composer. The soloists were Miss Dorothy Silk and Mr. Gilbert Bailey, and members of the Bristol Ladies' Choir supplied the hidden chorus. Mr. Arnold Barter, conductor of the Society, directed performances of Mozart's Violin Concerto in E flat (Madame René Chemet being the soloist) and Dunhill's *Pilgrim Song*, for chorus and orchestra.—At the Royal West of England Academy, on March 25, Miss Gertrude Winchester's Ladies' Choir provided a programme of eleven items of wide range. Walford Davies's *The Shepherd*, Holst's *O swallow and Sweet and Low*, and Elgar's *The Snow and Fly, Singing Bird* were sung. Several of these numbers were repeated on March 28 at the Choir's own concert, and to them was added the second Act of *The Flying Dutchman*.

CARDIFF.—The Tabernacle Choral Society, conducted by Mr. E. J. Richards, was assisted on March 14 by Mr. Herbert Ware's Orchestra in the performance of *Acis and Galatea* and Leoni's *The Gate of Life*. The orchestra played the *Unfinished Symphony*.—Grieg's Concerto in A minor was performed at the Capitol on March 18, Mr. Cecil Austin being the pianist. The orchestra also played Tchaikovsky's *Capriccio Italien*. Mr. Lionel Falkland conducted.

CHATHAM.—A *Serenade* for strings by Nikolai Sokolov was played by the Royal Marines Orchestra on March 15, also Goossens's *By the Tarn* and a *Suite Poétique* by

J. Bloch. Dr. Charles Hoby conducted.—On March 19 the same band played Honegger's *Pastorale d'Été*, Goossens's Prelude to *Philip II.*, and a Suite by Percy Godfrey, *Scenes of Old England*, the latter conducted by the composer. Explanatory information was given by Dr. Hoby before the pieces were heard.—The Royal Engineers band, on March 20, conducted by Lieut. Flux, played Raff's *Lenore* Symphony and the Vorspiel to Cyril Kistler's *Kunihild*.

CUDWORTH.—At its second concert of the season the Cudworth Choral Society, on March 20, gave *Hiawatha's Wedding-Feast* and *The Death of Minnehaha*. Madame Amy Joyner conducted, and the soloists were Miss Ivy Coates, Mr. Robert Naylor, and Mr. William Hayle.

DONCASTER.—On March 22 the Doncaster Musical Society and the Leeds Symphony Orchestra, conducted by Mr. Wilfrid Sanderson, performed *The Dream of Gerontius*. Mr. John Adams sustained the part of Gerontius with much skill and appeal, and Mr. George Parker gave a most artistic reading of the parts of the Priest and the Angel of the Agony. Miss Helen Anderton likewise sang effectively the music of the Angel.

DUMFRIES.—Under the enthusiastic leadership of Mr. C. F. Eastwood the standard of choral singing at Dumfries has been much raised, as is proved by the present capacity of the Musical and Operatic Society. The last three programmes of this Society have included Vaughan Williams's *Fantasia on Christmas Carols*, Holst's *Christmas Day*, Dunhill's *Tubal Cain*, Elgar's *The Black Knight*, and *Les Cloches de Corneville*.

EDINBURGH.—On March 14 the Amateur Orchestral Society played Mozart's G minor Symphony, Weber's *Euryanthe* Overture, and Mendelssohn's Violin Concerto (with Miss Marjorie Muirhead as soloist), conducted by Mr. Paul della Torre.—At the annual concert on March 16 of the Highland Reel and Strathspey Society, a band of a hundred violinists played a programme of strathspeys and reels, and Scots airs and Gaelic songs were sung. Mr. Ian C. Menzies conducted.—The final Mossel subscription concert on March 17 was orchestral in character, Mr. Eugène Goossens being the conductor of thirty players. The programme included Cherubini's Overture to *The Water Carrier*, Mr. Goossens's *By the Tarn*, and Grainger's *Molly on the Shore*.—Under the direction of Prof. Tovey, the Reid Orchestra on March 17, played Chopin's Pianoforte Concerto in F minor, with Mr. John Petrie Dunn as pianist, Brahms's Violin Concerto, with Miss Gladys Clark as solo violinist, and the Overtures to *The Magic Flute* and *Euryanthe*.—On March 21 Mr. Robert Burnett, with Mr. David Stephen at the pianoforte, gave a lecture-song-recital in vindication of the merits of folk-song.—The current season of the Reid Orchestral concerts closed on March 25, when Madame Suggia was the soloist in Elgar's 'Cello Concerto. Bantock's *Three Songs from the Greek Anthology*, for voice and flute, and the third Act of Prof. Tovey's opera, *The Bride of Dionysius*, were performed.—On March 27, at a sonata and song recital given by Miss Jean Buchanan, Miss Emily Buchanan, and Miss Sybil Cropper, Violin Sonatas by Dohnányi (C sharp minor), Debussy, and Beethoven (Op. 12, No. 3) were played.—On March 29 the Royal Choral Union performed *Judas Maccabaeus* under Mr. Greenhouse Allt.—At the second annual concert of the Insurance Musical and Dramatic Society, on April 3, Mendelssohn's G minor Pianoforte Concerto was played by Mr. J. A. Smith, Mr. W. Richardson conducting. The choir sang part-songs, and other orchestral music was given.—Glasgow Orpheus Choir visited Edinburgh on April 7 under the direction of Mr. Hugh S. Robertson, and sang unaccompanied music by Wilbye, Stevens, Elgar, Bantock, and Ireland.

ETON.—The King and Queen were present at the performance of *Elijah*, given in the hall of Eton College on April 4 by the Windsor and Eton Choral Society, assisted by the choirs of St. George's Chapel and Eton College Chapel.

The Rev. Bernard Everett conducted, and the principals were Madame Agnes Nicholls, Dame Clara Butt, Mr. John Coates, and Mr. Robert Radford.

EXETER.—Mr. Petherick's Exeter String Orchestra gave its annual concert at popular prices on April 12, under Mr. Albert James. The chief features were a four-movement Suite by Frank Bridge and Debussy's *Danse Sacree* and *Dance Profane*, with the Rev. W. E. Lees as pianist. Saint-Saëns's *Prelude The Deluge* and a Polka, *Les Vendredis*, by Pokolov, were among other pieces.

EXMOUTH.—Elgar's *The Music-Makers* was performed by the Choral Society on April 11 with a full orchestra, the latter playing also Sibelius's *Finlandia* tone-poem, the *Unfinished* Symphony, and Grieg's *Peer Gynt* Suite. The choir was small but excellently prepared, and Miss Edith Furnedged was the principal singer. Mr. Raymond Wilmot conducted. It was recalled that in 1912 the Society gave the second performance of this work, which was produced at the Birmingham Festival in that year.

HALIFAX.—Very varied fare was presented by the Halifax Madrigal Society on March 15. Madrigals by Dowland, Benet, and Lassus were in contrast with Bax's choral carol, *Of a rose I sing*, accompanied by harp, violoncello, and double-bass. There were also violoncello solos by Miss Kathleen Moorhouse, and vocal items by Mr. Arthur O'Shea. The Greetland Vocal Union Male-Voice Choir, under Mr. H. Shepley, sang Elgar's *Reveille* and other pieces.

HARROGATE.—The musical season at the Royal Hall opened on March 29, when the programme included a *Barcarolle* by Mr. Howard Carr, the Municipal Director of Music. There was also heard, for the first time, Arthur Wood's Yorkshire Suite, *My Native Heath*. Its four movements are entitled *Knaresborough Hiring Fair*, *Ilkley Tarn*, *Bolton Abbey*, and *Barwick Cross*.—The newly-formed Harrogate Choral Society made its début on April 4 in Stanford's *The Revenge*. At the same concert the Municipal Orchestra played selections from Dvorák, Saint-Saëns, Massenet, and Edward German.—The first of this season's symphony concerts in the Royal Hall took place on April 5, when Mr. Howard Carr conducted Schumann's first Symphony. Mr. Alick Maclean, of Scarborough, directed his own Symphonic Prelude *The Mayflower*. Works by Berlioz and Svendsen began and ended an enjoyable programme.—The *Oxford* Symphony, and an example of Haydn's, designated 'No. 28,' were the staple of the orchestral concert on April 12. To the *Egmont* and *Hebrides* Overtures were added works by Debussy, Julius Harrison, and Walford Davies.

HILLFOOTS, N.B.—Conducted by Mr. T. P. Fletcher, the Hillfoots Choral Society sang *Actis and Galatea* and Gounod's *Faust* at the Alva Picture Palace on March 22.

HUDDERSFIELD.—Mr. Harold Hallas and Mr. A. S. Tetlow gave a joint recital on March 17 at the Technical College. Mr. Hallas's songs included some by Schubert, Loewe, and Moussorgsky; and Mr. Tetlow played Chopin.—In the Town Hall, on March 24, the Gledholt Vocal Union sang pieces by Wilbye, Cornelius, Elgar, Walford Davies, and Bax, under the baton of Mr. J. Fletcher Sykes.

HULL.—During the Easter holidays Dr. Westlake Morgan gave three organ recitals in the City Hall. At the second recital he played the Concerto in G minor (now out of print) of Matthew Camidge, who succeeded his father as organist of York Minster in 1795, and was a member of that famous family of five generations of organists.—The Hull Philharmonic, on April 12, closed its season with an orchestral programme of Dvorák and Tchaikovsky, varied by selections from *Le Coq d'Or*, and with songs sung by Miss Lillian Stiles-Allen.

HURSTPIERPOINT.—The fourth annual concert of St. John's College was held on Easter Monday with a programme that included the *Unfinished* Symphony, and two excerpts from incidental music to *Macbeth* and

to *A Midsummer Night's Dream*, by Mr. H. A. Hawkins, the conductor.

KIRKCALDY.—The Musical Society celebrated its jubilee in March, though it completed its fifty-first session twelve months ago. On March 21 *Elijah* was performed with a choir of two hundred and sixty voices. Mr. Charles M. Cowe is the present conductor.

LIVERPOOL.—Sir Henry Hadow gave an address at Abercromby House on March 17, under the auspices of the Faculty of Arts of Liverpool University, on 'The Place of Music in University Education.'—In Birkenhead Town Hall, on March 17, the Oxtan Orchestral Society, conducted by Mr. J. E. Matthews, played the *Oberon* Overture, Bizet's *Arlésienne* Suite, Humperdinck's *Dream Music*, and the *Valse Triste* of Sibelius.—The Catterall Quartet were the performers at the closing concert on March 19 of the Rodewald Society's series. They played Ravel, Schubert, and Beethoven.—Verdi's *Requiem* was performed on March 24 by the Welsh Choral Union, with orchestra. Mr. Hopkin Evans conducted, and the principals were Miss Stiles-Allen, Miss Margaret Balfour, Mr. Norman Allin, and Mr. Sydney Coltman. For next season the Society announces performances of Holbrooke's *Dramatic Choral* Symphony and *The Apostles*.—Pending the arrival of a permanent city orchestra an amateur combination has been formed, numbering eighty players, conducted by Mr. Gordon Stutely. At the second 'open rehearsal' on March 25 the *Meistersinger* Overture, two movements from Beethoven's fifth Symphony, and Wieniawski's second Violin Concerto (with Mr. W. Hughes as soloist) were the chief items.—Purcell's *Dido and Aeneas* was performed on March 27 by a Hoylake choir conducted by Mr. A. E. Workman.

LLWYNYPPIA.—The Mid-Rhondda Orchestra, conducted by Mr. F. J. Hughes, played the *Unfinished* Symphony, and Beethoven's seventh, on March 28.

LOWESTOFT.—The Easter musical celebrations at Lowestoft included a performance of Brahms's *Requiem* by the Musical Society on Good Friday. Mr. C. J. R. Coleman conducted. The performance was well received, except by a local writer, who pointed out that 'even the most orthodox did not pay for a seat at the Hippodrome to be depressed.'

MIDDLESBROUGH.—The Middlesbrough Musical Union, augmented by the Cecilian Glee Society and the Easton Choral Society (totalling three hundred voices), gave a concert on March 28, at which Elgar's *The Banner of St. George* and Stanford's *The Revenge* were sung. Mr. Harold Williams contributed bass solos, and an orchestra of sixty performed the *Eroica* Symphony under Mr. Gavin Kay.

MONKSEATON.—At its sixth concert, on March 20, the Musical Society played Bairstow's *I love the jocund dance*, Mr. A. F. Milner conducting.

NEWCASTLE.—The Symphony Orchestra played Elgar's *Enigma* Variations, a ballet suite, *Cephale et Procris*, by Gretry-Mottl, and the Overture to *A Midsummer Night's Dream* on March 16. Mr. Hamilton Harty conducted, and Miss Agnes Nicholls was the singer.—At Armstrong College, on March 17, the Bach Choir performed Bach's B minor Mass, Dr. W. G. Whittaker conducting.—The Philharmonic Orchestra closed its season on March 18, playing *The Wasps* Overture by Vaughan Williams, five *Bagatelles* by Mr. Alfred M. Wall, the leader of the orchestra, and Tchaikovsky's *Romeo and Juliet*. Mr. Edgar L. Bainton conducted.—On March 20 the Choral Union sang Granville Bantock's *Vanity of Vanities*, conducted by Dr. W. G. Whittaker. Other choral pieces were Byrd's *Ave Verum* and Weelkes's *Say, dainty dames*.—On March 22 the Northumberland Orchestra played Glazounov's *Carnaval* Overture, Dvorák's fourth Symphony, and the *Boadicea* Ballet of Moszkowski, conducted by Mr. Cuthbert Horsley.—The local branch of the British Music Society gave a recital,

on March 28, of Carnegie Trust award competitions by local musicians. These included a Pianoforte Quartet in C minor by Mr. Alfred M. Wall, a *Concerto Fantasia* by Mr. Edgar L. Bainton (the orchestral parts being played on a second pianoforte), and Dr. W. G. Whittaker's Pianoforte Quintet, *Among the Northumbrian Hills*.

OSSETT.—Miss Agnes Nicholls and Mr. Tudor Davies were the soloists at the Ossett Orchestral Society's concert on March 27. To excerpts from *La Bohème*, the orchestra added works by Mendelssohn, Friedeman, Sibelius, and Thomas. A feature of the programme was Vall Ham's Trio for flute, oboe, and clarinet. Mr. A. Hemingway conducted.

OXFORD.—At the second annual concert given under the auspices of the Oxford Higher Education Committee, on March 22, a chorus of female voices sang three-part songs, and a string quartet played Suites by Purcell and Farnaby. Mr. George A. Thewlis is the conductor of the classes. —West Oxford Vocal Society this year substituted for its annual performance of *The Messiah*, Bach's Motet *Jesu, Priceless Treasure*, and a small portion of the Handel music. —On April 1, the New Oxford Orchestra played the Air and two other movements from Bach's Suite in D minor and the *Unfinished Symphony*. Mr. Maurice Besly conducted.

PAR.—On Palm Sunday the Par and District Choral Society, conducted by Mr. C. S. Edwards, performed Moore's *The Darkest Hour* to crowded audiences at Par and Twardreath.

PENARTH.—The Choral Society performed Coleridge-Taylor's *A Tale of Old Japan* on April 10. The choir numbered a hundred voices, and was supported by an orchestra, Mr. Alfred W. Downing being the conductor.

PENRITH.—On March 21 the Musical Society gave performances of Brahms's *Requiem*, Parry's *Blest Pair of Sirens*, and Coleridge-Taylor's *Petite Suite* for orchestra. The chorus numbered a hundred and fifty, and the orchestra fifty. Mr. James Pollard conducted.

PLYMOUTH.—The Coleridge-Taylor Choral Society gave two performances of *Hiawatha* on April 7, conducted by Mr. Douglas Durston, assisted by the string band of the Royal Marines, the Overture being conducted by the R.M. musical director, Mr. P. S. G. O'Donnell. The principal singers were Miss Gwendoline Coleridge-Taylor, Mr. Roland Hayes, and Mr. Norman Notley. Mrs. Coleridge-Taylor and her son were present, and presented to the Society a portrait of the composer.

PORTSMOUTH.—The Philharmonic Society recently performed *The Dream of Gerontius*, conducted by Mr. Hugh Burry. The choristers of St. Mary's Church, Portsea, assisted in the semi-chorus. Mr. John Coates sang the part of Gerontius, Miss Mary Foster that of the Angel, and Mr. William Higley was the Priest and the Angel of the Agony. —Christ Church Choral Society gave *The Redemption* on March 28, under the direction of Mr. Alfred E. Labdon. —Dr. Coward's *Story of Bethany* was given for the first time at Portsmouth on Good Friday at Wesley Church, Arundel Street. Mr. Ernest Adams conducted.

RIPON.—An Elgar concert was given on April 10, by the Ripon Choral Society, and comprised the *Bavarian Highlands* numbers, also part-songs, and one or two pieces played by a small orchestra under Mr. P. R. Pfaff.

SHEFFIELD.—Sir Henry Wood, with the Queen's Hall Orchestra, gave a concert in the Victoria Hall on March 14, when Mozart's *Haffner* Symphony, Elgar's *Introduction and Allegro* for strings, and Bach's Suite No. 5, in G, for strings, oboe, and organ, were heard. —Elgar's *King Olaf*, Alick Maclean's *At the Eastern Gate*, and Jenkins's *Ode to the West Wind*, constituted the programme of the Musical Union on March 15. —Dr. Wetton's *The Fulfilment* was sung on March 18 by the All Saints' Choral Society. —Mr. Mark Hambourg gave a pianoforte recital at Rotherham on March 22. —At her recital on

the same date, Miss G. Evans played a pianoforte selection ranging from Bach to Goossens. —Mr. John Atkinson's violin solos were the main feature of the Victoria Hall People's Concert of March 24. —Sir Henry Hadow spoke about Byrd at the hundred and nineteenth concert, on April 10, of the Sheffield Amateur Musical Society. Later some of Byrd's works, Holst's two Psalms, and *Acis and Galatea*, were sung under Dr. J. F. Staton. —At the Anston Musical Society's concert, on April 14, *The May Queen* was given, Mr. Edwin Presswood conducting. Madrigals by Palestrina and Byrd were sung, and also Schumann's *Gipsy Life*, Bantock's *Awake, awake!* and Coleridge-Taylor's *The Lee Shore*.

SITTINGBOURNE.—The Sittingbourne and District Musical Society brought its season to a close at the Town Hall, on April 11, with an attractive performance of German's *Merrie England*. Mr. W. J. Keech conducted.

SOUTHAMPTON.—During the last two of a series of Sunday recitals at the Picture House, organized by Mr. Franz Somers, some interesting new music has been performed by the Miroslav Shlik Quartet. It has included a Violin Sonata by Richard Schwarz and a *Jugo-Slavian Suite* by Josip Stolcer.

STOCKTON.—The Stockton and Thornaby Choral and Orchestral Society sang Brahms's *Song of Destiny*, Gade's *Spring Message*, and a work by Vaughan Williams on March 22. Orchestral items from Mozart, Vivaldi, and Cherubini went to make an enjoyable programme. —On March 24 the Middlesbrough String Quartet appeared at the Stockton Chamber Music Society's concert, and played Dr. W. G. Whittaker's Pianoforte Quintet *Among the Northumbrian Hills*. The composer himself was at the pianoforte.

SUNDERLAND.—The Sunderland Vocal Union (assisted by singers from the Newcastle and Gateshead Choral Union) and the Leeds Symphony Orchestra were conducted by Mr. William Walker in a recent performance of *The Dream of Gerontius*. The solo parts were taken by Miss Astra Desmond, Mr. Frank Mullings, and Mr. Wallace Goundry. The evening's programme also included the *Unfinished Symphony*.

TREDEGAR.—On March 28 the Tredegar Choral Society gave *The Golden Legend*, which is said to have been seldom performed in South Wales. Mr. W. J. R. Davis conducted. The miscellaneous second half included his *Cymric Fantasy*.

WAKEFIELD.—Mr. Martin Shaw gave a lecture-recital on 'The Rebirth of English Song,' at Wakefield Girls' High School, on March 20, when Mr. George Parker sang a number of the lecturer's songs.

WINCHESTER.—The Brotherhood Male-Voice Choir from Portsmouth visited Winchester on April 7, and sang thirteen part-songs on a specially-erected platform at the foot of the King Alfred statue, Mr. Ernest Adams conducting.

YORK.—Mr. Frederick Dawson, at his pianoforte recital on March 17, given under the auspices of the local British Music Society, played a number of pieces by the late William Baines, to whom he referred in eulogistic terms. —The York Musicians' Union gave the last of this season's concerts on March 18, when Beethoven's *Fidelio* Overture was played, Mr. Arthur Ayres being the solo pianist. —In the Tempest Anderson Hall, on March 21, the Rhoda Backhouse String Quartet played Gerrard Williams's Quartet No. 2.

On May 10 and 11 the Mayfair Dramatic Club will give performances of the 18th-century opera, *Love in a Village*, written by Isaac Bickerstaff, with music selected and composed by Arne. The producers are Mrs. J. T. Grein and Mr. Alec Brooksbank, and Mr. Alfred Reynolds will conduct. The performance begins at 8, and the profits will be given to charity.

PEARSALL'S LETTERS*

BY W. BARCLAY SQUIRE

VIII.

To Chancellor OEHLER.

Wartensee, February 20, 1847.

MY DEAR SIR AND FRIEND,—Accept my excuses for not having been able to return your exercises at an earlier moment. I have been so occupied here by business that I have had but little time to examine them. The greatest fault which I have discovered is one of my own making. When I constructed the *Cantus Firmus* for the Third and Fourth Tones, I did not reflect that in employing these as bass melodies the *Fis* which is forbidden could not without difficulty be avoided. More of this when we meet. . . . The *Tenebrae* has disappointed me. Its author seemed to know the common precepts of his art, but what he has published proves that it is very possible to be an *élève* of the *Conservatoire de Paris* and yet to be a very bad contrapuntist. I have marked about twenty of such faults as *my* master would not have tolerated. At Paris, however, they may pass for traits of genius. And yet I ought not to say this, for in the *Salve Regina* which I took to Einsiedeln, I have discovered a passage in which consecutive fifths appear in all their glory, and I have no doubt that they have been remarked. Thus one may see how much easier it is to be critical than to be correct.

'*Waters of Elle*' should not be sung *very* slowly, and it should rather be sung by five *solo voices* than by a *chorus*. I am glad that it has made a good impression. But I am anxious to learn what impression will be made by *Caput apri defero*.

It caused me much regret that I could not see you on my way from Einsiedeln to Rohrschach, but I was so pressed for time that I was obliged to hasten homewards. On Wednesday next I expect that I shall be at St. Gall, and then I shall have an opportunity of conversing with you and learning the effect which the *Pange lingua* produced at Magdenau. Perhaps also Mademoiselle Falk would not deny me the pleasure of allowing me to hear her sing the *Ich stand im All*. If the weather is favourable then I shall have the pleasure of seeing you on Wednesday next, and in that agreeable expectation I will beg you to believe me to be,

Very faithfully yours,

PEARSALL DE WILLSBRIDGE.

IX.

To the same.

Wartensee, March 6, 1847.

MY DEAR SIR AND FRIEND,—Let me thank you for your last letter and its accompaniments, particularly for the specimens of cloth, and still more particularly for the interest you have taken in the projected publication of my unworthy compositions. I shall have no objection to publish a selection of pieces such as Mr. Zollikhoffer seems to desire, but beforehand I should like to know something more than I know at present about the taste and capabilities of the parties who are destined to sing them, and when I next go to St. Gall we will discuss this matter. About five years ago I was present at a grand assembly of singers which was held in the Church at Haiden. Nothing but *Lieder* were sung there, generally harmonized for men's voices, and I was, on that occasion, much struck with the inferior description of music which was produced. On another occasion when I was at the *Hirsch* at St. Gall several members of the *Frohsinn* came there to supper after a concert which they had given. These sang also some *vierstimmige Lieder* which were so badly

harmonized that no good effect could result from their performance. Since that time I have often thought that there must be great room for improvement, and that if anyone competent to the task would publish a superior description of song, where the voices moved in a more free and scientific progression, a new and better taste might be awakened in the Public. But much will depend on the first impression derived from the first publication of the music which is to engender better taste. On this subject we will talk further when we next meet; in the meantime let me talk to you about your exercises.

[End missing.]

The omitted portion of the above letter deals at considerable length with corrections in Oehler's compositions.

X.

To the same.

[At end:] Wartensee, Wednesday night.

MY DEAR SIR AND FRIEND,—With the few lines which I am now able to write to you, you will receive a new Lied for a mixed choir, composed to the words of one of the poems which you pointed out to me (*Komm auf's Land*) in Hagenbach's *Gedichte*. This will make up a set of six *Lieder*, and will fill up the space which Mr. Zollikhoffer wished to occupy. There is a remark which I must make, and which amounts to a sort of confession of sins. After I had sketched out the music, I discovered a phrase in it which I recognised, with great regret, to be a reminiscence of a song which I once heard during the fair at St. Gall. It was sung by one of [the] girls who on such occasions play at the Inns during dinner-time. The melody seemed to me at the moment when I heard it to have the character of a *Polish* melody. The phrase in question will be found at the 21st bar of my composition with the N.B. standing over it. This phrase formed the burden or refrain of the melody, and was sung to the words '*Mancher noch, Mancher noch*,' &c., but I cannot remember more of them nor indeed more of the melody. I have mentioned this fact the more particularly, because, in spite of my presumption that the song came from Poland, it may nevertheless be a Swiss air and well-known. But even in that case I do not think I will alter what I have written: 1st, because the phrase will make a good effect, and 2dly, because I have worked it in double counterpoint between the Discant and Tenor voices, and have thus made it in some sort my own; for any contrivance of this sort in music has always been held to sanctify a theft, even when it has not, as in the present instance, been committed involuntarily. Perhaps, however, it might be better to notice shortly the fact, in order to protect one's self against ill-natured remarks.

There are some others of Hagenbach's poems which I think I can set to music; but not immediately, for I have a good many letters to write. As soon as I hear any further news about the performance of the *Tenebrae* I will communicate it to you. In the meantime believe me to be ever,

Yours truly,

R. L. P.

The above letter refers to the set of six part-songs which Pearsall published with Scheitlin and Zollikhoffer, of St. Gall, under the title of '*Naturfreuden*.' The publication is first referred to in the letter to Oehler of March 6, 1847. The whole set eventually consisted of five four-part songs—'*Lied im Freien*,' '*Winterlied*,' '*Merzlied*' (words by Salis), '*Komm aufs Land*,' '*Erntelied*' (words by Hölty), and '*Unsere*

* Other letters of R. L. Pearsall appeared in the *Musical Times* for October, 1920, and May, 1921.

Wiesen grünen,' a five-part madrigal, which had already been published about 1843 in London by Cramer, with German and English words. Carl Rudolf Hagenbach (1801-74), the author of the 'Erntelied,' was a Protestant theologian who lived at Basle; his poems appeared in 1845. The last paragraph in the letter refers to Pearsall's arrangement of the Lamentations in the office of Tenebrae, copies of which are in the British Museum.

(To be continued.)

Musical Notes from Abroad

AMSTERDAM

Some of the main features of the musical proceedings during the last weeks bore naturally a certain relation to Easter. The first was a concert given by the R. C. Oratorio Society, when Bach's *St. John* Passion was heard. On Good Friday the *St. Matthew* Passion was performed at the pretty little town of Naarden in the vicinity of the Zuider Zee. At the subscription concert on Palm Sunday, Madame Noordenewer took a prominent part in Bach's Cantata No. 209. Bach's D major Suite and Mozart's Symphony in E flat completed the scheme on that occasion. A connection with Easter was likewise borne out in the concert on April 5, when we heard Liszt's *Faust* Symphony. Dr. Muck's reading was based on a revised score, the chief characteristics of which consist in very marked alterations of the orchestration, based on notes found among the posthumous papers of Liszt. The assistance of the Apollo Male Choir, and a new tenor, M. Laubenthal, helped to carry the work to a grand climax. Among other orchestral concerts was that given by the Cecilia Society on March 16, when Bach's beautiful D major Suite was heard after a considerable lapse of years. The other items were the Double Concerto of Brahms, with Messrs. Zimmermann and Loevensohn, and Beethoven's seventh Symphony. At the concert on March 18, Max Reger was once more commemorated with his Violin Concerto, when the formidable task of sustaining the enormously difficult solo-part fell to the lot of M. Alexander Schmuller. His admirable playing failed, however, to commend this unduly tedious composition to the audience. The concert ended with Brahms's *Schicksalslied*, which was magnificently sung by our Toonkunst-Koor. On April 12, Herr Wilhelm Furtwängler, the much talked-of successor of Arthur Nikisch, stood at the head of our orchestra. He secured very creditable performances of the fourth Symphony of Schumann and the fifth of Tchaikovsky.

As is almost invariably the case, the concert of the Concertgebouw-Sextet (March 31) was an evening worthy to be remembered. Besides works of Antonio Lotti and Rameau, we heard a Quintet by W. Friedemann Bach, which M. Loevensohn had recently found in an apparently forgotten nook in the Royal Library at Brussels. The success of the evening, however, was the performance of Saint-Saëns's *Carnaval des Animaux*, which forms a happy contrast to the moroseness so largely prevalent in present-day compositions. Another splendid treat was the concert given by Madame Berthe Seroen and M. Evert Cornelis on March 24. M. Francis Koene (violin) also taking part. The second Violin Sonata by Darius Milhaud showed that prominent member of 'Les Six' in a rather peaceful, even contemplative mood. Other novel features were the seven Spanish Chansons by Manuel de Falla, which deserve to be widely known, besides some very curious songs by Francis Poulenc (*Le Bestiaire, ou le Cortège d'Orphée*), which may have been inspired by Saint-Saëns's above-mentioned departure into regions zoological, and *Trois Interludes*, by Georges Auric, the musical cunning of which occasionally seemed to border on the trivial. On March 19 the Meredyll Pianoforte Quartet gave another recital with works by Chausson, Mozart, and Bax. The work of the last-named was his MS. Pianoforte Quartet in

one movement. It appealed very strongly to those of the audience who could enter into the spirit of this finely-wrought piece. From an artistic point of view both the composer as well as the performers scored a decided success.

W. HARMANS.

BUDAPEST

THE PETÖFI CENTENARY

The name of Hungary's poet and patriot happily needs no introduction, and recent outstanding events locally have been the celebrations in connection with his centenary culminating in the big night at the Municipal Theatre on February 26. In these days of political stress and strain it is a significant and happy augury—especially for those of us on the spot—that almost at the same time his name and fame were being equally honoured both in London and Paris. Here the bright particular climax of the celebrations was the performance of the *Petőfi* Symphony, written specially for the occasion by Hungary's grand old man of music, Hubay. He himself conducted the work, and received a tremendous ovation. The Symphony is divided into four parts, symptomatic of the part *Petőfi* played in Hungary's history, and is scored for large orchestra, four soloists, and full chorus (including a children's chorus). The scheme had been largely conceived, and, for its achievement, the composer, Mahler-wise, brought to bear on his task the whole armoury of musical means and invention. I may note only that a cymbalom (for once in a while played by a lady) quite distinguished itself amid the orchestra built up from the Philharmonic and Academy of Music. The ensemble numbered three hundred and sixty all told, and we can imagine the thought, energy, and patience expended to yield both the work and its performance. Detailed criticism is not here called for. Although it sometimes held more promise than fulfilment, the Symphony throughout was stimulating and instructive, with many successful essays in the harmony that springs from opposition and balance. But all round the composer seemed happiest when spinning the emotional fancies born of the soil. From this view-point, the second part, dealing with *Petőfi*'s natal environment, was richest in sympathy and coherence. The closing theme of all, depicting the apotheosis of *Petőfi*, was also fine and forceful. The choir was not too well considered, being largely hidden behind the serried orchestral ranks, and cadences that ought to have been links between fuller measures were often lost. It was only when the singers let themselves go that the full effect was attained. The four soloists were more fortunate in their position, and perhaps the most stirring moments of the evening were in the duet between *Petőfi* (played by M. Szekelyhid, Budapest Opera) and 'Genius' (Madame Tihanyi). Twelve poems of *Petőfi* had been incorporated in the Symphony, the words of which were given in the programme in no less than four languages apart from Hungarian—surely something of a novelty. The 'Motto' (in a translation by Sir John Bowring) alone might provide a theme for a monumental work:

'All other things above
Are liberty and love;
Life would I gladly tender
For love; yet joyfully
Would love itself surrender
For liberty.'

C. M. W.

GERMANY

'BORIS GODOUNOV' AT THE DRESDEN OPERA

A performance of more than local importance and one attended by many art lovers, was that of Moussourgsky's opera, *Boris Godounov*, conducted by Fritz Busch, the young and strenuous director of the Dresden Staatsoper. It was the first time in Germany that Moussourgsky was heard and staged in a pure national style, credit for which is due to the Russian artist Ivan Dobrovén, who had taken the entire responsibility for the mounting. Strangely enough, *Boris* has not yet reached Berlin—probably because there are three opera-houses longing for it. Perhaps, even in spite of this competition, Berlin will one

day fulfil its duty to one of the strongest musical intellects of this epoch by following the example set by Dresden and other German cities.

The most striking feature of the performance was the artistic spirit of the whole. The wonderful, truly Russian scenery, and the perfection of the chorus, were declared by connoisseurs present not to have been equalled in Germany before. The general impression may be called extraordinary, even though there was no Chaliapin—the one actor able to embody the leading part and to infuse it with that demoniacal power characteristic of his art.

BUSONI AS LITTERATEUR

Ever since Richard Wagner presented the world with the monumental output of his philosophical and other writings there has hardly been a single composer of importance who has been able to resist the temptation—now almost an epidemic—to comment upon his musical creations by means of the written word. Busoni, however different he may be from Wagner—whom more than once he has denounced—has never ceased his literary production. It cannot be denied that he possesses a rare faculty for expressing his ideas in facile diction. This aptitude, however, has proved to be very dangerous, for it has led him to say things which had better have been left unsaid. His new book, *Von der Einheit der Musik*, published by Max Hesse, at Leipsic, reveals the clear-sightedness of a great musician who is at the same time a great analyst. What a pity his intellectuality is gradually suppressing his imagination! Further, he is handicapped by his discriminative faculty, for often he will leave the realm of art and pass to that of life. But Busoni the writer then becomes childish and amateurish, for unhappily he is surrounded by a circle of non-critical friends, mostly women, ever idolizing and never withstanding him. Thus, this great master, this thoroughly international man, moves like an emperor among obsequious courtiers.

GEORGES ANTHEIL, PIANIST-FUTURIST

The spirit of Stravinsky is contagious, and what he says against tradition will always sound like sweet music of the spheres to youth revolting against the fetters of rule and law. However praiseworthy this tendency may be, it becomes dangerous if Stravinskian liberty is not supported by similar individuality. Take for instance, Georges Antheil, who by calling himself pianist-futurist, declared his formal divorce from all so-called modern music. Young Antheil, fanatic follower of Stravinsky, is a clever pianist and gifted composer, who tries to do uncommon things before being able to do common ones. He gives concerts everywhere in Germany, but the impartial judge—will Antheil acknowledge any to be impartial?—must find the composer's revolutionary work crossed by his lack of formal culture. He may be taken as a symptom of the critical state of mind of certain young creative musicians who, conscious of the collapse of musical grammar, do not understand the necessity for giving their art a solid foundation.

NATIONAL AND INTERNATIONAL

The present moment is critical in Germany from more than one view-point. *E.g.*, it is not a very favourable one for the idea of musical internationalism. Of course this crisis will pass, and allow broader views to prevail. One of the many symptoms of the prevalent outlook in Germany is a predilection for art that has a flavour of mysticism as well as for the expression of simple feeling. This, perhaps, is the reason why Brückner—scarcely known in England—always draws great and enthusiastic audiences. It may also be the reason why Max Reger, once in danger of being forgotten by the majority of music-lovers, is now well received by all who despise sonority, however new and interesting, and regard only the immaterial as the essential quality in German music. Reger, the polyphonist, is believed to represent the spiritual in music more sincerely than any other composer, and Reger festivals are to be held at Heidelberg, Hallé, Munich, Bochum, &c. Thus Reger is now making a new German career, while at the same time he is losing ground in other countries.

COLLEGIUM MUSICUM

Concerts devoted to old music are not so frequent at Berlin now as they were when Wanda Landowska, the excellent cembalo player, lived here; but those which do take place are characterized by the great part which imagination plays in these performances. Give the people the illusion of attending a concert at Lichnowsky's, or at some Venetian palace, and most of them will take much more interest than otherwise in the event. Such is the intention of a college called the Lessinghochschule, an institution designed to spread all kinds of knowledge. It includes in its faculty many of the leading representatives of music. In a city having so many music-lovers as Berlin, music receives special attention. Performances devoted to old music, and announced to be given at some place usually outside the city, famous in ancient times, are attended by many people serious in their desire to learn more about music. To tell the truth, the illusion does not always satisfy, since neither the rooms nor the costumes of the particular period being studied are available. A lecture, followed by the performance of some characteristic pieces, seems to be sufficient to nourish the imagination of the hearers, who enjoy the great pleasure of a little musical pilgrimage—especially if it doesn't cost too much.

ERIC WOLFGANG KORNGOLD

Whenever Korngold appears he arouses excitement and discussion. It is not the quality of his creative work which gives rise to this awakened interest, but the peculiar circumstances accompanying it. The son of an influential Vienna critic, he is considered by many people to owe the place he holds in the realm of composition exclusively to the prestige of his father. This undoubtedly is a false assumption, propagated by opponents of a certain class of racial music not very popular in Germany's present situation.

On this occasion Korngold appeared for the first time as a conductor before the Berlin public, and he brought with him Rosette Anday, of the Vienna State Opera, who, with her beautiful voice, was able to reveal what little sweetness is expressed in the composer's songs. As a conductor, Korngold is undoubtedly clever, and he succeeded in leading the Philharmonic Orchestra in an efficient performance of his *Sinfonietta*, overlaid as it is with youthful effects, and of his Suite, *Much Ado about Nothing*. This amusing piece, clothed in striking orchestral garb, will always be applauded.

SOME PLAYERS

The high cost, both of concert-giving as well as of travelling, tends to keep away from the concert stage many of those pretentious artists who, though they may have a respectable technical equipment, lack some intrinsic quality. Of course, those still able to give concerts are not always the best, but they certainly are the best paying. As a result of the reduced number of concerts, there is now more opportunity for those who, by reason of some individual feature, deserve special attention. There is, for instance, Lubka Kolesa, a young Ukrainian pianist, who meets with general approval—approval that is fully justified, since her innate musical feeling and her spontaneous delivery are quite remarkable. Among the violinists, Vasa Prihoda, the Bohemian, crowned with success in America and Italy, deserves mention.

THE ENGLISH SINGERS

It was not the first time that the vocal ensemble known as 'The English Singers' had been heard at Berlin. After the remarkable success they had attained last year, they were welcomed as true friends of music, and each of the numerous items on their interesting programme was heartily applauded. Concerts such as these are unquestionably the most successful means for removing all obstacles from the path of British music in Germany. To start with a form of vocal art which at present has no counterpart in this country will eventually lead to the point when British instrumental music will draw audiences more ready to receive it with enthusiasm.

The six singers acquainted us with English madrigal singing at its best. They proved that English musical culture, though not so universally known as that of Germany, is in some respects more intense—e.g., in madrigalian literature—a comprehension of which is easy, since its appeal is to the intellect as well as to the soul. Among the audience were to be noticed leading members of society and representatives of the intellectual world, all of whom enjoyed not only the singing, marked for its perfect unanimity of nuance and interpretation, but also the madrigals, motets, ballets, and duets by Byrd, Purcell, and Weelkes, as well as the British and Irish songs, in which a revival of a literature almost unknown to those present was brought to their notice. At the same time they appreciated Ralph Vaughan Williams as a clever and delicate transcriber of popular songs.

ADOLF WEISSMANN.

NEW YORK

Already it is announced that Mr. Stransky will be able to fight out his own battles at New York next season. Not only will he have a new orchestra to conduct—one that will give concerts both in the city and throughout the State—but he will also be 'guest conductor' of the Berlin Opera Company, which, after giving opera here for six weeks this spring, is to return here in October. Mr. Stransky has often arranged Philharmonic programmes devoted to Wagner, and, invariably, the hall is sold out. His greatest successes have always been in Wagner and Tchaikovsky, and naturally he will prove acceptable to New York audiences as a conductor of Wagner opera. The Berlin Company has been specially weak in conductors this spring, and is to be congratulated upon having secured Mr. Stransky's assistance at the conductor's desk.

Three representations of *Hänsel and Gretel* by the Berlin Company drew houses crowded with children and adults. Again the weakest spot was the band, Humperdinck being no better interpreted than Wagner. If the Company returns in the fall a more efficient orchestra will be necessary to maintain interest in the performances.

As the concert season wanes we have fewer of those novelties that are introduced apparently only to bore us to death. The 'Friends of Music' seldom afflict us in this way. They closed their season with Schubert's Mass in E flat, performed at New York only once before (about fifty years ago). It is not great, but it is beautiful music, and well-deserves its introduction to the present generation. It is essentially a work for chorus and orchestra, though the five soloists (all from the Metropolitan Opera House) did what little they had to do exceedingly well. So adequately was the religious character of the work maintained that applause was withheld till the end of the performance.

The last novelty at the Metropolitan Opera House, *Mona Lisa*, by Max Schillings, did not add greatly to the glory of the repertoire. The libretto is good, but the music tiresome, and not even those who looked forward to admiring Michael Bohnen and Barbara Kemp in the leading rôles, could award them much praise. They are both better actors than singers, and though good acting is essential in opera, good singing is even more so, and when the score is weak the vocalism should arouse especial approval.

Much was expected of Kemp and Bohnen in the different rôles assigned to them, but their Wagnerian performances have been disappointing. We are told that Bohnen has done a great deal of film acting in Germany, which would readily account for his extravagances in gesture and deportment. Miss Kemp was fairly successful as Elsa, but her Kundry was not strong. If, as reported, Mr. Bodanzky searched all Germany for good Wagnerian singers, there must be very few to be found there. Of all the new ones heard at the Metropolitan this winter, only Paul Bender proved thoroughly satisfactory.

A revival of *L'Africaine* was offered for the closing weeks of the season. This stilted old music had many passages that seemed delightful in comparison to much of the modern stuff that is forced upon us. Great praise can be bestowed on the Inez of Queena Mario. This young American girl (her real name is Tilotson) has made great strides in her operatic career since her first appearance several years ago in one of the small travelling companies. Dorsey

Whittington, also American born, has recently made his professional début at Æolian Hall, playing Bach, Brahms, Chopin, Debussy, and Liszt with great intelligence and deep penetration. Mr. Whittington is still in the early twenties. He has an immense repertoire, great catholicity of taste, and boundless ambition.

The death of Henry E. Krehbiel, for forty-three years musical editor of the *New York Tribune*, is mourned by all who are interested in musical affairs. His love of truth and justice, and his great erudition in all matters past and present, pertaining to music, made him a unique figure in the annals of the Art that appeals most strongly to mankind.

M. H. FLINT.

PARIS

Although concerts are as many as ever—indeed, to count them is enough to make one feel giddy—events whose special interest justifies a mention in this column are few. One of the most important, perhaps, was the performance of Lili Boulanger's *Envois de Rome*. This traditional tribute paid to every winner of the Prix de Rome—and on the present occasion, alas, posthumous—came at an opportune moment to show that in the main the praises bestowed on her works are justified. The programme consisted of two orchestral poems, *Dun Soir Triste* and *Dun Matin de Printemps*, both instinct with genuine poetry, three fine Psalms, a *Pie Jesu*, and the set of songs, *Clairières dans le Ciel*. Henri Busser conducted ably. Two of the Psalms were also performed at the Concerts Lamoureux, with similar success.

At the Concerts Colonne the novelties were songs by Sylvio Lazzari, earnest and appealing, and an orchestral version of Jean Poueigh's *Pointes Sèches*, which have won a measure of success in their original form (for pianoforte), and again pleased.

The budget of the Concerts Goldschmann was more important. It comprised a Suite by Honegger, compiled from his incidental music to the play, *Le Dit des Jeux du Monde*, a *Lamento* by Léo Sachs, a *Hymne Funèbre* by Bertelin, and two pieces by Kœchlin, *A l'Ombre de la Fontaine* and *Caravanes*, both impressive and substantial.

At the Concerts Padeloup, except for the orchestrated version of Louis Aubert's *Poèmes Arabes* the novelties were the least attractive part of the programme. They consisted of an *Elegia Eroica* by Casella (very much in his latest polytonal manner), a *Ballade* for pianoforte and orchestra by Germaine Tailleferre, a Fantasia for 'cello and orchestra, by Konjensky, and a Psalm by Mario Versepny.

At the Concerts Lamoureux took place the first performance of Jean Déré's *Krishna*, commendable from the point of view of craftsmanship, but otherwise uninteresting.

Choral music, as everybody knows, is the thing we get the least of. Therefore special welcome is due to the performance at the Orchestre de Paris Concerts of very pleasing part-songs by M. Savenay, and to the appearance of the Chœur Mixte de Paris, conducted by Marc de Ranse, in an excellent programme of works by Aubert, Schmitt, Mignan, Pillois, and Ritas.

A concert performance of Weber's *Der Freischütz* at the Schola Cantorum, Vincent d'Indy conducting, amply repaid attendance.

At the Société Nationale were given a Pianoforte Quintet by Jean Cras, a *Dialogue* for 'cello and pianoforte by Migot, five Poems for voice and pianoforte by Carlos Pedrell (the nephew of Felipe Pedrell), a String Quartet by Albert Doyen, a Trio by Homberg, and pianofortepieces by Turina. Gustav Holst's Songs for voice and violin were given there, for the first time at Paris, by Dorothy Moulton and André Mangeot. Miss Moulton appeared three times in the course of a week. At a concert of the Revue Musicale she sang works by Gerrard Williams, Bax, Scott, Goossens, Lord Berners, and Bliss. At her own recital, at the Salle des Agriculteurs, over half the programme was devoted to British songs, old and new. She won golden opinions for these and for herself.

A. BOLD.

It is announced that the Liverpool Welsh Choir will visit London on November 20 to sing Holbrooke's *Dramatic Choral Symphony* at Queen's Hall.

ROME

The principal event at the Augusteum this month has been the appearance of Sibelius, who visited Rome for the first time. The work of Sibelius is by no means new to the Roman public, and great interest was raised both by his presence and by his programme, which naturally was devoted to his own compositions. It included the symphonic poem *Finlandia*, the *Pelléas et Mélisande Suite*, the legend of the *Return of Lemmenkainen*, and the second Symphony, and its reception was enthusiastic in the extreme, if we except the somewhat reserved judgment passed on the Symphony:

'Sibelius [writes Maestro de Rensis] finds himself at great disadvantage before a work of grand proportions . . . whilst he is an unsurpassed poet in his shorter compositions, he becomes loquacious and inexpressive when he has to develop his ideas over a large field, and the musical phrase loses all its efficacy and drags itself heavily and uselessly along, whereas, were it limited to a few measures, it would prove to be full of emotional power.'

Bach's Mass in B minor has been given at the Augusteum by the Cæcilienverein der Stadt Bern and Berner Liedertafel Choral Societies, of Switzerland, with soloists chiefly drawn from the same country, except the contralto, who was the well-known Roman singer, Lavinia Mugnaini. The performance, it need hardly be said, was of the highest order. But the Mass is by no means the sort of music which Latins pretend to understand or appreciate. Fritz Brun conducted.

As is usual, the Roman Philharmonic Society gave a special concert of sacred music in Holy Week, the principal work on the programme being Perosi's *Stabat Mater* for four voices, with orchestral accompaniment. An interesting novelty was presented to the public in the shape of an *Ave Maria* for unaccompanied voices, written for the famous Trinità dei Monti College by the late Giovanni Sgambati. It was recently found amongst his papers, and lent to the Philharmonic by his widow. An interesting Holy Week concert was also given in the Papal Cancellaria, under high ecclesiastical patronage, at which Perosi's *Death of the Redeemer* and a new *Stabat* and *Lazarus* by Filippo Vinardi formed the programme.

Apropos of the name Perosi, whose work, it will be seen, naturally forms a part of any programme of sacred music at Rome, I record with regret the fact that he has been declared mentally unfit by a legal decree of last December, and his guardian, in the person of his brother, Monsignor Carlo Perosi, was named a few days ago. It is now hoped that immediate steps will be taken to safeguard his works, the great bulk of which have remained in manuscript in his own hands.

At the Sala Bach this month the usual series of classical programmes has given place to a series of concerts illustrative of the popular instruments of other lands. The Finnish musician Snolati gave a concert of popular music with the 'kantele,' a stringed instrument played principally by the left thumb; and another of these events was devoted to the folk-music of Russia, the Balalaika Russian stringed band giving an interesting programme.

With the performance of Beethoven's two Quartets, Op. 18 in A major and Op. 74 in E flat major, the Amici della Musica concluded its fourth year of useful life, and amongst other concerts of particular interest at Rome this month must be mentioned the third organ recital given in the great hall of the Pontifical School of Sacred Music by Dom Manari, the organist of the Lateran. It is a curious thing that in the capital of Italy organ recitals are of very rare occurrence. This is largely due to the lack of good organs, for the crowds which have thronged the Gregorian Hall for the Manari recitals have afforded sufficient proof that an organ recital does not fail to excite the keenest interest of the Roman musical public. This third recital was devoted to 18th-century music, which was represented by a Fugue of Oxinigau, a Choral by Kniller, the Prelude and Fugue of Bach, a Choral and two dances of Martini, the *Noel* of d'Aquin, and Krebs's Concert-Fugue.

LEONARD PEYTON.

TORONTO

The second Mendelssohn Choir tour since the war included Kingston, Montreal (twice), and Ottawa this year. The chorus, numbering two hundred and twenty, was received with unusual enthusiasm by almost capacity audiences at Kingston and Ottawa, and large attendances at the two Montreal concerts. M. Ferdinand Fillion (violin) accompanied the Choir as soloist, with Mr. Horace Lapp at the pianoforte.

Two outstanding events this month have been recitals by Fritz Kreisler and Feodor Chaliapin. Kreisler selected the *Kreutzer Sonata*, and Bach's G minor *Adagio* and *Fugue*. Chaliapin, as is his custom, chose his songs at random, the audience using a full repertoire programme. He sang fourteen numbers with an art that was a new experience for us.

Madame Galli-Curci secured a packed house on March 7, but seems to be losing her grip upon the public. Her coloratura work is still interesting, but of lyric style and interpretation she has little.

Mr. Felix Salmond made a great impression at his first appearance in this city, especially by his interpretation of the Brahms F major Sonata. Miss Nita Schumann's accompaniment was a masterly performance in every way. Mr. Colin McPhee and Miss Ethel Newcomb (of New York) have been heard in pianoforte recital. Mr. Alfred Heather, who comes to us from Regina, is to sing in two performances of the Bach Passion, at the Metropolitan and Eaton Memorial Churches.

H. C. F.

VIENNA

ORCHESTRAL NOVELTIES AND NEW CONDUCTORS

A number of new candidates have recently made their Vienna débuts, some of them choosing new works as vehicles for their endeavours, and thus providing a welcome relief from the hackneyed programmes generally compiled by our local orchestral leaders. These novelties, however, included only a few works of outstanding merit. A young Italian conductor, Signor Mario Pettarin, visibly contending with extreme nervousness, produced a large number of new pieces by his compatriots, including Vittorio de Sabata's long and rather noisy symphonic poem, *Juventus*; an Intermezzo from the opera *Mirra*, by Domenico Alaleone; a piece of 'Stimmungsmusik' entitled *A Ferrara*, by Mario Mariotti; and Santoliquido's symphonic studies, described by the composer as *Aquarelli*. Practically all of this music was more or less conventional, not to say amateurish. More serious in workmanship, though no more striking, were the new pieces offered by Hans Seeber van der Floe, a Dutch conductor. Among these was a Symphonic Overture inspired by and named after E. T. A. Hoffmann, the imaginative German author. The composer is Otto Besch, who hails from East Prussia. In spite of copious xylophone effects and harp *glissandi*, his attempt to catch the spirit of Hoffmann's weird novels fell short of the adequate musical expression which, once and for all, they have found in Offenbach's less assuming opera. An aria from the opera *François Villon*, by the Munich composer-critic, Albert Noelte, sung by Ellen Overgaard, a Scandinavian soprano with a huge voice, is thoroughly Wagnerian in its diction and orchestral technique.

The chamber orchestra concerts, conducted by Rudolf Nilius with a select number of Philharmonic players, provide a happy mixture of rarely-heard and all but forgotten old music, leavened with modern pieces. The last concert brought a delicious little aria by Frederick the Great of Prussia (a famous flautist of his time), from *Il re pastore*, which gave pleasure to connoisseurs; and, as a real novelty, a *Serenade* by Walter Braunfels, a short and tastefully orchestrated composition of the melodic variety. Some new songs for contralto and orchestra by Julius Bittner proved equally tuneful and pleasing. They exemplify folk-song elements subjected to modern treatment, somewhat in the vein of Gustav Mahler. These songs figured on the programme of the Konzertverein series, under Löwe, and also in that of a workers' orchestral concert. Clemens Krauss, the very young conductor who

is making rapid progress both in importance and prestige at the Staatsoper, vindicated his position as a symphonic conductor with an authoritative reading of Max Reger's *Mozart Variations*, and with a brilliant performance of Casella's sweeping *Italia* Rhapsody. This piece had been previously—and inadequately—played here by Edoardo Granelli, an Italian, who, however, succeeded better with Rossini's *Stabat Mater*, not heard here for many years. Mozart's *Clemenza di Tito* (the master's weakest work) performed in concert form under Julius Lehner, and Handel's *Saul*, wonderfully conducted by Furtwängler, also were quasi-novelties to Vienna, and Berlioz's *Damnation of Faust* was conducted—for the first time without cuts—by Paul von Klenau, with the Singakademie choir.

NEW CHAMBER MUSIC AND INSTRUMENTAL WORKS

The *première* of Erich Wolfgang Korngold's new Pianoforte Quintet (played by the Mairecker-Buxbaum Quartet, with the composer at the pianoforte) took place before a well-disposed audience composed principally of the composer's admirers. The reception was vociferously enthusiastic, save for the audible opposition of a few serious and unbiassed hearers, who voiced their regret at this deplorable development of Korngold's great talent. His recent growth, as evinced in this piece, is merely an outward one, viz., increased assurance, dexterity, and rote. The musical substance of the Quintet abounds with self-plagiarisms. It is distinctly operatic, is in far from true chamber music style, and decidedly 'rhapsodic' and devoid of thematic development or polyphonic treatment. Korngold's inventive powers are here revealed as rather weak, and his melodies are quite obvious. The third movement, with its strong rhythmic effects, is the one redeeming feature of the work. A wood-wind ensemble from the Staatsoper in the opening concert of its newly inaugurated subscription series presented a strongly Wagnerian Trio for clarinet, horn, and pianoforte, by Gustav Jenner, and a Quintet for flute, oboe, clarinet, horn, and bassoon, by the Viennese composer, Max Heim. The last-named is a grateful and fluent piece of music.

Particular interest attached to the visit of the famous Léhner Quartet, from Budapest, whose first Vienna concert served to introduce the String Quartet in F sharp minor by the Hungarian, Leo Weiner, which had won the American Coolidge prize last year. On the whole, the composition did not fully corroborate the verdict of the jury. Its first movement is influenced by French impressionism, and in the third and best movement it is typically Hungarian. Another chamber work, new to Vienna, consisted of three Japanese songs, for voice, string quartet, pianoforte, and wood-wind, each by Stravinsky. These are short mood-pictures, in which the solo instruments are permitted to lead their own individual life, regardless of the others, and practically unheeding of the solo voice—somewhat in the fashion practised by Schönberg in his *Pierrot Lunaire*.

The new Violoncello Concerto by Frederick Delius is sufficiently closely associated with the name of Alexander Barjansky, the Russian 'cellist, to permit of its mention in connection with a chamber music evening given by the same artist, along with Bertha Jahn-Beer, a Vienna pianist. The feature of this concert was the first performance of the Violoncello Sonata in F major by Ildebrando Pizzetti. A lengthy programme note alluded to the origin of the piece, which was inspired by the composer's grief at the death of his wife. It would seem that his sorrow must have severely impaired his creative powers. This Sonata is far inferior to the same composer's well-known Violin Sonata, and its operatic elements, reminiscent of Puccini, make it a chamber music piece of doubtful value. The performance of the Delius Concerto, given in honour of the composer's sixtieth birthday, was its first performance anywhere. It is harmonically simple, yet never primitive, and its orchestration is of unquestionable exotic charm. A subdued mood prevails throughout, without ever becoming monotonous, and the middle section, with its Scots dance rhythms, adds a pleasing national colour to the work.

Laughter, hissing, and scant applause greeted an American 'pianist-futurist' named Georges Anthiel, who undertook to play some of his own compositions, including a

Jazz Sonata, an *Aeroplane* Sonata, and various other strange things at his first Vienna recital. Though Anthiel is the opposite of Korngold, much that I have said of Korngold applies also to his music. There is the same lack of polyphony or thematic treatment; with Anthiel, however, the absence of these elements is intentional. His music mocks all logic and derides sentiment. It is music of the hour, the image of our illogical and eccentric era, and may prove instructive for future historians. The new *Capriccio* for pianoforte, played for the first time by Hélène Lampl, is far less complicated, and unmistakably the work of a staunch reactionary who places the requirements of melody above everything else. Rolf Ringnes, a Norwegian pianist, brought three Chopinesque Etudes by Agathe Backer-Grøndahl, and a Sonata, conceived in the style of Grieg, by Harald Saeverud.

VON SCHILLINGS'S 'MONA LISA' AND HOLBROOKE'S 'THE CHILDREN OF DON'

The Staatsoper has produced, under Richard Strauss's personal direction, a revival of Max von Schillings's opera *Mona Lisa*, successfully performed here several years ago. It is the work of a decidedly tasteful musician gifted with a polished and refined orchestral technique, and the effectively melodramatic libretto has lost none of its thrilling qualities. The Ballet of the Staatsoper, long neglected in recent years, is the pet hobby of director Strauss ever since the lavish production here of his *Legend of Joseph*. Enormous sums are being expended by the Staatsoper on this particular form of entertainment, especially on the latest offering, staged at the Redoutensaal and purporting to illustrate the development of the salutary art from Couperin to Johann Strauss. Judging by the quality of this production, Strauss's labour is vain, the four ballets to music of Couperin, Rameau, Ravel, and Johann Strauss proving little more than displays of gorgeous costumes and more or less stilted and meaningless pirouettes. *Ma Mère l'Oye*, by Ravel, was particularly bad and obvious, and devoid of all imagination and fairy-tale spirit.

The long-deferred German *première* of Josef Holbrooke's music-drama *The Children of Don* has at last materialised at the Volksoper. It took place under remarkably unfavourable outward circumstances. The acceptance of the work had previously formed the substance of many quarrels between director Weingartner (who ultimately conducted the production) and his co-director, Gruder Guntram, who had acquired the work during Weingartner's absence and who was discharged on Weingartner's return. There was considerable ill feeling among press and public, both against Weingartner and his assistant, and strong prejudice against Holbrooke's opera had thus been fostered which proved detrimental to its reception here. Holbrooke's sincerity is beyond discussion, and his courage in composing so weird and unconventional a plot may be taken as convincing proof of his idealistic aims. There can be no doubt of his intelligent use of the orchestral apparatus, nor of his deep reverence for the German classics of opera, especially of Richard Wagner, who is the dominating influence of Holbrooke's music. But Wagner was a genius such as may appear once in a century; his was the compelling force and the towering personality to overcome the obstacles and much of the laboured symbolism of his abstruse *Nibelungen* plot. Of this commanding power there is little in Holbrooke's score, which at best is the work of a diligent and fervently sincere musician. Most of his dramatic symbolism, moreover, passed the understanding of a Central European audience, and the management of the Volksoper had done nothing to dispel this ignorance either by explanatory advance notices or by a clear stage management. Nevertheless, the last Act of the opera, which soars to more inspired heights, insured repeated recalls for the composer. The Vienna press was less favourable in its verdict, the newspaper comments being palpably coloured by personal animosities, particularly when compared with the lenient attitude taken last season towards Weingartner's own opera, *Genesis*, a work of similar tendencies and, if anything, of lesser merit.

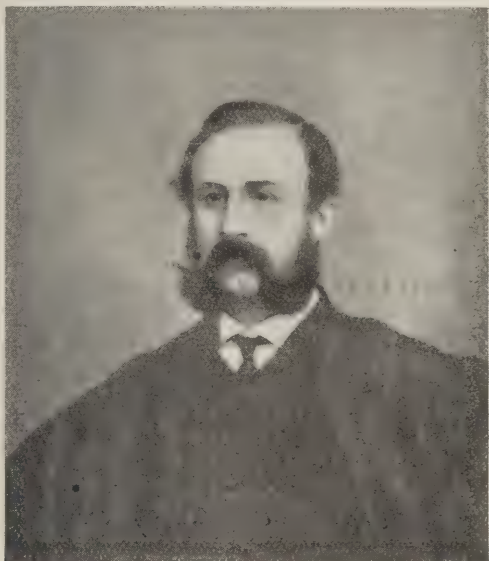
PAUL BECHERT.

The Sunday School Choir will hold its annual Festival at the Crystal Palace on Saturday, June 2.

Obituary

We regret to record the following deaths:

ROBERT CAIRD, at Margate, in his eighty-ninth year. Although he had a tenor voice of rare quality, power, and range he never became a whole-time professional, a post under Government being his main occupation. He was solo tenor at All Saints', Margaret Street, and St. Matthew's, City Road, and was a frequent deputy at the Foundling Hospital. With the famous *basso profundo* Rudkin, and two others, he formed the English Glee Union, a quartet which may be



described as the Meister Glee Singers of its day. From 1866 to 1872 he was precentor at Regent Square Presbyterian Church, before the introduction of the organ, being the last to appear in the old Precentor's gown. He occupied a similar post at Emperor Presbyterian Church (1873-79). A personal friend of Sims Reeves and Edward Lloyd, he was worthy of their company as a soloist. A contemporary critic spoke of his singing as a reminder of the palmy days of Braham, and *Punch*, in December, 1865, eulogised his voice. Apart from the attraction of his singing, his personal charm was such that it endeared him to a host of friends. The accompanying illustration is reproduced from the panel in sepia recently hung in the Hall of Regent Square Presbyterian Church.

HENRY EDWARD KREHBIEL, a distinguished music critic, at the Roosevelt Hospital, New York, on March 20, after a brief illness. He was of German descent on both sides, but his family had been in America for two generations. He was born at Ann Arbor, Michigan, on March 10, 1854, and when only twenty years old became music editor and critic of the *Cincinnati Gazette*, one of the foremost journals of the Middle West. In 1879 he was appointed to the *New York Tribune* (at that time edited by Whitelaw Reid), which journal he served until his death. Few critics had a more comprehensive knowledge of the art than Krehbiel, and none could have been more catholic in taste. Prolific writer as he was, he yet found time to do a good deal of teaching and lecturing. His prodigious industry is shown by the fact that although his critical and editorial work for the press was as much as most normal men could have undertaken, he had to his credit no less than thirteen published books, some of them of considerable bulk. Perhaps his best known works in this country are his *Studies in the Wagnerian Drama* (1891), *A Book of Operas* (1909), and *A Second Book of Operas* (1917). In addition, he was the American editor of Grove's *Dictionary of Music*, reviser and continuer of Lavignac's *Music and*

Musicians, part-editor of the music section of the *Bibliography of Fine Arts*, translator and annotator of Kertz's *Beethoven*, and of the same author's *Mozart*. He also wrote English stage versions of various operas. His most recent and important literary task was the completion of Thayer's *Life of Beethoven*, a monumental work that is already well known in England. Without disparaging Thayer, it may be said that the work as it now stands is more Krehbiel's than anybody else's. It is impossible to give a list of the various offices and honours he held. We mention only that Yale University conferred on him the honorary degree of M.A. (1909), and that the French Government made him a Chevalier of the Legion of Honour (1901).

ALEXANDER PATTERSON, on February 25. He was born at Glasgow in 1847, and at the age of seventeen was appointed bass soloist at St. Mary's Pro-Cathedral, Glasgow—then in Renfield Street—continuing to do duty in the present St. Mary's Cathedral until his retirement about eighteen years ago. He was soloist and sub-conductor of the Glasgow Select Choir (for whom he made many arrangements of Scotch and Irish folk-songs), and was also visiting singing-master to the Govan and Glasgow School Boards.

WILLIAM MONK GOULD, at Portsmouth, on April 7, aged sixty-four. Born at Tavistock, he was appointed organist of Rye Parish Church when only twelve years old. He afterwards went to St. Michael's, Portsmouth, where he did duty for twenty years. His name was familiar to the general public through some popular songs, of which *The Curfew* was the most successful.

ETHEL MARSH, at Davos, on March 10. Born at Yeovil, she was a well-known violinist who made a place for herself in London both as player and teacher.

Miscellaneous

The Byrd Centenary will be celebrated at Lincoln Cathedral on the evening of Wednesday, June 6, when a choir of about three hundred and fifty will sing some of his finest works. Dr. G. J. Bennett will conduct, and Dr. W. G. Alcock will be at the organ.

Eight open scholarships will be competed for at the South Western College of Music on May 12—three pianoforte, two singing, one violin, one organ, and one elocution. Entries close on May 5. Particulars from the Secretary, 296, Balham High Road, S.W.17.

Rehearsal day for the Triennial Handel Festival of 1923 is fixed for Saturday, June 16. The first of five rehearsals of the London contingent will take place at Westminster Chapel, Buckingham Gate, on May 7.

Answers to Correspondents

C. J. D.—We have inquired of an expert who recently had an opportunity of examining a bow used by Madame Suggia. He tells us that the cork grip she formerly used has been discarded, its place being taken by a lapping of stout rubber, coming well over the nut. The rubber was put on over the usual lapping. You should have no difficulty in obtaining stout rubber tubing suitable for the purpose.

X.—There is no legal restriction as to the use of the title 'Professor,' but properly speaking it should be reserved for those holding important posts at the great educational centres. If you want to so label yourself, you may, though you had much better not. The title has been made to look ridiculous outside academic circles. We know a chimney sweep who has it over his front door in six-inch letters. He may be a good sweep, but he has a poor sense of humour.

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5.	Saviour, blessed Saviour	JOHN E. WEST
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| 2. Good-night ... | <i>Shelley</i> | 4. Willow, Willow, Willow ... | <i>Shakespeare</i> |

SECOND SET.

- | | | | |
|--------------------------------------|--------------------|-------------------------------------|--------------------|
| 1. O Mistress Mine ... | <i>Shakespeare</i> | 3. No longer mourn for me ... | <i>Shakespeare</i> |
| 2. Take, O take those lips away ... | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> | | |

THIRD SET.

- | | | | |
|--|-----------------|-------------------------------|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ... | <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i> | 5. Through the ivory gate ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... | <i>Lovelace</i> | 6. Of all the torments ... | <i>William Walsh</i> |

FOURTH SET.

- | | | | |
|--|-------------------------------|--|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i> | 4. Weep you no more ... | <i>Anon.</i> |
| 2. *When lovers meet again ... | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | <i>Byron</i> |
| 3. *When we two parted ... | <i>Byron</i> | 6. Bright star ... | <i>Keats</i> |

FIFTH SET.

- | | | | |
|-------------------------------|-----------------------|-----------------------------------|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... | <i>Scott</i> | 5. Love and laughter... .. | <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i> | 6. A girl to her glass ... | <i>Julian Sturgis</i> |
| 7. A Lullaby ... | <i>E. O. Jones</i> | | |

SIXTH SET.

- | | | | |
|---------------------------------------|--------------------|--------------------------------------|-------------------------|
| 1. *When comes my Gwen ... | <i>E. O. Jones</i> | 4. *A lover's garland ... | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i> | 5. At the hour the long day ends ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... | <i>Anon.</i> | 6. Under the greenwood tree ... | <i>Shakespeare</i> |

SEVENTH SET.

- | | | | |
|--|-----------------------|--|-----------------------|
| 1. On a time the amorous Silvy ... | <i>Anon.</i> | 4. O never say that I was false of heart ... | <i>Shakespeare</i> |
| 2. Follow a shadow ... | <i>Ben Jonson</i> | 5. Julia ... | <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. *Sleep ... | <i>Julian Sturgis</i> |

EIGHTH SET.

- | | | | |
|----------------------------|-------------------------------|-------------------------|------------------------|
| 1. Whence ... | <i>Julian Sturgis</i> | 4. Dirge in woods ... | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | <i>Julian Sturgis</i> |
| 3. Marian ... | <i>George Meredith</i> | 6. Grapes ... | <i>Julian Sturgis</i> |

NINTH SET.

- | | | | |
|------------------------------------|--------------------------|------------------------|--------------------------|
| 1. Three aspects ... | <i>Mary E. Coleridge</i> | 4. Whether I live ... | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | <i>Mary E. Coleridge</i> | 5. Armida's garden ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... | <i>Mary E. Coleridge</i> | 6. *The maiden ... | <i>Mary E. Coleridge</i> |
| 7. There ... | <i>Mary E. Coleridge</i> | | |

TENTH SET.

- | | | | |
|--|---------------------------|-----------------------------------|-------------------------------|
| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... | <i>Allan Cunningham</i> | 5. From a city window ... | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... | <i>Julian Sturgis</i> | 6. One silent night of late ... | <i>Herrick</i> |

ELEVENTH SET.

- | | | | |
|------------------------------------|-------------------------------|---|-------------------------------|
| 1. One golden thread... .. | <i>Julia Chatterton</i> | 5. The faithful lover ... | <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ... | <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... .. | <i>Julian Sturgis</i> |
| 3. What part of dread eternity ... | <i>Author unknown</i> | 7. Why art thou slow ... | <i>Massinger</i> |
| 4. The blackbird ... | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | | | |
|----------------------------------|-------------------------|-----------------------------------|------------------|
| 1. When the dew is falling ... | <i>Julia Chatterton</i> | 4. When the sun's great orb... .. | <i>H. Warner</i> |
| 2. To Blossoms ... | <i>Herrick</i> | 5. Dream pedlary ... | <i>Beddoes</i> |
| 3. Rosaline ... | <i>Lodge</i> | 6. O World, O Life, O Time ... | <i>Shelley</i> |
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- Air SIGHING, WEEPING ("My Spirit was in heaviness").

ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " "
- Air YET SILENCE ("When will God recall").

SECOND SET.

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- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
- Air WITH JESUS WILL I GO ("Wailing, crying").
- Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
- Air { BLESSED RESURRECTION DAY ("Watch ye, pray ye").

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5 F.R.C.O., Jan., 1922.	5 A.R.C.O., Jan., 1922.
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Gustav Holst

The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1923

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WEDNESDAY, JUNE 20 (FIRST POST).

'THE PERFECT FOOL'

BY EDWIN EVANS

Holst is the exception that proves the rule. Or, rather he proves that, given the requisite attainments, the positions of rule and exception are reversed. The rule in this case is the accepted one that, under normal circumstances, to produce a successful work in the theatre demands intimate knowledge and experience of theatre-craft. Defiance of that rule has been the cause of a long succession of failures in British opera. But, as every earnest student of the theatre knows, its application involves so much risk of conventionality that even a brilliant idea is not always preserved from lapsing into theatrical platitude. Yet it often happens that a man whose attainments are not those of the theatre will do the right thing precisely because his unfamiliarity with routine preserves him from its pitfalls. On the stage, if we are lucky, we often meet with these exceptions in the form of a dramatist who blunders through all the conventional rules of play-making, and writes a brilliant play. In opera they are rare. Moussorgsky did it, but even Debussy clung to the theatre-craft of Maeterlinck. Still it is almost an axiom that above a certain level of attainment the rule is reversed, and it is the man who treats theatrical precedent lightly who is most likely to produce something containing the spark of vitality. That is what Holst has done in *The Perfect Fool*. Though it is not his first opera, he is not a man of the theatre. In fact, his major interests lie in directions where the very qualities which make for theatrical success are deprecated. Yet in *Savitri* he gave us a veritable gem of lyric-drama in a form which he would probably not have attempted had his adventurous spirit been injured to theatrical tradition. Again, in *The Perfect Fool*, he has given us old ingredients confectioned into a new dish of a kind that the theatrical expert would have regarded as courting disaster. And, like most of the things Holst attempts, it 'comes off.' It sins many times against the theatrical decalogue, from its initial ballet to its final anti-climax. The analogy of the former with Wagner's experience at Paris is of course beside the point, because the ballet in *Tannhäuser* is merely part of the scenery, whilst in *The Perfect Fool* it is an integral feature of the plot. The spirits who rush on at the call of the Wizard are not disporting themselves like the nymphs in the *Venusberg*. They are doing something of importance to the story. As for the anti-climax, it disconcerts many because of its daring, but when these have recovered their equilibrium, I believe that they, too, will admit that it is remarkably effective. Between these two points occur many minor theatrical misdemeanours of which the same can be said. They are effective. And they are effective for two very sound reasons. The first is that, whatever the art you practise, the direct method, if you have the courage and the skill to apply it, and if you are unhampered by any tendency to compromise, will always be the

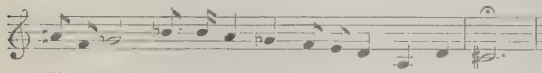
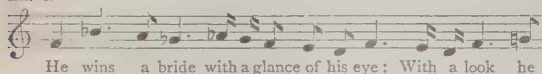
most successful. Holst is almost incapable of compromise. A mental reservation would be to him almost moral obliquity. There is scarcely a page of his music anywhere in which the method is not undeviatingly direct. If he means a thing he says it. If it is something blunt, it is bluntly said. It is one of his greatest merits. The other reason is the intensity of his craftsmanship. This is a different quality from mere thoroughness, less common in these days of general technical proficiency, and more certain in its results. What he does, he does not merely with all his skill, but with all his might. These two reasons are sufficient to explain how this unconventional little opera successfully rides the tumultuous waves of its own contradictions, and makes music even from hiatus. This is a verbose explanation. A simpler one would be that he knows what he wants, does it for all he is worth, and does not give a Soviet rouble who cares.

By the time this article appears the story will probably be familiar to many readers, but for the sake of others it had best be stated once more. At the rise of the curtain the Wizard commands the spirits of Earth to bring him a cup, those of Water to fill it with the sweetest essence of love, and those of Fire to dwell within it. By means of this potion he hopes to win the Princess, but he defers drinking it until her arrival. Meanwhile the Fool and his Mother, wandering outcasts, pass that way.

Two predictions of the wise men form the main theme of the story. Of the Fool they have said:

He wins a bride with a glance of his eye:
With a look he kills a foe.
He achieves where others fail,
With one word.

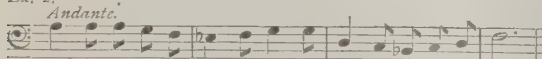
Ex. 1.



and of the Princess:

She shall marry the man who does
The deed no other can do.

Ex. 2.



It is the Mother who first discovers that these prophecies are complementary, but she humours the Wizard, even to the point of rehearsing his wooing-song in order to divert his attention from her sleeping son. But while the Wizard is sleeping she administers the potion to the Fool, replacing it with water from the pitcher of a passing maiden. At dawn the Princess arrives, and the Wizard drinks from the cup, but discovers that it has failed of its effect, and departs vowing vengeance. There are two other suitors, one from the land of Italian opera, the other from that of heroic music-drama. The latter stumbles over the Fool and

awakens him so that his first glance falls on the Princess, and the magic works immediately. Presently news is brought that the country is being devastated by the Wizard and his fiery imps, but the Mother induces the Fool to hold his ground and he fulfils the second part of the prophecy. The danger averted, he completes the tale, for he succeeds where others have failed, in resisting the Princess's charms and he does so with the one word 'No,' which is his answer to her question, 'Do you love me?' It is the only word he has spoken throughout the opera. Then, just as he is about to be crowned, he falls asleep again.

A fanciful, inconsequent story! He might have called it *A Midsummer Night's Dream* but for a prior claim to the title. I am not sure that I like the one he has substituted, which naturally gave substance to the rumour that it was a comic equivalent to *Parsifal*. One might with equal justice describe it as the masculine equivalent of *The Sleeping Beauty*. Has not the wicked fairy become a male wizard, and Prince Charming a beautiful princess? It could even be held to include a protest against modern theories of sex equality. If the Sleeping Beauty had merely yawned at her deliverer and resumed her sleep, the man would have looked a fool. Here the positions are reversed, and still it is the man who looks a fool, which shows that Holst follows the tradition of comedy in being a keen observer of life.

The story might in fact be made to mean anything. A German Privatdozent would discover in it sixteen allegories, all different, and many mutually exclusive, and preface his exegesis with an elaborate and learnedly documented essay on the parallel between *der reine Thor* and the Muscovite Innocent. But why should it mean anything? Why should it not be simply a 'tale my mother taught me'? In a purely musical fantasy meanings are more often disturbing than helpful. Too often have we had a musical equivalent of literature. Let this be for once a literary equivalent of music. It is a blend of pure fantasy and high comedy, elements neither of which demands an esoteric meaning, or even a precise definition.

There is a third element, that of burlesque, the introduction of which into a work of this kind involves a twofold danger. Unless the composer go the length of affixing to certain parts of the score the notice 'This is a joke,' there will be someone who will detect burlesque where there is none, and others who will declare that in such places it is not so effective as elsewhere. There was once a humorist who wrote the tragic story of a woman crushed to death by a python, and was told that he was not so funny as usual. Of these two dangers the former is the more serious, because any resemblance such as would be regarded as fortuitous in another work, may be accepted here as a humorous allusion. If it should turn out that none such was intended, the discoverer will feel aggrieved. But if it should be there and not be detected the grievance will be the greater, because nobody cares to admit that his sense of

humour has been caught napping. The burlesque of the Italian tenor and the Wagnerian baritone is obvious. Are all other resemblances fortuitous, or are some of them more subtle touches of burlesque? And are all the resemblances of the themes between themselves merely formal means towards unity and coherence, or do they imply humorous comment by the composer on the behaviour of his characters? Only he knows, and he will not tell. Perhaps even he is not sure on all points, for the 'whimsies' of a man's mind have a way of asserting their independence, as every writer knows. I once asked a famous dramatist what he meant by a certain stage direction. He confessed that when he wrote it he intended it seriously, but now he saw the humour of it. I foresee that Holst will gradually become increasingly cognisant of his own humour.

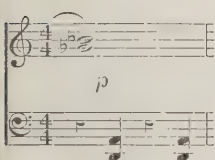
For example, here is the terrible incantation by which the Wizard induces the formidable spirits of the Earth to obey his behest:

Ex. 3.
Andante.



And here is the yawn with which the Fool responds to his Mother's exhortation:

Ex. 4.
Andante.
Fl.



Is one a satirical comment upon the other? It may be, but (as the gentleman said in *The Cat and Canary*) on the other hand it may not. Let us leave it at that.

Most of the thematic material of the opera is recurrent. To that extent the composer adheres to the principle of leading-themes. But he rarely imbeds such themes in a polyphonic texture, and scarcely ever disguises them, preferring to state them always without circumlocution or subterfuge. His allegiance is thus a qualified one, whereby he gains much in simplicity and clarity, and, maybe, loses a little in symphonic opportunity.

The principal part of this recurring material is present in the Ballet. The spirits of Earth, Water, and Fire, each have their characteristic themes, but it must be remembered that while

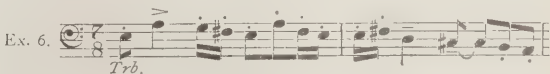
Earth and Fire remain more or less at the beck and call of the Wizard, Water, symbolising love, transfers its allegiance in consequence of the Mother's stratagem, when to its three themes is added a fourth in the form of a charming round for three voices.

The Earth themes are two in number. First comes:

Ex. 5. *Moderato.*



which the Wizard afterwards appropriates both for his boast, 'Such is the man whose praise I am singing,' and for his threat, 'Soon I'll return and pour out my vengeance.' The second:



forms the climax of the dance, but there its significance appears to end.

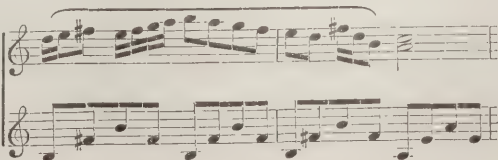
The Water themes are three in number, and all of them prominent in the later episodes of the opera. The first:

Ex. 7.
Allegretto.



appears to suggest the limpidity of the element itself, whereas:

Ex. 8.



is apparently intended to convey a suggestion of magic, as it is constantly quoted in reference to the working of the love-spell; and:

Ex. 9.



might be the parent of most of the folk-song-like melodies occurring in the opera. Its initial motif is the same as that of the melody with which the Wizard relates, 'She who rules this land and people,' and the Princess, towards the end, sings, 'All other men who look upon me weary me with love.'

Of the themes or rather fragments which go to the composition of the Fire-music only one has subsequent thematic importance:

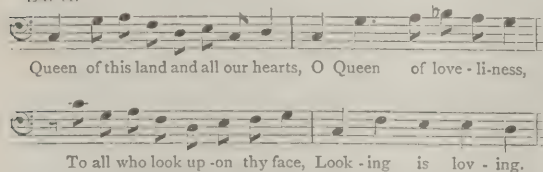
Ex. 10.



to which the Wizard sings later, 'Gaze on me you fools, and I will burn you,' but the same fragments are employed for the fiery climax, and wherever reference is made to it by anticipation.

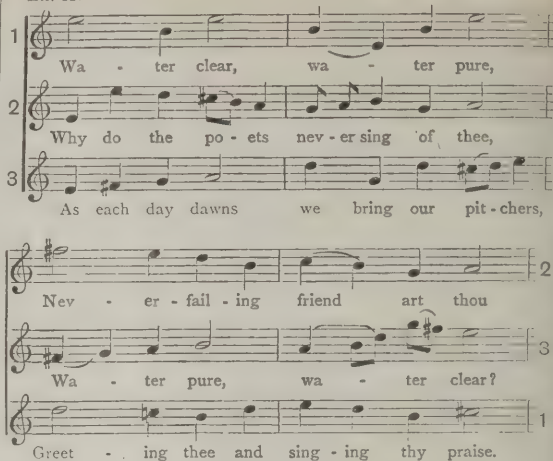
When the action commences, on the appearance of the Mother, the two prophecies come into play. That concerning the Fool (Ex. 1) gives the characteristic quality of the Mother's weary recital of her woes, with its pathetic insistence on the falling interval of an augmented second. That concerning the Princess (Ex. 2) furnishes the Wizard, after he has announced it, with his anticipatory song of triumph, 'I'll fulfil the prophecy, I shall win the bride.' The next important theme is that of the Wizard's wooing-song:

Ex. 11.



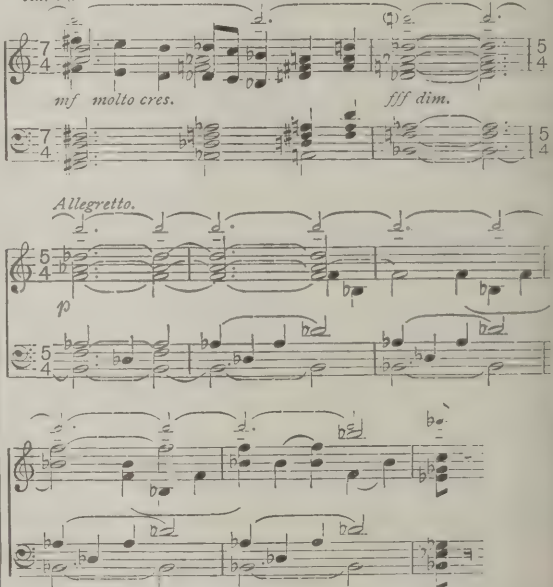
which has a curious musical ambiguity, for one can feel it equally as being in F major over a dominant pedal or in C mixolydian over a tonic pedal. To me the latter seems the more natural view, but I do not wish to be charged with seeing modes everywhere. When the Wizard has settled down to sleep again, three girls appear, bearing pitchers to the well, and singing the following round:

Ex. 12.



It is prefaced by a kind of call in which its initial phrase is heard with the B flattened. As the Mother is asking them to refill the cup with water there occurs a characteristic device consisting of a high note held on from previous matter, irrespective of the change of key:

Ex. 13.



The device is not uncommon in Holst's music, and there is an example not unlike it, at the very beginning, when the Mother declaims the motto theme, but the above is particularly striking because of the dissonance of D natural against D flat.

The Princess on her arrival has a melody in 7-4 time, portions of which are developed into a short chorus. It is a genuine example of the septuple measure as distinct from those arising merely from prosody. In the first accounts of the opera too much was made of Holst's fondness for irregular, that is to say unsymmetrical bar-divisions. There is nothing eccentric about it at all. In his book on contrapuntal technique in the 16th century, Mr. R. O. Morris has an interesting chapter on rhythm and metre, as distinct, and sometimes

contradictory entities. Where most composers bar in accordance with metre, Holst and some other moderns prefer to bar in accordance with rhythm, and as rhythm is free and volatile as air, whereas metre ticks away like a clock, there must obviously be either a very flexible time-signature or none at all. But a straightforward phrase in one of the less used symmetrical measures such as 5-4 in the Planet 'Mars,' or 7-4 above, is in principle not different from one in any other time-signature. In using such signatures Holst is generally uncompromising. If he tells you there are five beats in a bar—there are five, and not alternate groups of two and three. If there are seven, they are groups of seven beats and not alternate groups of three and four.

Concerning the burlesque music of the Italian tenor and the Wagnerian baritone, there is little to be said beyond that it is good fun, especially when the two combine to express their feelings on being severally rejected in favour of the Fool. The next important episode is the chorus beginning 'Sound the call,' which follows on the arrival of the alarming news of the Wizard's revenge. Its basis is a simple figure, a derivative of the Fire-Music, which is heard in several rhythmic variants, and to which the Princess presently adds Ex. 9. On the subsidence of the danger there is an unaccompanied chorus of considerable difficulty in performance. Then follows the final love-scene, the fulfilment of the prophecy, and the anti-climax which brings down the curtain.

The foregoing is little more than a mere catalogue of the material. It corresponds to the table of ingredients given at the head of a recipe. To go beyond that, and illustrate the use that is made of it, is beyond the scope of an article, for there are interesting touches of ingenuity on almost every page of the score. Yet it is not of these that one is most conscious, but rather of those qualities to which reference was made at the outset. It is singularly direct music, depending very little upon such ingenuity, and still less upon any underlying philosophy of music. Whether the occasional introduction of spoken lines, with or without musical background, is acceptable in a work of this kind is open to question. Operatic surroundings have the curious effect of making natural speech sound more artificial than song. The reason for this is a principle that is difficult to formulate in words, but which is of universal application. For instance, there is much discussion just now on the subject of the Marionettes, and several people have pointed out that when the little figures do something that is approximately human they appear to the spectator as much less human than when performing something that no human being could even dream of attempting. In opera, we accept, by mutual agreement, song as the real thing, and this makes speech an intruder. That was the justification of the old recitative. There is also the point that the speaking voice is not in tune with the accompaniment, but in the case of superimposed effects this is not of great consequence.

We do not feel distressed if the singing of a bird happens to be out of tune with the murmur of a brook. Holst's experiment may be interesting, but I do not feel that it is at all conclusive one way or the other.

There is, however, one innovation, or rather restoration to favour of a forgotten institution. It lies in the fact that there is no reason why every line of the libretto should not be clearly heard by every one in the theatre, except only at the point where the Wagnerian Traveller, in accordance with usage, is purposely submerged by the orchestra. This will be no surprise to those familiar with Holst's work, for he has generally shown a special ability for allowing his text to be heard as well as the music. But in opera such a thing has not been known for a considerable time, and people have lost sight of the fact that the ideal music-drama is a marriage of music and drama, and not an abduction of one by the other.

The final impression left by this work is of energy in the domain of rhythm and of simplicity in that of tune. But for the experience that lies behind it one might describe it as boyish music. Perhaps it is this aspect of it that makes it peculiarly English, for most foreigners have remarked that an Englishman remains a boy for the greater part of his life.

WHAT'S IN A NAME?

By M.-D. CALVOCORESSI

An old enemy of mine has cropped up again. I rather like meeting old enemies. The experience has much in common with that of meeting old friends. To realise that they are not yet buried—although you felt sure that you or somebody else had duly killed them—may come as something of a shock; but it has its compensations in the fact that it is so much easier to hurl the old arguments at them than to devise the new weapons which a fresh foe might render needful.

This particular enemy is the notion that when a composer has sought or found inspiration in a definite poetic, picturesque, or dramatic subject, the artistic value of his achievement is increased by his imparting definite information to that effect; that the 'programme' is part and parcel of the means which he is entitled to use upon his hearers and of the evidence on the strength of which his work is to be judged.

So much is usually admitted by programme-music's friends and foes. The foes rightly contend that sounds and rhythms can neither depict, describe, narrate, nor even define a particular condition of a mood; that music has a logic of its own (of which, by the way, they usually have an incredibly narrow conception); that this logic must be observed first and last; and that the joys of 'pure' music are on an incomparably higher plane. The friends' line is to grant all that the foes assert—it would be difficult to do otherwise—and then to point out that in programme-music you may get

as good music as can be wished for and something else besides; that if a composer was guided by a poetic or dramatic conception, to know this conception would serve us exactly as it had served him; and other things to similar effect.

I am in favour of programme-music, not by virtue of any theory, but because it has given me as great joys as any other music (and joys of exactly the same kind in all respects). So, feeling that the above way of putting things was deceptive, I started long ago to publish articles in which I tried to show that there is nothing in the principles of programme-music—as illustrated in the finest examples available—to prevent its being exactly the same thing as is pure music. I wrote that there was no need for a distinction between programme-music and pure music. I was wrong. A distinction is needful. But it should be drawn differently. There is music which cannot be enjoyed except by reference to its programme. This kind, I think, must be enjoyed almost wholly (I would even strike out the word 'almost') by reference to its programme. To me it does not exist as music. But there are plenty of works written in a style and on a plan referable to poetic or dramatic data which stand as firm and as perfect in logic and proportions as a Bach Toccata or a Mozart Quartet. I am unable to see how a valid reason can be found for not treating them exactly as 'pure' music, leaving the other kind to constitute a fit target for aggressors.

I wrote also that there should be no two ways of listening to music. Again I was wrong. There may be as many ways of listening as there are listeners. Some people find that music is ever suggesting stories to them, or colours, or visions of deeds and events. With them it is constitutional. It may affect neither the depth nor the soundness of their love for music. We need not be concerned with advising them to amend their disposition, so long as it does not interfere with their capacity to enjoy Bach and Mozart as well as programme-music. But it is very unwise to pander to their instinct, with the possible result that they will be encouraged never to assimilate music except as children are encouraged to absorb their soup: 'one spoonful for granny, one for nurse,' and so on.

A favourite argument with defenders of programme-music, and, more generally, of the idea that associated emotions are a valuable adjunct to musical emotion, is that 'two significances are better than one, and three better than two.' (I copy this from a quotation in a booklet on musical appreciation which is among the best of its kind.) This might stand—even though it calls to the mind the triplicate excuse of the lady who did not wish to lend her mangle—but for the fact that the second and third significances (the third, I believe, consists of information culled from composers' biographies) are liable to overshadow the main issue, viz., what the music is worth as music.

I shall illustrate my point by referring to titles such as that of Bliss's *Colour Symphony*. This very title has already led the authors of a

programme-notice to hint—more than to hint, in fact—that the work 'concerned itself with principles properly belonging to another domain of art.' This kind of thing may mislead *bona fide* listeners, and certainly provides convenient weapons for people who are eagerly awaiting a fresh chance to run down programme-music.

Only the other day, I read in a foreign periodical that Holst in his *Planets* expresses his conception of the planets' astrological properties. Such statements encourage readers to seek symbols rather than music, prejudice those who have no use for symbols, and help to propagate the notion that it is the symbols that matter.

This notion is especially dangerous. So long as people are content with accepting the fact that music has a symbolic meaning for themselves and not for others, and do not judge it from the point of view of its symbolism, real or alleged, all goes well. But imagine a music-lover concerned with symbolism, and trying to achieve estimates of Scriabin's *Prometheus* and of Holst's *Planets*: if from his point of view *Prometheus* is more interesting than *The Planets*, he may see no need to proceed further, and be unable to conceive that people judging from the point of view of music may think otherwise.

There is no telling how far so simple a thing as a title can mislead prospectors in the land of symbolism. I am not attempting a catalogue, which after a very little while would be poor fun, but it is impossible not to mention the efforts made by various writers to find in the title of the *Eroica* clues to the meaning of its *Scherzo* and *Finale*. There is something unspeakably funny, for instance, in the notion that the *Scherzo* stands for the funereal games on the hero's tomb—or is it around his pyre?

I am not trying to convey the impression that I am opposed to titles or to any kind of programme or cue emanating from the composer of a piece. The one point I wish to make is, I repeat, that titles and programmes and other forms of hints do not matter either way. If Ravel had published *Le Gibet* under the title *Jeux d'Eau*, and *Jeux d'Eau* under the title *Le Gibet*, I hope it would have affected my estimate of these pieces as music no more than it has affected it to know that the former was inspired by a poem whose subject is a vision of a gallows, and the latter by visions of water in motion. But I should certainly feel cross with him for what would strike me as a piece of misconception or of leg-pulling. And therein lies the possible danger of titles.

It is quite true that as a rule they tell us what the composer's starting-point, or perhaps his deliberate intention was. But the starting-point, the intention, were merely incentives. Some composers found incentives in poetic visions. Gluck also found a bottle of wine useful. The music once written (and probably long before that), the incentive has fulfilled its function and drops out. If not, it means that the work is not good

enough. Resorting to the incentive will not mend matters—although in the particular instance of Gluck's music, it would certainly be a case of two significances that are better than one. In proportion as we judge that the result is not all that it might have been, incentive or no incentive, we shall be all the more disappointed. On the other hand, if a writer entitles a work *Symphonie Pathétique*, or *Sarcasmes*, or *Festklänge*, and the work strikes us as pathetic, sarcastic, or festive in tone, the title proves needless.

If these remarks point to a conclusion, it is that a composer giving a title or a programme to a work, does so at his peril. The peril, on the whole, is seldom very great. Purely practical advantages may outweigh it. The work will be more easily identified and remembered. Some titles sound attractive in themselves. Makers of proprietary articles are well aware of these facts, and are adepts in the art of selecting titles which strike the mind and memory. They know to a nicety the value of the consonants *k* and *z*, and of snappy alliteration. They know also that the more non-committal a name the better. And this, again, is not negligible. If I may poach a-while on my friend 'R. C.'s' preserve of similes, it is quite true that 'Half-Moon Street' and 'Camomile Street' are more striking designations than East Twenty-third or West Thirty-second Street; but then we all know that they offer no inducement to expect that one street is in the shape of a semi-circle, and that in the other we shall find a useful herb. The titles given to musical works may be understood less clearly.

Ad Libitum

By 'FESTE'

The encore question continues to exercise the concert public. Miss Dorothy Silk gave the discussion a fillip by her refusal to sing an extra song at the Royal Choral Society's concert on April 28. Her grounds were good: there was a lot of important music still to come, and the conductor was bent on catching a train that left little margin for extra turns. Unfortunately, it appears to have taken her as long to refuse the encore as to give one, owing to the insistence of a section of the audience. Still, she gained her point.

Those who think the encore can be abolished are, I think, over sanguine. Which of us can lay his hand on his heart and say that he never encores? I have observed that even distinguished music critics, who never even go so far as to show any signs of pleasure in a performance, yet compound a felony by listening (with carefully-hidden satisfaction) to an extra turn by a Kreisler, a Cortôt, or a Battistini. It is like the old definition—'Orthodoxy is my doxy, and heterodoxy other people's doxy.' If the performance and music appeal to us we look

kindly on an encore, even if we refrain from demanding it; if they are not to our taste, we object strongly, announce that we came to hear something else, and write to the papers about it. And the anomaly will go on until concert-givers take the commonsense course of reserving all encores to the close of the programme proper. Let those who want extras wait for them. Of course many performers would object strongly to a plan which would interfere with *their* engagements, and all but the insatiable encorist (for whom time does not exist) would want to steal away when the programme was finished. And so the encore habit would be scotched, if not killed. By the way, I do not agree with the view sometimes put forward (I understand that it receives support from Mr. Richard Holt elsewhere in this issue) that a conductor's anxiety to catch a train is a poor reason for the refusal of encores. It strikes me as being one of the best of reasons. Why should a conductor be expected to regard his engagement as extending for an hour or so after the performance? He has as much right as any of his listeners to make an appointment—even with a railway train—close on the heels of the concert. And let encore fiends, on the platform and off it, remember that there are others besides the conductor and orchestra who have to work overtime free every time a programme is held up. Even such humble folk as hall attendants and cleaners have their rights. In fairness to all concerned, from the knight with the baton to the man with the duster, a concert should end hardly less punctually than it should begin.

Hard things are said of the concerts and entertainments that are broadcast nightly, and certainly there is often very little to interest a musician beyond Mrs. Peel's heart to heart talks on cookery. But the wireless concerts have one good point: there is no encoring. In these 'broadcatchers' (as they gracefully call themselves) we have a large section of listeners who do not even applaud, much less encore. The fact may be significant. Thousands of people are finding that music may be enjoyed without clapping of hands and recalling of performers, and the discovery is bound to react on their behaviour in the concert hall.

I said above that even the most violent anti-encorists are apt to be backsliders when the artist is a Kreisler or a Cortôt. Yet it must be confessed that the extra turns given by these players are usually disappointing. I have rarely heard one that was worth the noise and the length of time taken in persuading the great man to play again. Perhaps this anti-climax is inevitable. When a pianist or violinist brings down the house, it is almost invariably with a work which is at least long and large, if not great; a short-solo played on the heels of it is very highly tried, and there are not many that come off with honours.

By the way, why is there almost invariably a conspiracy of silence as to these little encore pieces? If the player cannot trust himself to announce the title, or if he regards such an undertaking as beneath his dignity (like opening the pianoforte or adjusting the seat), there ought to be somebody at hand with sufficient heart and voice to address the audience and say the necessary two words. The repertory of great players is distressingly small (with honourable exceptions in Samuel, Mitchell, and a few other natives), but it may easily contain a few trifles unknown to the audience. Sometimes, it is true, the ignorance of the latter is a disgrace. I remember Cortôt playing as an encore a Minuet of Purcell's that ought to have been familiar to nine-tenths of his hearers. It was the little one in G that has more than a hint of 'God Save the King' in its melody and rhythm, and it happens to be one of the handful of Purcell's harpsichord pieces that has been available in cheap English editions for at least thirty years. Yet its performance was followed by whispered questions, 'What is that charming little piece?' and even music critics (Shame!) were among the askers. Had it been a Minuet by Couperin or Rameau probably most people would have spotted it at once.

The depths to which famous singers have sunk in this matter of encores is shown by the fact that last year, when the Northcliffe Press boosted Melba's Albert Hall concert, we were told beforehand what the encores were to be. 'For encores I shall sing so and so. . . .' That a singer should be prepared is right, and considerate to the accompanist; but this calm announcement days beforehand is the last word in assurance. Only divas seem to be so blessed with a forehead of brass.

Discussing this question in the *Musical Times* of February, 1919, I gave a couple of short quotations from the *Musical World* of September 30, 1836, showing two different ways of obtaining encores—one democratic, the other autocratic. They will, I think, bear repeating. In an account of the Norwich Festival occurs the following:

The magnificent anthem, *Hosannah to the Son of David*, one of Orlando Gibbons's best specimens . . . was performed in a most masterly manner; the whole audience rose at its conclusion, which was an intimation for its repetition. It was accordingly encored.

That was an encore if ever there was one! Orpheus himself might have envied Orlando this achievement of moving an entire audience to its feet. No conductor or music critic could complain of an encore so impressively and unanimously demanded. Compare this quiet uprising of a huge audience with the spattering of handclaps that most singers deem sufficient warrant for giving another ballad. They knew a good thing at Norwich a hundred years ago. Not many audiences to-day are given to encoring choral works of any kind. Choirs, like orchestras, are mere bodies of musicians, and bouquets and encores are rightly reserved for soloists.

The other quotation, however, showed that these old Norwichians had, like Mrs. Beeton, 'another way,' and a far less desirable one. At this same festival concert an alien Queen of Song, one Caradori, sang Beethoven's *Quail Song*, and, we read,

. . . sang it very well; and it was instantly signified by the President's wand that an encore was desired, which of course took place.

This is worse than the spattering of handclaps! I should have stood up with my neighbours after the Gibbons chorus, but the sight of a Member of the Nobility and Gentry of the Neighbourhood evoking an encore by a wave of his wand would have made my angry passions rise. The calm of Norwich would have been broken by a voice, 'We want to hear . . . anything but the *Quail Song*.'

Finally, a word for the only encore enthusiast who always gets just what he wants, and who gets it without making himself a nuisance: the gramophonist. He can at once repeat a choice bit, without hearing the whole of the work, and he can have it as many times as he likes. Here I shamelessly take my place among the insatiables. A more than usually beautiful phrase of Gerhardt's, the little bit of bass flute work in Bliss's *In the Ballroom*, a pet passage in the Flonzaleys' playing of the slow movement of the *Nigger Quartet*—back goes the needle, and more than once. This swift recapture of a momentary delight is possible only on the gramophone: the encore in the concert-hall is a slow and speculative business in comparison. And it is long odds that all the critics who say hard things about the encore nuisance succumb weakly over their gramophone. Given a little of what we fancy (in Marie Lloyd's phrase), it is only human of us to ask for a little more. Scratch us, critics and mob alike, and you will find that we are all encorists under our skin.

TASTE

BY FRANK S. HOWES

De gustibus non disputandum, it has been said, and yet we all constantly make judgments of taste and are quite emphatic about them. There is no gainsaying that the whole subject of taste bristles with difficulties so soon as it is examined beyond the point of making a simple judgment of quality. The first to arise is the wide divergence of view—amounting sometimes to flat contradiction—which is found in pronouncements of equally eminent critics or of equally sensitive laymen on the same work of art. So great is the difficulty of finding anything like an objective standard, that most people quickly reach, as the conclusion of an argument involving æsthetic judgments, the very unsatisfactory proposition 'that it is entirely a matter of taste.' The unsatisfactoriness of such a conclusion lies not merely in the fact that it has taken us precisely nowhere, but that it implies that no standard is possible, whereas all artists and sensitive persons know positively that there is a standard of some kind, which quite definitely marks off good from bad. But what is the nature of the standard? The best way of

snaring this elusive bird would seem to be with the nets of analogy, of which we have two most convenient to our hand in morals and language. By means of the one we can discern the general nature of the standard, and with the other we can apply it to the difficult art of music with a reasonable degree of confidence that we are not voicing our prejudices but making valid judgments of quality.

Now at a cinema no one, however stupid, insensitive, or perverse, ever fails to recognise the villain of the piece or manages to confuse him with the hero. In real life such recognition is more uncertain, but only because there are more confusing and concealing factors in the situation which make it difficult to get at the facts, not because it is more difficult to judge the facts when they are revealed. We have, in truth, a native faculty for making judgments of quality, by virtue of which we pronounce an act of heroism to be a noble act. If anyone fails to see its nobility we cannot prove its goodness to him. The judgment lies in the perception, as Aristotle said, and is not susceptible of proof. By this same faculty we can make judgments of value other than moral judgments strictly so called; we recognise that the football we are watching is good football, the jam we are eating is good jam, and the music we are hearing is good music. So far our standard is subjective; it is the power of a reasonably sensitive mind to recognise a quality. But it is a judgment, not a feeling. We do not perceive that two and two make five for the quite good reason that two and two do not in fact make five; our feelings would often prompt us to recognise that two and two did make five, as for instance when counting the Treasury Notes in our purse, if the faculty of judgment was entirely a subjective affair. The upshot of this elementary philosophy is that the problem of taste is one form of the problem of knowledge, and without plunging into any metaphysical questions about the relation of the knower to the thing known, we can observe that in pronouncing a royalty ballad to be bad music, we imply both a capacity of judgment in our minds and the objective existence of certain qualities in the music. It is the latter which cause all the difficulties in ordinary life. Those who perceive the bad qualities do not need to go further into the matter; it is bad music and the badness is obvious. But those to whom the badness is not obvious reply, 'Why is *Until* a bad song? I like it, and I think it is a very pretty song.' A reasoned answer is called for in such cases, because though ultimately taste can be formed only by exercising judgment and making ourselves increasingly sensitive, the process can be helped on by indicating a few tests which we are able to make in other departments of life. The analogy of language provides a number of these tests, and it is on the whole safe to come at a judgment of a song by way of the words. And as the music of a song is a more or less faithful counterpart to its words, the song offers the easiest approach to the analysis of what constitutes the goodness and the badness of music of all kinds.

The first of these tests is sincerity: in the first instance the ordinary sincerity of utterance that we recognise in conversation. The juxtaposition of the following two poems illustrates this, the least subtle form of insincerity:

- (a) Because you speak to me in accents sweet
I find the roses waking round my feet,
And I am led through tears and joy to thee
Because you speak to me.

- (b) Since thou, O fondest and truest,
Hast loved me best and longest,
And now with trust the strongest
The joy of my heart renewest,

The good I have ne'er repaid thee
In heav'n I pray be recorded,
And all thy love be rewarded
By God, thy Master that made thee.

Insincerity also appears in songs in another form, in which the expression is inappropriate to the emotion to be expressed. It is recognisable that all vocal utterance expresses emotion of some kind and in some degree. A request to pass the salt or a simple statement to the effect that it is raining, or was cold yesterday, reflects the speaker's attitude towards the facts about which he is speaking. But some modes of expression—*e.g.*, poetry—are more fit to be used for the discharge of a deep or of an intense emotion than for the communication of some fact of small interest for which colloquial prose would be appropriate. Mr. Holst has said that a musician expresses in sound the emotions which all men feel. When an ordinary man has to express something for which ordinary speech is inappropriate he generally falls back on a gift or a swift glance, a handshake or something of that sort. Artists have other means of expressing what they feel, but they do not employ these means to express the ordinary emotions of low intensity. A singer who, when buying a couple of mutton-chops addressed her butcher in *aria parlante*, would rightly be regarded as ridiculous. Mutton-chop emotion is experienced by all men, but it is not one that is appropriate to musical expression even by the most deeply-feeling composer. It is insincerity of this kind which brings God into the last verse of most royalty ballads. The F. E. Weatherleys of the poetry trade try to weight a shallow emotion on a trivial theme by drawing on the profound emotions with which the name of God is charged in the human heart. This leads to two astonishing results; one is that the mention of God, Whose chief characteristic is goodness, is the best rough test in existence for the badness of a song; and the other is that most songs of the semi-sacred type are in reality little essays in blasphemy. The misuse of roses and the dawn are other examples of the same form of insincerity. Well has Mr. Plunket Greene said that the royalty ballad has made the English rose to stink in our nostrils.

It may be argued that in any particular case of words or music of this kind the expression is perfectly sincere, though the quality of the emotion is poor. This is certainly true of some quite bad songs, in which case the badness is due to one or all of these qualities:

- (1.) Shallowness;
- (2.) Self-deception as to the real nature of the emotion;
- (3.) Sentimentality.

Many love-songs are bad because of their cheap superficial emotion. Since love is not a shallow topic, these must be assigned to the category of the insincerity of the indirect kind. But often we find shallowness of feeling that is quite sincere, which owes its shallowness to a certain triviality of theme or treatment. Compare the wrong way of doing this:

There's an old-fashioned house in an old-fashioned
street,
In a quaint little old-fashioned town,

In that old-fashioned house in that old-fashioned
street
Dwell a dear little old-fashioned pair.

*I love every mouse in that old-fashioned house
In the street that runs uphill and down,
Each stone and each stick, every cobble and brick,
In that quaint little old-fashioned town.*

with the right :

Just now the lilac is in bloom
All before my little room,
And in my flower-beds I think
Smile the carnation and the pink.

Εἴθε γένοιμην—would that I were
In Grantchester, in Grantchester !

Sentimentality is a species of self-deception, and will make clear the nature of the wider genus. Sentimentality may most conveniently and concisely be defined as self-conscious emotion, and may be seen most clearly in a love-song where ostensibly the man's emotion is love for his beloved. A closer scrutiny, however, reveals that he is entirely pre-occupied with himself. Thus the sentimental song says :

Two sad grey eyes so tired and desolate,
I'd give the world if it could be *my* fate
To dry the tears that blind your eyes,
(N.B.) And make their coldness glow *with love for me*.
For you *my* whole soul cries,
It *breaks my heart* to see your dear grey eyes so sad.

The true love-song, on the other hand, says :

Thou art my life, *thou* art my soul,
Naught can like *thee* such joy impart.

And even in the naïve *Waly, Waly*, where the lover is quite frankly telling of his feelings, there is no egotism masquerading as love for another :

A ship there is, and she sails the sea,
She's loaded deep as deep can be,
But not so deep as the love I'm in,
I know not if I sink or swim.

Sentimentality is the exact psychological parallel of physical sensuality. The appetite of hunger is directed towards an end, namely, the maintenance of life : eating is accompanied by pleasure. When one eats for the pleasure of eating, and not for the satisfaction of the appetite, he is a sensualist. So when one exercises his emotions for the pleasure of the emotion, and not towards its legitimate end, he is a sentimentalist. If one is more in love with the pleasurable state of being in love than with his lover, he is a sentimentalist. And songs which say, in effect :

No song in all the world until you spoke,
No hope until you gave your heart to me . . .

are sentimental in the worst possible sense of the word, and are examples of what is known in recent psychological jargon as compensatory phantasy. The enormous popularity of many works of art which are ultimately seen to be bad is due to the fact that the suppressed wishes and rationalisations which clothe themselves, all unknown to the artist, in some of his most high-sounding and beautiful expressions, find an echo in the hearts of the hearers. We all like to deceive ourselves, and we can slip into sentimentality before we know it, just because the subconscious part of the mind can play these tricks.

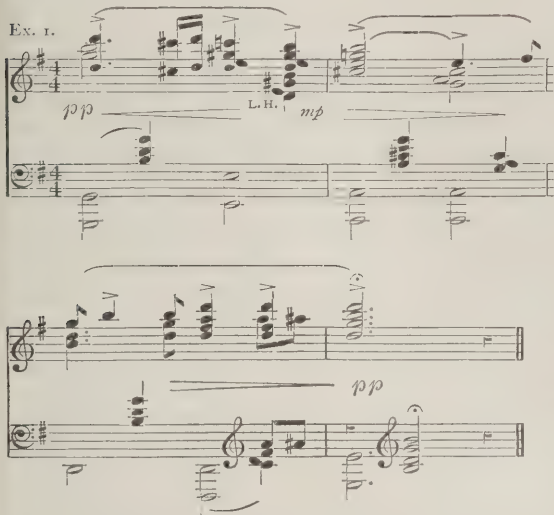
Works of art inspired by the war offer many examples of what are superficially beautiful, but which, when viewed more closely, are seen to be the expressions of suppressed wishes and rationalisations of unacknowledged emotions. In the garb of righteous indignation, heroism, or sacrifice, appeared the emotions of hatred, 'positive self-feeling' of an aggressive kind, crude herd feeling, and 'pooled self-esteem' (a happy term of Mr. Clutton Brock's), until the crowning example of such art-works appeared, in which the woman who said 'Patriotism is not enough,' is commemorated with a statue inscribed with the words 'For God, King, and Country.' Musical examples of this kind of self-deception are common enough in the work of Victorian composers, and the present slump in Victorian musical stock has been largely brought about by the exposure of the deceit.

A similar psychological test for quality in music was described by Sir Hubert Parry before most people had heard of Freud, but which has received some confirmation from those parts of Freudian theory which are not really disputable. Parry said that a great deal of music—and he was speaking here of instrumental music—was bad, because in it men could abandon all restraint without realising what they were doing. In music one could swear with complete abandon and never utter a bad word, so that one did not know he was swearing, and consequently need suffer no pangs of conscience about it. Sankey hymns and some ragtime offer examples of this form of musical (and moral) viciousness, being, as they are, disguised manifestations of crude ego and sex. Respectable drawing-rooms listen with intense pleasure to the quite extraordinary outpourings of amateur vocalists (especially light baritones), because they are putting off all ordinary restraints for the time being, and are not ashamed of doing so, because they are not even aware that they are doing so. Stanford, in his *Musical Composition*, says that music in itself is incapable of any moral qualities, and is incapable of being obscene or morally offensive, though it can magnify those qualities a thousandfold if it is united with words or gestures which have these qualities. Parry's doctrine, however, goes further, and says that in music men can abandon moral restraint and give rein to emotions which they would curb if they were aware of their nature.

The last of the tests for a bad song to be mentioned is one of the easiest to apply, and the one by which we can cross from the literary method we have been using to one that is purely musical : it is the use of the *cliché*. It is not that an expression is intrinsically bad in any respect. It is impossible to condemn either of the words 'sacred' or 'edifice' ; it is even more impossible to say that an E♭ or a diminished seventh is insincere or artistically bad. But to employ a stereotyped formula borrowed at twentieth-hand to convey a vicarious emotion is one of the worst forms of artistic dishonesty. In any good art what is expressed, if it is to be of any value, must be the experience of the individual, his reaction to the great facts of universal experience. To give intelligible expression to such an experience involves the use of terms (whether words or tones) which are common property, but to use a ready-made phrase to convey something individual and peculiar is a form of insincerity which cheapens the very thing it is trying to exalt, and shows either superficiality or incompetence or a defective sense of what is fitting

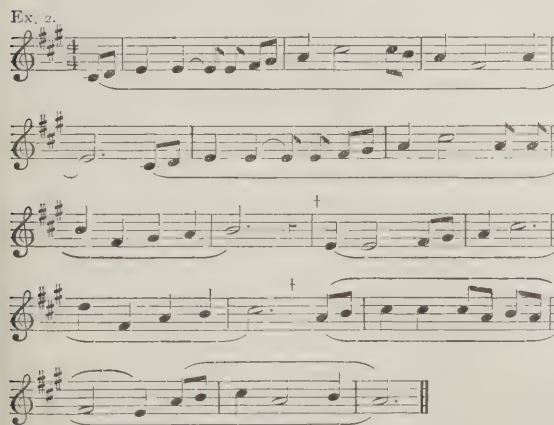
in the artist who uses it and the audience which is imposed on by it. The ballads are full of verbal *clichés*—'divine' as the epithet of love is perhaps the commonest—and even the layman can be made to see some of their harmonic counterparts, the thick crowding together of pungent sevenths and ninths, augmented fifths, the use of moving octaves with stationary middles, and so on. Here is a pretty example :

EX. 1.



Some of these tunes, though poor in themselves (yet usually very vocal), can be made more presentable by providing them with a cleaner harmonization, and even a lay ear made to appreciate the difference. Abuses of rhythm depend more on their context, and cannot be isolated so obviously, though inappropriate uses of *agitato* triplets and syncopation may be found in some popular songs. A most convincing example of faulty structure ruining a tune is *Tipperary*, which by its associations as well as by its intrinsic merits might have been expected to survive, and was none the less consigned without pity to the limbo of the out-of-date, not by highbrow musicians but by the man in the street innocent of all musical knowledge. The plain man doesn't know that he has so highly developed a sense of form which he exercises by the light of nature, and he is always interested to find out that it was for the weakness of that fatal third phrase that he turned it down :

EX. 2.



By the canons he has obtained from some such examination of morals and language the ordinary

man can begin to judge music of all kinds ; for sincerity, depth of feeling, appropriateness of treatment are qualities of all art, and the detection of *clichés*, which are definite things far more easily recognisable than the vaguer qualities for which we ultimately have to look, offers an easy introduction to the development of the faculty of criticism and the cultivation of taste. One only pitfall has to be avoided : not to lose in the exquisiteness of our taste the equally important quality of catholicity, and so make the mistake of condemning as bad art something in a style which the critic dislikes. But Style is another question, and a big one—almost as big as Taste.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

BY ARTHUR T. FROGGATT

The exhibits number eighty in excess of those of last year, and the proportion of subjects possessing musical interest is about the same. That less than twenty out of a total of fifteen hundred and forty-four exhibits deal in any way with music, would certainly seem to suggest that it has but little attraction for the disciples of those arts which the Royal Academy takes under its fostering wing. Let us see if the exceptions make up in quality for what they lack in quantity.

The old-fashioned square pianoforte figures in two pictures, both found in gallery No. 1. 'An old Song,' by Constance Rea (6), and 'Drawing-room at Hyde,' by Jessie Gibson (63), have this in common, that both lack colour, both lack interest, and in both the instrument appears to be rather shabby. They *may* be clavichords (they are not very well displayed), but I take them to be 'square' pianofortes.

In gallery No. 2 is a very charming 'Pastoral' (120), by Philip Connard. It is a garden scene, with a group of ladies, one of whom is far more scantily attired than is usual even in the present day, while another is playing a guitar—not, it is to be hoped, with the intention of attracting an audience.

Gallery No. 4 contains a remarkable picture, 'The Return of Eurydice' (202), by Charles Ricketts, with a very beautiful figure of the heroine. Hermes, with his caduceus, is seated on the ground, while Orpheus stands erect, with lyre raised to heaven. But it is quite clearly a *five*-stringed lyre, an instrument, I believe, unknown to Hellas. However, if it be true, as some say, that Orpheus received his lyre from Mercury and not from Apollo, the artist may be right as to the number of strings, for Mercury's instrument was the chelys, which is sometimes depicted as having five strings.

'Romance d'autrefois' (316), by Virgil Costantini, in gallery No. 7, has little of the fascination suggested by its title. A lady seated at a short grand pianoforte is playing to five other ladies. There is a great deal of reflection, but not much light or atmosphere in the picture ; the costumes are dowdy, and the spectator views the pianoforte from an ungainly angle. An ugly thing with a pretty name.

'Une Page d'Harmonie' (331), by H. Davis Richter, is a pleasing picture of still life, in which a group of hydrangeas forms the most conspicuous object. The title is derived from a statuette representing a boy playing upon an instrument which looks something like an old-fashioned hunting-horn.

'Sanger's Circus: an Afternoon Performance' (337), by Frederick W. Elwell, a clever study of artificial light, shows the band in shadow, in the foreground of the picture.

'John P. Sheridan, Esq.' (377), by Albert E. Brockbank, in gallery No. 8, is the portrait of a violinist in the act of playing his instrument. The violin has been an insuperable difficulty to many a painter, and Mr. Brockbank has been unusually successful in his treatment of the whole subject. The foreshortening is particularly good, and the only criticism we feel inclined to make is that the finger-board does not appear to taper as it should.

From a musical point of view, the most interesting piece of work in the Academy is undoubtedly 'Adrian C. Boulton, Esq.' (409), by Kazunori Ishibashi. To my mind it is a very characteristic and successful portrait. I have no desire to introduce politics on this occasion, but I may perhaps be permitted to say that it strikes me as an indication of the difference of temperament between two men, that while Dr. Boulton has elected to be portrayed in his well-known chocolate-coloured suit, rather than in those robes of a doctor of music to which he is entitled, 'Smith major' (367) has had the vanity to appear (for the second time) on the walls of the Academy in robes to which he is no longer entitled, and which he is not likely ever to have the opportunity (unless at a fancy-dress ball) for wearing again.

In gallery No. 10, 'The Spell' (576), by J. Charles Dollman, is an arresting picture of a desert scene, with a finely painted group of lions and, in their midst, Orpheus with an eight-stringed lyre.

'The Blue Ceiling' (606), by Gerald Moira, may be high art, but if I had such a ceiling in my own drawing-room I should say it was the work of a very inefficient artisan, and I should refuse to pay the bill until it was put right. The blue curtain also, which hangs below, has obviously returned from spring cleaning, and the colour has 'run.' Cheap curtains are a mistake. The best thing in the room is the grand pianoforte, the lid of which, at any rate that part of it which lies in the foreground of the picture, really does shine. But a big pot full of flowers stands upon it. I doubt if that pianoforte is much used.

Among the water-colours I found nothing of any musical interest.

'Joseph Ivimey' (1134), etching and aquatint, by George Belcher, shows the musician in the act of conducting, a very characteristic and praiseworthy piece of work.

In the Architectural Room the 'Memorial Chapel, Rugby School, interior, looking west' (1312), by Sir Charles A. Nicholson, shows a very unobtrusive, but (I should think) extremely effective organ case.

Two bronzes in the Lecture Room call for notice. 'Bacchanale, statuette' (1402), by Pilkington Jackson, a figure poised on one leg, with arms fully extended and a cymbal fixed on each hand, is a vigorous and satisfactory piece of work. 'Shepherd piping' (1457), by F. W. Pomeroy, shows a performance on the Pandean pipes, in this case seven in number.

It seems strange, when we consider how beautiful are the forms of most musical instruments, that they should exercise so little attraction upon the minds of our painters and sculptors. But the explanation very possibly may be that beauty of form, like beauty of sound, is at present a little out of fashion.

ROYAL NORMAL COLLEGE FOR THE BLIND, UPPER NORWOOD

There is probably no class of persons to whom sympathy goes out more spontaneously than to those who from birth or through accident have lost their sight. Of the various appeals which have been made since the Great War, none have received more universal or more generous response than those which were to help and to educate men who had lost their sight in the war. In giving assistance to funds and institutions devoted mainly to this special purpose, we must be careful not to overlook the claims of institutions which long years before the war were doing work of national importance and sterling value in the cause of the higher education of the blind; by training them not merely to take their place as educated members of society, but also by giving them special technical training in callings and professions by means of which they can maintain themselves. Of such Institutions one of the foremost is the Royal Normal College for the Blind at Upper Norwood, which was founded in 1872 by Dr. (afterwards Sir) Francis Campbell, and which has now completed fifty years of invaluable work. As a fitting celebration of this fact the Prince of Wales has promised to visit the College on the occasion of its Jubilee Festival, on Monday, July 9 next.

The Royal Normal College, while giving a sound intellectual and physical training to its pupils, has always specialised in the teaching of music. The singing of its choir and the excellent playing of its organists and pianists are well known to many. Alfred Hollins, one of the most gifted and famous of blind musicians, was a student at this College. The record of the successes of its pupils in the gaining of professional diplomas is one of which any institution might be proud, and is ample evidence of the excellence of the teaching given.

Four of the pupils have taken the degree of Bachelor of Music, while eleven have entered upon University careers either at Oxford or Cambridge. Thirty-eight have become Licentiates of the R.A.M., and four Associates of the R.C.M. It is, however, at the R.C.O. that the greatest number of successes have been gained, and the Norwood College has trained a large number of brilliant organists.

Twenty-five pupils have become Fellows and fifty-eight Associates of the R.C.O., while the Lafontaine Prize has been won three times, the Turpin Prize three times, and the Sawyer Prize twice. All those who have attended the distribution of diplomas at the R.C.O. must remember the regularity with which several blind candidates, most of whom came from this College, occupied the front rows of seats. Since it was established the Normal College has trained twelve hundred students, and at the present time there are a hundred and forty in residence. Of the excellence of both the general and the special training given no evidence could be stronger than the fact that of those pupils who completed their training and graduated from the College more than eighty-four per cent. are now earning their living either as organists, teachers of music, pianoforte tuners, clergymen, school teachers, shorthand-typists, or in some other special manner.

In connection with the Jubilee Celebration an appeal is being made by Lord Burnham, the hon. treasurer, for £75,000, in order that this deserving Institution, which hitherto has been dependent so much upon voluntary contributions, shall be

permanently established and its Governing Body freed from financial anxiety. It is hoped that this appeal will have a wide and generous response, so that the great and necessary work which is being so ably carried on under the direction of Mr. Guy Campbell, may be continued with that efficiency and success which have characterised it in the past. S.

THE ENCORE QUESTION

BY RICHARD HOLT

When, at the Albert Hall concert on April 9, I interjected the remark of protest 'I want to hear the orchestra,' I had no premonition that it would prove for the Press an acceptable coup, or that my energetic statement would have such extensive repercussions. Despite the flood of comment which submerged the musical world the next day, I remained content with my anonymous fame until I read the letter of Mr. Robert Lorenz which appeared in the May number of the *Musical Times*. In response to his stimulating appeal I am tempted to proffer a few reasons as to why I broke the decorum of the concert hall, along with some observations upon encores in general.

As Mr. Lorenz justly observes, the association of Sir Thomas Beecham (especially when making his appearance after so long an interval) with Dame Clara Butt was highly incongruous, inasmuch as they represent irreconcilable schools of musical thought. To one sensitive of the beauties of, e.g., *Ein Heldenleben*, Berlioz's *La Chasse*, or *The Village Romeo and Juliet* Intermezzo, Dame Butt's selection of encores proved to be rather trying. Having patiently borne several insipid items such as *The Angelus*, *Land of Nod*, &c., I apprehended the appearance of such old staggers as *Annie Laurie* or *The Rosary*, and as Sir Thomas was, presumably, twiddling his thumbs while waiting to direct the orchestral numbers that principally comprised the programme, I felt impelled to show that there was at least one among the audience who remembered the presence of a great conductor and benefactor of music. The reception of my protest revealed that I had voiced the resentment of a big section who felt as I did.

But I cannot agree with those who would condemn encores unreservedly. It seems to me to be all a question of taste and discrimination, to say nothing of relativity. I see no harm in inciting such artists as Rosenthal, Chaliapin, Gerhardt, and their like to give encores at their recitals. I confess that on such occasions the Oliver Twist proclivity in me is imperiously assertive. Pachmann, for instance, would be difficult to dissuade from duplicating his advertised programme. Indeed, on one occasion, after a half-dozen extra items he facetiously commenced the *Waldstein* Sonata, but smilingly desisted after a few bars—doubtless he did not wish to overtax those of inferior musical stamina. Just as in the domain of ethics a capacity to act spontaneously and to disregard the letter of the law argues a higher and more moral type than that which unquestioningly obeys an externally imposed code, so, in the matter of encore-giving, one who displays discretion and initiative is a more cultivated type of listener than he whom it is necessary to doom to a specific prohibition. Artistic discrimination is everything; but courtesy towards other artists and types of music-lovers should be allowed its influence. Rigorously to interdict encores is to disregard the fact that although advertised programmes are calculated to call forth an average

amount of physical and nervous energy on the part of executants, yet frequently an artist—when, so to speak, wound up, and in the mood—does find pleasure in prolonging his recital. Musical performances are, of course, so diverse that to generalise is impossible. With orchestras the case is somewhat different, though the occasion may be recalled when a Madrid audience unanimously demanded a repetition of the *Tannhäuser* Overture, an incident which turns upon taste in encores. In this connection many, even great, artists err by immediately repeating an item instead of announcing that they will do so at the end of the programme, when the distractions of the intervening numbers would allow the elements of dramatic surprise and unfamiliarity to resume their sway. A series of 'upper cuts' may be artistic and laudable in a pugilistic encounter, but a twice- or thrice-repeated musical item inevitably suffers depreciation at the ears of the listener. He requires time to lose the immediate impression. This being so, I suggest that the ideal place for the repetition would be at the end of the concert. That the artist should at once respond to the demand of the audience, and sing something else—with detriment to the balance of the programme—seems to me to be quite illogical. If a number is encored, the implication is that the audience likes that particular work. Merely to provide a different one is to forget that the next item in the programme would serve the purpose.

Probably the present-day aspect of the encore is traceable to the smoking concert, where it is an aid to the *motif* of sustained conviviality that is a part of the proceedings. It is only by some such hypothesis that we can understand the present tendency to give encores of the prevalent inferior quality; also the fashion—happily violated by a few performers—of refraining to tell the audience what the encore is.

No universal proscription of the encore is possible, however much it may be desirable, if only to repress the noisy section that clamours for a repetition on wholly inartistic grounds. An Italian audience will demand the repetition of an operatic item in order again to hear a top note! I remember, at a performance of *La Bohème*—when the house was hanging on the singing of Martinelli in the love duet—hearing an excited voice that greeted the singer's climax with shouts of 'Bravo, Martinelli! Viva Martinelli! Bis, bis . . .!'

Again, it seems to have become established that neither Rachmaninov or Battistini may appear without deafening shouts of 'Prelude, Prelude!' and 'Prologo, Prologo!' respectively. So soon as the demand is granted, a tempest of applause renders a part of the work inaudible. One other solecism frequently occurs when a great pianist plays in a concerto. He is clamorously assailed with demands for an encore, which, if conceded, in an instant obliterates the impression made by the greater work. I hope the day will come when no true artist will incite the chagrin of appreciative listeners by such inopportune performances.

A vital aspect lies in what should constitute an ideal length of programme. Miss Dorothy Silk, who, at the Albert Hall recently, deliberately abstained from giving encores, did so for two reasons. The first (a very excellent one) was that the end of the programme comprised a selection from *Die Meistersinger*. The second reason—a bad one—was that the conductor wanted to catch a train. We

may see some *Adagios* becoming sadly harassed if the latter consideration gains recognition. Miss Silk also added that an hour and three-quarters of good music sufficed for her. I fear that my own appetite is somewhat more ravenous, and I cannot help wondering if Miss Silk leaves a performance of *Die Meistersinger* after that length of time. If she is referring to instrumental music, I for one would be sorry if symphony concerts were limited to that duration. I think two and a-half hours, with an adequate interval, would be an acceptable norm. Having in mind, however, that an operatic performance will sometimes last for from three to four hours, I cannot understand why any with a real love for music should be so insistent that they have a train to catch, or a meal to devour, or an appointment to keep, when they attend an orchestral concert. It can only be assumed that when such persons attend the opera the railway company considerably holds back their train, that the domestic powers-that-be solicitously keep their meals hot, and that whomsoever they have contracted to meet magnanimously kills time for an hour or so. If audiences were so far musical as to appreciate fairly long programmes, encores would be unnecessary, and excusable only at recitals, where, as already remarked, the relations established between artist and audience will decide the propriety of demand and supply.

Finally, it must be recognised that the encore has become a formidable abuse in proportion as the capacity for concentration of the modern audience has declined. Nearly all composers of to-day, of whatever school or nationality, tend to produce works on a miniature scale. An illustration of this trait is afforded in the Bax Symphony, which occupies about twenty minutes in performance, and other examples may be cited in the multiplicity of songs and pieces which typographically do not boast more than a couple of pages.

The reaction against works of 'heavenly length' has reached its *reductio ad absurdum* in a *Cat Song* of Stravinsky, which is begun and finished in the same breath. Doubtless admirers of this sort of thing would say that it is a work of 'heavenly brevity,' though I should not be surprised to find there were some who complained of its longueurs. A modern ballad concert leaves an impression of an intermittent pandemonium of clapping and stamping, with brief intervals when somebody sings a song to relieve the audience of the fatigue of applause. This incapacity to concentrate, to summon the mood of sustained interest, cannot fail to act detrimentally upon composers of inspired imagination, and it plays right into the hands of the encore maniacs, who cannot control the neurotic excitement induced by such demonstrative ebullitions, so that they seem the victims of a sort of St. Vitus's dance. Until a reaction takes place against the pigmy order of composition, there is little hope that the encore fiend will be abolished. Mr. Lorenz, along with Mr. Newman—who declared that my protest echoed the general feeling—suggests a form of retaliation on the part of normal concert-goers, who surely are a majority. This might mean the suppression of the few whose demands are pushed with such irrational avidity; but I fear it might also lead to reprisals, and ultimately to an internecine struggle whose merits could be gauged only by critics of wrestling and pugilism. Before becoming belligerents, it would be best for both sides to recognise that the soundest form of encore would be to rally to the support of good music, so that accepted masterpieces may be

heard frequently instead of occasionally. Afterwards the irreconcilables of the concert world, of whom there are bound to be a few survivals, could be quelled by one unanimous and compelling 'Sh—!' whenever they become unduly or unseasonably obtrusive.

Occasional Notes

The fourth Aberystwyth Festival will be held by the University College of Wales at the University Hall, Aberystwyth, on June 22 to 25. The conductors will be Sir Edward Elgar, Sir Walford Davies, and Dr. Adrian C. Boult. The choir and orchestra will be formed of members of the College Choral and Orchestral Unions, with various other contingents, and the British Symphony Orchestra. The following is the programme: June 22, Mozart's Symphony in E flat and works by Elgar; June 23, Beethoven's seventh Symphony and Choral Fantasia; June 24, public rehearsal of the *St. Matthew Passion*; June 25, the *St. Matthew Passion* (afternoon) and miscellaneous programme (evening).

The arrangements for the Handel Festival (June 16, 19, 21, and 23) are now well under way, and report speaks highly of the quality of the choir. But that is to be expected, since Sir Frederic Cowen has long since shown us that a choir of thousands need be no mere noise producer. There is nothing more impressive at a Handel Festival than the *pianissimo* singing, and nothing more astonishing than the nuances. These subtleties were unknown in the earlier Festivals, when the choir, having the power of a giant, used it like one all the time. Apropos of this choir, Jeremiahs who say there is no choralism in London may be reminded that the great bulk of the three thousand five hundred singers are drawn from the London district. Even the leaven of a Yorkshire contingent couldn't make the choir so good if these Londoners were a poor lot.

Most of us have long felt that the Handel Festival would be doing the composer a good turn by giving the more hackneyed works a rest in favour of some of the countless neglected treasures scattered among the operas and lesser-known oratorios. The forthcoming Festival takes a step in the right direction, as there will be practically two Selection Days. This will give an opening for unfamiliar items, and among these will be choruses from *Alexander's Feast*, the *Dettingen Te Deum*, *Saul*, and *Jephtha*. The extracts from the last-named work will include the fine 'How dark, O Lord, are Thy decrees.'

The list of soloists contains all the names that one would expect to see—the cream of singers suitable for work of this kind. Among the instrumental items are Hamilton Harty's arrangement of movements from the *Water Music*, the Concerto for strings, in D minor, No. 10, and a certain Largo, arranged by Hellmesberger for strings, harp, and organ. We suggest that one of these days this piece should be sung in its original tenor aria form, just before its performance as the Largo. Few of the rank and file of audiences are aware how much it has grown since Handel finished with it. The modest operatic air has become one of the British unofficial national anthems, with distinct leanings towards the more comfortable kind of religion—the kind that has no dogmas and duties and that makes one feel good.

While on the Handel Festival, we take the opportunity for drawing attention to the Walter Hedgcock Testimonial Concert, the object of which is the recognition of Mr. Hedgcock's services to music during his thirty years' work at the Crystal Palace. Folk who rarely go to the Palace save at Handel Festivals do not realise the amount of music-making that takes place there all the year round. In all this activity Mr. Hedgcock is the directing spirit. Special mention should be made of his work as conductor of the Crystal Palace Choral and Orchestral Society—an organization with a long list of excellent performances to its credit. The concert that is being arranged as a sign of public appreciation of his services to the art will take place in the early autumn at the Palace. The hon. secretary is Mr. Frederick H. White, Malmains Way, Beckenham.

We are asked to make known the fact that a contest in verse-speaking will take place at Oxford on July 24 and 25. The event will be known as 'The Oxford Recitations.' The promoters rightly lay emphasis on the importance of reviving this beautiful art—one of those that the printing press more or less killed. There will be nine classes, for competition of various ages from twelve upwards, and the tests will comprise narrative, reflective, dramatic, ballad, descriptive, and lyric poems. The judges will be Sir Herbert Warren, Profs. Gilbert Murray and George Gordon, Mr. Laurence Binyon, and Mr. John Masefield. Entry forms and full particulars are to be had of the hon. secretary and treasurer, Mrs. John Masefield, Hill Crest, Boar's Hill, Oxford.

Reverting for a moment to Handel, we hear with pleasure of the publication in the near future of a book on the composer by Mr. Newman Flower. Mr. Flower's name is familiar to Handelians through his remarkable collection of Handel manuscripts and portraits, and it is fitting that the book should be strong on the pictorial side. There will be over fifty illustrations, in colour and black and white, and most of them have never before been reproduced. The publishers, Messrs. Cassell & Co., will welcome inquiries from secretaries of Handel societies and other musical organizations interested, to whom they will gladly send an illustrated prospectus.

Music in the Foreign Press

By M.-D. CALVOCORESSI

NEW RUSSIAN MUSICAL JOURNALS

At Moscow has appeared the first number of a monthly bearing the title, *Towards New Shores* ('K' Novym Beregam,' Moussorgsky's famous motto). The editors are Prof. Victor Belaev and the quondam founder of the excellent little weekly, *Muzyka*, Vladimir Derjanovsky. This first number contains an essay on 'The Future of Russian Music,' by Igor Glebot, and various things on Prokofiev. The 'plums' in the forthcoming numbers will include a study of Moussorgsky's original manuscript of *Khovanshtchina*, by P. Lamm, and unpublished letters of Borodin, Rimsky-Korsakov, and Balakirev. The journal is handsomely produced, and contains much valuable matter.

From Petrograd comes the news that a periodical, *Muzykalnaya Letopis* (Musical Annals, or Record),

is to appear under the editorship of André Rimsky-Korsakov.

ON WAGNER'S EARLIEST WORKS

In *Le Ménestrel* (April 27) Jean Chantavoine reviews the recently-published score of *Liebesverbot*. He notes, on the one hand, a number of borrowings:

In the duet between Isabella and Luzio appears the *Coda* of the Queen of the Night's first aria (*Zauberflöte*); elsewhere (vocal score, p. 395) a chromatic sequence from the first *Finale* in *Don Giovanni*; here and there (e.g., pp. 420, 421) we are reminded of Rossini's *Tancrède* and the *Italian*; the Sicilian Carnival (p. 487) recalls Hérold's *Pré aux Clercs*; and the ensemble, 'Sie schweizet in stummen Schmerz,' is closely imitated from the 'O ciel, quel est donc ce mystère?' in *La Dame Blanche*.

But he also points out things that herald the style of Wagner's maturity.

In the *Neue Musikzeitung* (April 5) Dr. R. Scherwatsky examines the music of *The Fairies*. He notes that it owes much to the influence of Mendelssohn and Beethoven, and considers it 'the bridge between the works of Wagner's youth and those of the first period of his maturity.'

POLYTONALITY

In the *Revue Musicale* (February—this issue did not reach the *Musical Times* office in time for earlier reference) Darius Milhaud systematically surveys the possibilities of polytonal writing, harmonic or contrapuntal. The latter, he says, is specially suitable in small instrumental combinations:

But if a work is to be atonal or polytonal, it must be by virtue of its melodic substance, which proceeds from the composer's very heart, and not merely 'according to plan.' It is only if the melodic elements render a polytonal or atonal character unavoidable and necessary that the outcome will not be still-born.

In the *Courrier Musical* Albert Fevre-Longeray attempts to prove that polytonality is but an illusion, and that any instance of alleged polytonal writing is to be understood either as enharmonic or as comprising partials (after the fashion illustrated by mixture-stops on the organ)—possibly with a few suspensions, anticipations, and passing-notes here and there—and therefore may receive a tonal label.

Louis Vuillernin protested in the *Courrier Musical*, some time ago, against the concerts organized by Jean Wiener, alleging that they helped to propagate undesirable alien influences. He added that many friends of his approved of his attitude. In the same periodical (April 1) appears a letter signed by Ravel, Roussel, Caplet, and Roland-Manuel, who state that:

M. Vuillernin compels some of his friends to point out that they do not agree with his views. The undersigned were glad of the opportunity provided by Mr. Wiener to hear Schönberg's *Pierrot Lunaire* and a number of other works, French and foreign. They express the hope that patriotism will give up unprofitable by-paths of this kind.

MAX Reger

Had he lived, Max Reger would have attained his fiftieth birthday on March 19. The date is commemorated by special numbers of the *Neue Musik-Zeitung* and *Zeitschrift für Musik* (March 15). The former contains articles on the composer's first String Quartet by A. Lindner, on his orchestration by Karl Hasse, on his music for solo violin by W. F. Gess, on his friendship with Philip Wolfrum by Dr. H. M. Popper, and on the BACH Fantasia for organ by Hermann Keller (with special reference to its

harmonic texture). The *Zeitschrift für Musik* has a useful article on his minor pianoforte works by Dr. W. Niemann.

The April issue of the *Musikblätter des Anbruch* contains half-a-dozen articles on Reger, among which is one on his organ music by Franz Schütz :

Reger is the most powerful contrapuntist since Bach. Hence the importance of his organ works, in which we see all the classical forms filled with new substance. From Op. 27 to the Fantasia and Fugue, Op. 135b, all his organ music will repay study. The BACH Fugue, Op. 46, the three Chorale Fantasies, Op. 52, and the *Inferno* Fantasie, Op. 57, are specially to be praised.

YOUNG BELGIAN COMPOSERS

In *Il Pianoforte* (April) G. Systermans mentions among the younger representatives of the Belgian school Fernand Quinet, Meseno, Paul Maleingreau, Henry Sarley, René Barbier, Eugène Guillaume, Leopold Samuel, Jean Absil, and Jules Strens.

HUGO KAUN

In the *Signale* (March 21) G. R. Kruse devotes an article to the little-known composer Hugo Kaun, on the occasion of his sixtieth birthday. Kaun's chamber music for strings and his songs are well spoken of.

BRAHMS'S 'HAYDN' VARIATIONS

In the *Zeitschrift für Musikwissenschaft* (March) Alfred Orel examines Brahms's sketches towards his Op. 56b, and describes the differences between the first and the final versions.

EUGÈNE GIGOUT

In *Le Monde Musical* (March) Gabriel Fauré describes with warm praise Gigout's career as organist and teacher.

ANTONIO TARI

La Critica Musicale devotes its first (1923) number—superbly got up—to Antonio Tari (1809-84), writer on music and professor of æsthetics at the Naples University. Tari was among the first to champion Wagner's music in Italy. Four essays of his on points of musical æsthetics appear in this number.

The Musician's Bookshelf

Singer's Pilgrimage. By Blanche Marchesi.

[Grant Richards, 18s.]

Singers' autobiographies are notoriously amongst the world's worst books. They are, as a rule, badly-written; they contain little of importance to the reader whose interest in music extends beyond the narrow limits and conventions of the opera-house; and they repel by their insistence on the material side of success—the bouquets, fat fees, and other evidences of popularity.

Madame Marchesi's book is a welcome change. It contains a good deal of frank comment on the conditions that govern the singer's life, some valuable advice to students (inevitably less than we should like of this, so far as actual singing method is concerned), and is altogether the work of one who is no less remarkable as a woman than as a singer and teacher.

The book's three hundred pages are so packed with interest that their very richness makes the reviewer's job a difficult one. On the whole, space being limited, it seems best to touch briefly on the closing chapters, wherein Marchesi delivers herself in regard to teachers, students, style, and method.

She lays great stress on the importance of physical fitness in a student, and roundly condemns English girls for their want of care, especially in regard to feeding and rest :

The ignorance of the English girl about her own health is immense. . . . I had to teach my pupils how to eat, to drink, to sleep, to clothe themselves. When I question them as to what meals they take, they always say, 'Oh, I eat such a lot,' and, on close examination, that lot generally is a cup of tea and one of those ridiculous sandwiches with grass of some sort in it.

Nor does Marchesi find the average English girl student sufficiently in earnest; the men beat them in thoroughness.

Apropos of the question of health, it is interesting to note that the article by Dr. Scripture, in the May *Musical Times*, on causes of voice failure, is backed up by a passage in the chapter headed 'The Voice Trial.' The author discusses cases where voice failure had been investigated—in one instance by a famous laryngologist—simply as an affair of the vocal organs, without success; it was left to the teacher of singing to show the doctors that the cause of the trouble lay in some condition of the general health.

Marchesi is emphatically of opinion that no woman should sing the vowel-sound 'e,' and no man 'a,' on a high note :

To make a man say 'a' on his top note, and to make a woman say 'e' on her top note, can only be called cruelty . . . and should be stopped.

And elsewhere in the book she says :

There are registers in the human voice, and in those registers there are vowels which cannot be used without creating everlasting injury to the voice. Unless the composer studies this, the first ignorant and docile singer he finds will be the victim. The only thing a singer can do is to minimise the evil by camouflage. I am for camouflage. For instance, when I sing in the final scene of the *Götterdämmerung*, 'Siegfried, Siegfried,' on the high A flat, 'sterbend grüsst Dich Dein Weib,' I sing instead, 'Sagrad, Sagrad.' Nobody has ever remarked it. Nobody minds. But my larynx is safe, and if I really sang 'Siegfried' and then pushed out an 'e' on the top notes I should soon have no voice at all. None of these gentlemen would mind that either, but I should! In the *Walküre*, whenever a 'u' or 'i' is put on a high note from F sharp on, the conductor and composer can do as they please; they can faint or weep; a woman cannot and may not sing anything but 'a.' If she does she ruins her voice.

Are there a dozen standard songs that women may safely sing without this vowel modification? (Too mild a word: call it distortion.) Isn't Madame over-emphatic here? Already too many singers give us songs without words. Such a pronouncement from so famous a teacher will encourage them in their slovenly methods. Nobody will deny the difficulty, but a good many will refuse to admit that there is nothing between 'Siegfried' and 'Sagrad.' Marchesi speaks of 'camouflage,' which 'Sagrad' is not. Real camouflage would be the singing of 'Sagrad' in such a way that it sounded far more like 'Siegfried.' It is difficult to show this apparent contradiction on paper, but every singer who has gone into the difficult-vowel problem will see what is meant. It is merely one of the numerous cases in art, as in life, where, if we cannot be right, we have to do the next best thing, and appear to be so nearly right as to pass muster.

The chapter entitled 'Methods' is an almost incredible record of charlatanry. The large piece of lead used by a Dresden teacher to keep a pupil's

tongue down (and which slipped into the interior of one victim, and had to be X-rayed and fished out); the wire cage, to ensure the open mouth (price one guinea, and made in one size only, with Procrustean results); the use of prunes or chestnuts in the cheeks to double the sound by keeping the cheeks from touching the teeth; breathing exercises, prone, with bricks on the chest for the fortifying of the muscles (one of Marchesi's male pupils told her he had reached the total of thirty bricks); the tumbler of water balanced on the chest of a woman pupil, also prone: her breathing was right if the water remained unspilled (unfortunately it never did); tightening a leather belt, running up and down stairs, and panting like a dog—three methods of improving breath control; Italian water, at five shillings per bottle ('In Italy the voice is good because the water is good: if you drink Italian water . . .'); and, leaving the water for the air, there was 'amoniaphone,' sold in tubes (another five shillings), alleged to be compressed Italian air ('Italian air gives voice: if you breathe Italian air . . .')—these and other practices described by Marchesi suggest the dark ages rather than the 20th century.

Here space gives out, with many discussable points untouched.

The lively style of the book will be seen in the above extracts. Perhaps Mr. Gerald Cumberland (who is in charge of Grant Richards's musical books) might profitably have overhauled some of the punctuation, removed a few adjectives, and found substitutes for an occasional over-violent term ('How much did you sing, unfortunate woman? I screamed.' 'Screamed?'). . . But the blue pencil is apt to be a fatal weapon: in removing the blemishes it may easily destroy the life and character of the writing.

And this book is above all the expression of a personality, a great singer and musician, and one with whom teaching is a passion rather than a mere profession.

By the way, English musical critics receive so many hard words that it is pleasant to find Marchesi handing them a nice little bouquet:

To face the critic in England, when you are a real artist, is no ordeal, but a joy, because here more than anywhere else in the world the critic is honest, unbiased, and, generally speaking, knows what he is talking about, and wishes to keep his reputation for impartiality. This is why for every artist it is so highly important to appear before the English critics and to win their golden opinions.

Scriabin. By Alfred J. Swan.

[John Lane, 6s.]

There is a decided slump in Scriabin just now, some critics even going so far as to say that he is already among the composers who have been 'found out.' I say 'already,' for if these critics are right, the finding-out process has been unusually quick. As a rule such composers have cut a fine figure for at least a generation, whereas it seems but yesterday that Scriabin came and took firm hold of London with recitals of his own pianoforte works. (As a fact, it was in the spring of 1914). How far he has declined in popularity matters less than the fact that he *has* declined. And the reasons are as plain as the fact. His early works too obviously derive from Chopin, and his later ones suffer from a triple defect; they are either invertebrate, or harmonically monotonous, or they attempt to express ideas for which music is an inadequate medium. Out-and-out enthusiasts will continue to swear by the later

Sonatas and orchestral works, but I am not afraid to risk a prophecy that Scriabin's final position in the roll of fame will be a modest one, and that he will get it, and hold it, by virtue of his shorter pianoforte works. Their charm is not affected by their too obvious debt to Chopin, and they will continue to appeal to pianists because they are so perfectly adapted to the instrument.

Mr. Swan is among the enthusiasts. For him Scriabin is a Titan—the word is his, not mine, and it is so much his that he sprinkles his pages with it. I began to dog's-ear the pages on which Scriabin is described as a Titan, or his work as titanic, but I soon gave up out of kindness to the volume. However, the word means less than it might, having regard to Mr. Swan's addiction to hyperbole. Thus, we read of 'the olympic grandeur' of Tanéïev; of Scriabin's 'gigantic mind'; of his 'pouring forth work after work, in magnitude comparable only to the loftiest there is in music'; he is a 'giant-musician'; and a 'Messiah among men.' And much besides. Frankly, such fanfares will not help us to an appreciation of Scriabin. We look rather for that cool, critical discussion which, side by side with the pretty frequent opportunities for hearing his music, would enable us to give the composer his due. Mr. Swan's book is likely to leave many readers prejudiced against his idol, partly through its extravagant adulation, and even more because the character that emerges from the biographical side of the work is unattractive. Scriabin's heartless treatment of his wife, his consistent selfishness, his want of mental and moral ballast, and the megalomania shown not only in the scale of his latest works, and in his conception of the 'Mystery,' but even in his windy indications as to expression—these traits make up an unpleasing personality. Mr. Swan says much about the 'mystic Promethean chord,' which he tells us is 'actually the only chord of *Prometheus* . . . upon analysis it will be found to embrace all the four kinds of triads . . . That is why it has been called synthetic.' But what matters most about the harmony of a work is not its synthetic quality. And the brutal fact is that the ear rebels at an overdose of any pet progression, whether it be the diminished seventh of the older classics, the whole-tone scale and consecutive ninths and thirteenth of Debussy and Cyril Scott, the consecutive fifths and false relations of our own Tudor enthusiasts, or Scriabin's pungent sky-scraper of fourths.

Great and enduring music may some day be written round a fancy progression, but the chances are against it, for the simple reason that the result can hardly be other than monotonous. Generally speaking the ear has no use for monotony save in certain short forms where it has expressive and descriptive *raison d'être*, e.g., lullabies, gondola songs, &c. The reason so many of us are tiring of Scriabin is to be found in this fatal defect of monotony, his larger works being little more than gigantic and rather messy purple patches. There is nothing in music that has a shorter life than your purple patch. It begins by intoxicating, and soon becomes irritating; the boring stage is then round the corner.

Mr. Swan's book is valuable on the biographical side, and it gives us, too, real illumination on modern Russian music generally; particularly good is his discussion of the Beliaev circle and the Balakirev group (the 'Five'). A useful feature is the complete list of Scriabin's works.

REVIEWS IN BRIEF

Messrs. Putnam's Sons have issued an English edition of Gustav Kobbé's *Complete Opera Book* (25s.), an American work that has already been noticed in our columns. It is a stout tome of over 800 pages, giving the stories of about two hundred operas, with four hundred of the leading themes, and sixty-four portraits. The only difference between the American and English editions seems to be in the portraits, which in the latter are largely of British artists. The 'Complete' in the title breaks down on examination, for not one English opera is discussed. Neither Purcell, Stanford, Smyth, or Sullivan are even mentioned in the index. We see a reference to Balfe, and on turning it up, find it is merely a statement of the bald fact of his having composed a *Falstaff*. English opera counts for a little more than this, surely! There are scores of pages in this book given to discussion of operas that have been on the shelf for years, and will never come down, whereas the Gilbert-Sullivan works are always being played somewhere to crowded houses. This *Incomplete Opera Book* is otherwise an excellent volume. But inasmuch as no book can keep its readers in touch with the operatic output unless it appears in an up-to-date new edition annually, there is much to be said for the *National Opera Handbooks* (Grant Richards, 1s.), little pocket affairs of about fifty pages. Each deals with one opera, giving the story, a note on the composer, and information about the music, with some details of the orchestration. The general editor is Major A. Corbett-Smith, who has also been the general writer of the batch of a dozen booklets or so already published. The series is planned to include all the standard operas, and that it will be kept up-to-date seems to be shown by the fact that a handbook on *The Perfect Fool* is in the press. On the whole, if a guide to the opera be necessary, this seems to be the handiest way of providing it. The only drawback to the miniature method is that it makes the provision of musical examples difficult. It is to be hoped that the publisher of these handbooks may soon see his way to the use of a modest amount of music-type. The numbers so far published include *Parsifal*, *The Mastersingers*, *Tristan*, *The Ring*, *The Magic Flute*, &c. Slip one in your pocket before starting to Covent Garden during the present B. N. O. C. season.

George Denham's *Mastery of the Keyboard* (Cecil Palmer) has for alternative title, *How to manipulate the keys of the pianoforte without looking at the fingers*, and there you have pretty well all that need be said about the book. The idea is so simple and practical that we wonder it has not been dealt with systematically long ago. It is merely applying to the fingers what many organists do instinctively with their feet—helping and developing the sense of locality by delicately feeling for the edges of keys, especially the black or short keys. All keyboard-players will benefit from this thorough little work.

An authorised French edition of Mrs. Rosa Newmarch's *Russian Opera* has just been issued (Chester and Les Editions de la Sirène, Paris), under the title, *L'Opéra Russe*. The translation is by S. Maerck-Richard.

Two volumes have been added to the admirable Church-music monographs published by the Faith Press—*Latin Hymnody*, by H. V. Hughes (now Father Anselm, O.S.B.), and *The Priest's Part of the Anglican Liturgy, Choir Offices, and Litany*, by

Charles W. Pearce. Both contain copious examples in music-type. Dr. Pearce gives the music of the Prefaces in both Latin and Sarum forms, and the intonations to the *Gloria in Excelsis*, &c. Father Anselm's book is packed with matter of value and interest to plainsong enthusiasts. H. G.

New Music

SONGS

In a group of songs just issued by Curwen, Maurice Besly's *An Epitaph* strikes attention at once on account of its grace and refinement. The words are by Walter de la Mare. The grave ascending and descending semitones in octaves co-operate with the poem in producing an atmosphere of elegiac quiet and repose. The remaining six songs include *Illusion* and *Foxglove*, by Ursula Greville. The words of the first-named, by Edmund Storer, are a lament for a summer moth dying on the moon's reflection in the water. To this, and to the poem by Henry Bryan Binns, Miss Greville has given two equally individual settings. They are charming little trifles. Dorothy Howells's *If you meet a fairy* is a whimsical, humorous transcript of Rose Fyleman's poem, reprinted from *Punch*. Both poet and composer seem well-versed in the psychology of fairies. Hilaire Belloc's *The Birds*, a narrative poem of the Infant Christ and His toys, has been given an appropriate carol-like melody by Hugh Haley Simpson. A humorous *Clown's Song* of Hubert S. Ryan has been reproduced with characteristic quaint jocularity by Josef Holbrooke, and *The Satyr's Dance*, words from Thomas Ravenscroft's *Brief Discourse* (1614), is an effective song of the buccaneer type, well adapted to rouse an apathetic audience. Alec Rowley's *Cotswold Love* and *Old Oliver* (Winthrop Rogers), to words of John Drinkwater, are as national in character and sentiment as any West Country folk-song. Peter Warlock in *The Bachelor* (Augener) has captured the merry insouciance of the words of the 15th-century anonymous poem. The 'young man withouten a wife' will make a fair bid for popularity 'in every place where so he go.' Six other songs from Messrs. Augener include *The little Waves of Breffny*, of Eva Gore Booth, Samuel Rogers's *Tread lightly here*—both pleasant, tuneful settings by Percy Judd—which will prove acceptable to the average singer, Adam Carse's setting of the late Sebastian Evans's *West of the Skerries*, and Vivian Hickey's *Wander-Thirst*, words by Gerald Gould. Two outstanding songs from the same publishers, the *Quiet Garden* and *Rybbesdale* (adapted by Clifford Bax from an Old English poem), are by Balfour Gardiner.

Purcell's *Evening Hymn, on a Ground*, words by Dr. William Fuller, has been edited and given an appropriate accompaniment by Harvey Grace (Novello). The Editor's Note truly describes it as one of the most beautiful of Purcell's songs, and tells of its appearing as the opening number in Playford's *Harmonia Sacra*, where it is set in key G. Later it was published in the folio edition of Vincent Novello. The eight bars which were omitted in the second edition of the song are restored in its present and latest edition. Other differences between the Playford and Novello editions are pointed out and explained in the Editor's Note. Messrs. Novello have also published a setting, by John Pointer, of *Shall I, wasting in despair*, the

words of which were written by George Wither in the 17th century. It is a clever and effective song.

James Lyon's *Four Songs from the Chinese* (Winthrop Rogers) are individual impressions of two Odes of Confucius and two other Chinese poems. In treatment and atmosphere they are of to-day, though not specially modern harmonically. They are essentially English conceptions of Chinese sentiment and perception. The translations are by L. Cranmer Byng.

W. G. Whitaker's *Two Song Carols* (Winthrop Rogers), *Nunc gaudet Maria* (15th century) and *Lullay, Lullay, Carol of the Virgin Mother*, from Sloane MSS., temp. Henry IV., are charming in idea and conception. Both are difficult, and at once archaic and modern. The spelling of the poem has been modernised. Also from Winthrop Rogers come Dr. Fellowes's transcriptions of John Dowland's *From Silent Night* and Thomas Ford's *What then is Love?* The first-named song is one of the most exquisite productions of the English school of Lutenist song-writers. It has been scored and edited by Dr. Fellowes for voice, violin, and 'cello or viol da gamba, and the pianoforte part has been translated from the lute tablature. *A Cradle Song*, by William Byrd, has also been edited by Dr. Fellowes (Stainer & Bell), and adapted in a more modern manner for the pianoforte from the original string parts.

L. L.

CHAMBER MUSIC

Three publications issued during the month have each a very distinctive interest, and are typical of their class. The first is an old friend republished by Augener—Rubinstein's *Trio in B flat*—a work which undoubtedly bears the stamp of its period. There is no questioning the fact that it took Rubinstein a long time to say a very simple thing. The working-out section of the first movement shows clearly enough how apt he was to mistake mere routine for inspiration, and to accept things at their face value. The *Scherzo* is just the work of a clever improviser. There is nothing in it to stir the imagination, although it holds out to the pianist countless prospects of brilliant display. It may not represent Rubinstein's inspiration at its best, but it is far from his worst. If we miss the lyrical swing of such a theme as that of the *Finale* of the G major Sonata, we are also spared the spectacle of a composer lost in the mazes of the variation form as a country bumpkin gets lost in the maze at Hampton Court. Such a work as this fully explains the revolt against pseudo-classicism, which is what Alexandre Tcherepine may be said to stand for (*Sonata for pianoforte and violin*; Durand, Paris). You may call Tcherepine ultra-modern or revolutionary, for he will have none of the old conventions and traditions. There is a passage in which the right hand plays in arpeggios the chord of the diminished seventh based on A natural, while the left hand has the diminished seventh on D natural, and countless other progressions that may justly be called cacophonous. At the same time, we have only to look through this kind of passage once or twice to realise that it is not the result of a hankering after oddity, but a sincere, if unusual, expression of feeling. The slow movement again shows the kind of fugal writing that might cause concern amongst theorists—were they forced to accept

it. Yet quite apart from its appeal—to which our own sense may respond or not—it is very obvious that blind imitation of the classical fugue is hardly a prospect to inflame the young and ambitious. Must the fugue die as an art-form simply because it reached its noblest expression in the 18th century? Surely it is better to see what a talented composer of our time can do with it if left to his own devices. And Tcherepine has all the qualifications for such an experiment—which is more than I would say for Germaine Tailleferre, whose *Sonata for pianoforte and violin* has been published by Messrs. Durand. That the music reveals a certain talent and countless good intentions is possible. But it is a talent to which the boundless freedom of the present fashion has proved fatal. Perhaps such a phenomenon was to be expected. The first taste of liberty has always proved too potent for people with weak heads.

B. V.

ORGAN MUSIC

It is a pleasure to record the publication (Novello) of some important new works by Sigfrid Karg-Elert—a set of Seven Pastels and two Choral Improvisations. The full title of the first-named work is *Seven Pastels from the Lake of Constance* (August, 1921). The pieces are frank programme-music, as will be seen by the titles—'The Nymph of the Lake,' 'Landscape in Mist,' 'The Legend of the Mountain,' 'The Reed-grown Waters,' 'The Sun's Evensong,' 'The Mirrored Moon,' and 'Hymn to the Stars.' The style is that of the composer's early *Three Impressions*, though the effects of dissonance and constantly-shifting harmony are here carried much farther—perhaps a good deal too far for some palates. It will be found, however, that with familiarity, and above all with fluent playing, much that repels on a laboured try-over becomes attractive. In reading, the player naturally boggles at the queer combinations of sounds, and so they stand out from the work and give a wrong impression of the whole. When they are allowed to fall into their right place in the scheme they pass almost unnoticed. A better-founded objection to these pieces would be on the score of over-chromaticism and lusciousness. The composer's title, however, justifies a liberal use of colour.

The Nymph on the Lake may be regarded as an addition to the 'Storm' repertory, for its quiet elusive opening soon gives way to a lengthy section *poco a poco tempestoso*, which develops into a tremendous climax *fff*, *acuta*—a pile of fourths high on the manual over a riotous pedal. There is a reminder of the French *Pedale du tonnerre* a couple of bars before, the low F sharp, G, and A flat being held (*quasi trillo*) during a semiquaver scurry on the manuals. It is a good storm, but is it in the picture suggested by the title, and even more, by the opening page? What has a nymph to do with *feroce*, *tempestoso*, and *acuta fff's*? The beginning and end of the piece are so delicious that I grudge this furious breaking of the spell.

Landscape in Mist, after an appropriately vague opening (*Quieto e indeciso*) gives us a delightful bit of solo on the Pedal 4-ft. flute against a rich background—one of the best of all organ effects, familiar even to pre-Bach composers, yet rarely used by English writers. Here is a bit of this Karg-Elert example :

Ex. 1.

espress.

The right misty atmosphere is maintained throughout, save at one point where it is blown away by a few chords on the Solo reeds.

The Legend of the Mountain opens with a wide-ranging diatonic solo exotically harmonized. The treatment of this theme at the close, with consecutive fifths and sevenths, is fascinating. There is a freakish middle section, ushered in by one of the upward-rushing scales of which Karg-Elert is too fond, though it should be added that he uses them sparingly in these works. In *The Reed-grown Waters* the effect depends largely on constantly changing pace; the harmony is sweet and astringent in turns. There is fine scope here for delicate solo stops.

The Sun's Evensong is richly harmonized, and has a fine climax. The last page (headed 'Epilogo') opens with a truly luscious passage, of which I quote the beginning:

Ex. 2. *Largo*. *quasi*

Ssw. 8-ft. soft.

p

sonoramente.

Gl. (without Stops, Ch. Reed 8-ft. compd. to Gl.)

p 16-ft.

quasi rit.

Ssw.

Gl. (Ch. coupled).

Ssw.

open.

The four-part pedal chord low down on the pedal-board just before the Epilogue may well be played on the manuals an octave higher, seeing that the pitch is of 8-ft. By the way, there are several examples of pedal chords in these pieces; not all are worth the risk involved, and some are merely noisy. The same may be said of most of the pedal shakes, e.g., the series in the middle section of this piece; most of us will prefer the effect of a plain pedal. A new and not quite convincing pedal effect appears at the end of *The Mirrored Moon*:

Ex. 3.

Voix Cel. 8-ft. & 8ve Coupler.

Unda Maris or Echo-Bourdon & Trem.

Ssw. p

(Ch.) closed.

quasi trillo.

indeciso.

The direction *indeciso* will describe the state of mind of most players in regard to this passage. A lot will depend on the stop being of just the right power. This piece is decidedly over-restless, and there are far too many notes. The use of the *crescendo* pedal to *ff* and *fff* on page 28 seems ill-advised in a work that is otherwise quiet throughout. Besides, what is a cataclysm, however brief, doing in a picture of moonlight on a lake?

Perhaps the best of the Pastels is the last—*Hymn to the Stars*. It is a glowing piece of writing, and its rhapsodic side is kept well in hand. It has a peroration that may fairly be described as gorgeous. The top F sharp on the Swell (full) is fixed down while the Great and Pedal deliver a pæan *fff* with free modulations and daring dashes into remote keys. There is a real thrill in these closing pages. The pictorial intention is of course obvious: we think at once of Dubois's *March of the Three Kings*, with its wedged-down high note to represent the star. But how far the modest scheme of Dubois is left behind will be seen from a brief extract:

Ex. 4.

Hardly less exciting is the passage beginning in the last bar of page 34, where the theme BACH appears in the pedal under a string of six-four chords which pass through D, C sharp, E, E flat, F sharp, A, and A flat, to a resumption of the opening theme, now in C. The ending, *ppp*, rounds off this highly imaginative work with just the right remote touch.

The Pastels are difficult. They call for fine technique, and even more for a good grasp of unusual harmony

and rhythm. The composer gives very elaborate directions as to registration, a good many of which will not be practicable on English organs. Fortunately the music is generally independent of some of the more bizarre combinations. The main point is that the player must have at his disposal a fair number of delicate stops of contrasted colour. Given these, the registration need cause little trouble. The best proof of this is the fact that whole pages may be played with 'delightful effect on a pedal pianoforte. Like some of the music itself, the directions as to expression show signs of the extravagance we now expect from Karg-Elert. We have such unusual terms as *luminoso ed argentino, lugubre e negro*, and so on. These flowers of speech, together with certain harmonic tendencies, seem to indicate that Karg-Elert, after being influenced by Grieg (the early works), Debussy, and Strauss (certain pages in the Ten Poetic Tone-Pictures), has since been sitting at the feet of Scriabin. That, however, is a detail. The thing that matters is that here, as elsewhere in his works, he has definitely enlarged the scope of the organ on its expressive side. Whether organists like this music or not they will learn much from it in regard to registration and laying-out. For example, what an eye Karg-Elert has for spacing! These pages abound in progressions that owe most of their effect to the position of the component parts. Differently placed, some of the most delightful would become hideous. This is a commonplace in orchestration and in modern writing for the pianoforte, but the principle is as yet little grasped by organists. One other point. Let the harmony student note Karg-Elert's resourcefulness in treating strings of consecutive dominant sevenths, ninths, and thirteenth. He does not always succeed in persuading us that there are not too many of them, but he has enough surprises in his bag to take us with him most of the time. Yet there are composers of reputation who are content to do little more than slither about in ninths, showing about as much resource in dealing with these consecutives as did Hucbald with his fourths and fifths.

Having written so much about the Pastels, I must be brief concerning the two Choral Improvisations. Each is sub-titled 'Festival Prelude.' The first is on the chorale *Der Hölle Pforten sind zerstört*—a tune sung (in another version) in England to the hymn *Sing praise to God Who reigns above*. The second deals with the tune of *Gelobt sei Gott im höchsten Thron*—one of those chorale melodies that seem to be compounded of phrases taken from other tunes. Both Preludes are full of energy that shows itself by turns in brilliant passage-work, bold harmony, and crashing sledge-hammer chords. Some of the sequential writing must be played rather than looked at. On paper it is trite, but pace and relevance to the text carry it off. The second Prelude opens with a novel effect—a sustained low note on the pedal, with a drum figure at the top of the board, the Great diapasons delivering a typical horn passage *ff*, while the solo Tuba gives out the first line of the chorale. The pedal should be uncoupled, and that is where most English organs will let us down. How many have enough 8-ft. and 16-ft. tone to tell against Great diapasons *ff* and Tuba? Most of us will have to eke it out by coupling up some manual stops. These two brilliant works are worthy additions to Karg-Elert's other essays in the chorale prelude field. The degree of difficulty is that of the bigger numbers in the *Sixty-Six Choral Improvisations*.

H. G.

Gramophone Notes

BY 'DISCUS'

Arthur Bliss has hardly left us for America when the Columbia Company puts forth a couple of records of some of his most characteristic music—a timely issue. They give his *Conversations*, five short sketches (originally written for violin, viola, violoncello, flute, and oboe, and now scored for small orchestra), and his gruesome *Madame Noy*, sung by Anne Thursfield, with orchestral accompaniment. Of the five pieces, *The Committee Meeting*, *In the Wood*, *In the Ball-room*, and *Soliloquy* appear on one record, and *In the Tube at Oxford Circus* and *Madame Noy* on the other (12-in. d.-s.). The orchestration is so light that the original chamber music character of the music remains. In *The Committee Meeting* only strings are employed. This piece is surely one of the best modern examples of humorous music. I tested its humour by trying it on a musician who had never heard it before, and merely told him the title. In less than a minute he was chuckling, and before the thing was over the chuckle had developed into a roar. There is a pretty touch of sentiment and colour about *In the Wood*. The only one that still leaves me cold is *Soliloquy*—a string of twiddlybits for cor Anglais alone. Its main interest lies in its demonstration of the instrument's possibilities—a beautiful bit of playing. The recording of these is wonderfully good. *Madame Noy* comes off a little less well, because of the difficulty of catching all the words. But as the Columbia Company issues with these Bliss records a leaflet giving a description of the sketches and the words of *Madame Noy*, we are able to make things right. It need scarcely be added that Anne Thursfield is the singer for this kind of song. After Bliss, Holst. His first Suite in E flat, for military band, played by the Grenadier Guards under Lieut. George Miller, has been recorded by the Columbia Company on two 10-in. d.-s.—the *Chaconne* and *Intermezzo* on one, the March on the other, the remaining side of the latter being filled by Schubert's *Marche Militaire*. I always thought this Schubert piece was poor: heard after the Holst March it seems tamer than ever. There is a fine, broad, folk-songy tune for second subject in Holst's March, and we get a real thrill when it is used as a bass to the jolly opening theme. The Suite is a most stimulating affair. We need more works of the kind. They will soon deal a lusty smack at the desolating operatic fantasias with which our military bands have hitherto defrauded the musical public.

The Grenadier Guards are also recorded playing a selection from *The Beggar's Opera* (Col. 12-in. d.-s.)—good, but a trifle heavy-handed and inflexible compared with the *Beggar and Polly* records made by small orchestra under Frederic Austin.

Some *Polly* selections, arranged and conducted by Arthur Ketèlbey, are nearer the mark, and fall short of the Austin versions only because the treatment is a little less deft and sparkling (Col. 10-in. d.-s.).

From H.M.V. comes an excellent record of the *Coriolan* Overture, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald (12-in. d.-s.).

An old and lately neglected friend turns up in Delibes's Overture to *Le roi l'a dit*, played by the L.S.O., under Eugène Goossens—a capital record of a tuneful work well worth revival (Col. 12-in. d.-s.).

The orchestral and band records issued by Æ.-Voc. during the past month are on the light side—selections from *Utopia*, played by the band of the 1st Life Guards (12-in. d.-s.), and from *Madame Butterfly*, played by the Regent Orchestra (12-in. d.-s.), and Percy E. Fletcher's *Folie Bergere* and *Fleurette d'Amour* (10-in. d.-s.), the two latter played by the Regent Orchestra.

The chamber music records are first-rate. I have so far heard nothing better than that of the Flonzaley players in the *Presto* from the Beethoven Quartet in D, Op. 18, No. 3 (H.M.V. 12-in.). We have had to complain so often about the nebulous and apologetic reproduction of chamber music that it is a pleasure to come across one so vividly clear as this. Now we know that there is really no need for the 'cello part to become a murmur from time to time, or for the bottom suddenly to fall out of the texture; we must keep the recorders up to it.

Excellent, too, though a little less definite (partly owing to the character of the music) is the record of the London String Quartet's playing of Nos. 2 and 3 from Frank Bridge's *Three Idylls* (Æ.-Voc. 10-in. d.-s.).

The once-neglected viola has now so many friends that there will be a welcome for the Æ.-Voc. record of Lionel Tertis playing his own tasteful arrangements of Couperin's *Chanson Louis XIII.*, d'Ambrosio's *Rêverie*, and Kreisler's version of Couperin's *Pavane* (10-in. d.-s.).

A pleasant violoncello record is Cedric Sharp's playing of his own *Midsummer Song* and Haydn Wood's *Love in Arcady* (H.M.V. 10-in. d.-s.). W. H. Squire is recorded by Columbia in an expressive melody of Gluck and a poor *Andante Religioso* of Thome. The pianoforte accompaniment in the Gluck is too apologetic. The organ (of course) comes in at the *Coda* of the latter, but though the label says 'organ' the tone says 'harmonium.' The discrepancy may be due to the failure of the gramophone in reproducing the low notes of an organ. Certainly there is no hint here of the diapason tone of a real organ (Col. 12-in. d.-s.).

In the matter of pianoforte records, we naturally pick up the Paderewski sample first. A good sample, too—Chopin's A flat Valse (Op. 42), though some of us would have preferred a less jaded horse of battle (H.M.V. 12-in.).

Mark Hambourg deals rather too strenuously with a Blow Suite and Arne's B flat Sonata; he is better employed in Liszt's D flat Concert Study (H.M.V. 12-in. d.-s.). It is good to find this pleasant old English keyboard music recorded. I am particularly glad to see that our players are discovering Arne. His Sonatas have been available in a cheap edition for a long time—my own copy was bought quite twenty years ago—but they have been curiously neglected.

One flute record has to be noted, a Col. 10-in. d.-s. of Robert Murchie, brilliantly dealing with a Serenade by Woodall, and some old-fashioned, showy variations on *Comin' through the rye*—mere flupe of the ghastliest kind.

There are several choral records of unusual character. The Columbia Company issues two 10-in. d.-s. of Harrow School Songs, sung by a small choir conducted by Dr. Percy Buck—*Forty years on, Stet Fortuna Domus*, *Queen Elizabeth sat one day*, and *When Raleigh rose*. This is a new departure in gramophoning, for the songs matter next to

nothing unless the listener is an old Harrovian. To all such they will matter a great deal.

Two other Columbia records of choral singing give us the Century Quartet (male-voice) performing (a) *Sweet and low*, (b) Hatton's *When evening's twilight*, and (a) *O who will o'er the downs* and (b) *Comrades in arms*, with orchestral accompaniment. Here is surely an error of judgment: such music should be sung unaccompanied. The Barnby and Hatton pieces gain nothing from chiming bells and ripples on the harp. Their sentimental side (already overloaded) merely becomes oppressive. However, it can never be too oppressive for a large section of the public; hence these records and tears.

The treatment of Pearsall's old part-song is quite funny, the 'colour' being supplied by hunting calls on the horn, thus:

O who will o'er the downs so free,
O who will with me ride?

(Toot-toot-too-too-TOOT.)

O who will up and follow me
To win a blooming bride?

(Toot-TOOT-too-too-TOOOT.)

Why not carry this poverty-stricken, unimaginative method still further, and follow 'ride' with horse-hoof rhythms on the drum, and 'bride' with a snatch of the *Wedding March*? The song is sung rather slowly, and the anthem-like pace and sedate style, combined with the halts for horn calls, badly damages this old favourite. The Quartet itself is above the average, the voices being good and the singing free from those tricks with rhythm that make most performances of the kind so spasmodic as to be both irritating and amusing. I hope to hear these singers recorded with material more worthy of them, and without horns, bells, harps, &c.

The Columbia Light Opera Company is recorded in a selection—labelled weakly 'Vocal Gems'—from *Merrie England* (12-in. d.-s.).

The devout crowds who sit at Elena Gerhardt's feet every time she sings at Queen's Hall may now hear her beautiful singing at any odd time, thanks to the enterprise of the Æolian-Vocalion Company, who have just issued a couple of 12-in. records of her performance of Schumann's *Der Nussbaum* and Strauss's *Standchen*. The latter is the better—or at least I think so, perhaps because I prefer the Strauss song to the Schumann. Anyway, both are a delight. Hearing this singing, so effortless (save at one high note in the Strauss song, where we are reminded that Gerhardt made her début a long time ago) and so clean and finished, one wonders why the public will so complacently applaud singers who can produce nothing but wobbling, pinched, and hard tone, with strain in almost every note of it. We badly want a lot of records of an English Gerhardt singing good English songs as Elena sings these in German. (Dorothy Silk comes to mind at once.) Ivor Newton accompanies these songs so well that we don't miss Paula Hegner.

So many vocal records come up for judgment that they must be dealt with runningly: *Caro Nome*, sung by Evelyn Scotney, a capital bit of florid singing (Æ.-Voc. 12-in.); Polonaise, 'I am Titania,' from *Mignon*, with Celys Berata very dexterous in her use of a voice deficient in charm—both music and singing leave me frigid (Æ.-Voc. 12-in.); *Ah! non creda*, with Lenghi-Cellini at his most lachrymose—Caruso-sobbing all over the place (Æ.-Voc. 12-in.); a

(Continued on page 417.)

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47	Summer Morning ...	" 1d.	133	One morning sweet in May	" 3d.	219	The red, red rose ...	" 3d.
48	The Sea King ...	" 1d.	134	Daylight is fading ...	" 1d.	220	Beware, beware ...	" 1d.
49	Orpheus with his lute	Macfarren 1d.	135	Down in a pretty valley	" 1d.	221	The happiest land ...	" 1d.
50	When icicles hang ...	" 1d.	136	The Primrose ...	" 1d.	222	The Sailor's Song ...	" 2d.
51	Come away, Death (S.A.T.B.B.)	" 3d.	137	Arise, sweet love ...	" 1d.	223	Busy, curious fly ...	" 2d.
52	When Daisies pined ...	" 3d.	138	'Tis break of day ...	" H. Smart 2d.	224	Good-night, beloved ...	" 2d.
53	Who is Sylvia ...	" 1d.	139	My true love hath my heart	" 2d.	225	Bacchanalian Song ...	" 3d.
54	Fear no more the heat ...	" 3d.	140	Doth not my lady come	" 1d.	226	Stars of the summer ...	" 1d.
55	Blow, blow, thou winter wind	" 1d.	141	Spring Song ...	" 1d.	227	King Wida's Song ...	" 3d.
56	The Belfry Tower ...	" J.L. Hatton 1d.	142	The Curfew ...	" 1d.	228	Tars' Song ...	" 3d.
57	England ...	" 1d.	143	Hear, sweet spirit ...	" 1d.	229	The hemlock-tree ...	" 4d.
58	Come, celebrate the May ...	" 1d.	144	Spring Voices ...	" S. Reay 3d.	230	Jack Frost ...	" 3d.
59	Song to Pan ...	" 1d.	145	Waken, lords and ladies gay	" 3d.	231	The Lye ...	" 3d.
60	The Indian Maid ...	" 1d.	146	As it fell upon a day ...	" 3d.	232	I loved her ...	" 3d.
61	The Pearl Divers ...	" 4d.	147	Huntsman, rest ...	" 3d.	233	Village Blacksmith ...	" 3d.
62	Robin Goodfellow	G.A. Macfarren 1d.	148	'Tis May upon the mountain	" 3d.	234	The Letter ...	" 3d.
63	Break, break on thy cold grey	" 1d.	149	Take, oh take those lips away	" 1d.	235	Shall I wasting in ...	" 3d.
64	Echoes (The Splendour falls)	" 1d.	150	The Rainy Day ...	" A. Sullivan 1d.	236	Way to build a boat ...	" 4d.
65	Song of the Railroads ...	" 1d.	151	Oh, hush thee, my babe	" 3d.	237	I loved a lass ...	" 3d.
66	Christmas ...	" 1d.	152	Evening ...	" 1d.	238	The Lifeboat ...	" 3d.
67	Adieu, Love, Adieu ...	" 3d.	153	Joy to the Victors ...	" 2d.	239	Shepherd's farewell ...	" H. Smart 1d.
68	Sir Knight, Sir Knight	Macfarren 1d.	154	Parting gleams ...	" 1d.	240	The waves' reproof ...	" 3d.
69	The Wounded Cupid ...	" 1d.	155	Echoes ...	" 1d.	241	Ave Maria ...	" 2d.
70	Woman's smile ...	" 3d.	156	Spring ...	" W. Macfarren 1d.	242	Spring ...	" 3d.
71	Autolycus' Song ...	" 1d.	157	Summer ...	" 1d.	243	Morning ...	" 1d.
72	Footsteps of Angels ...	" 1d.	158	Autumn ...	" 1d.	244	Hymn to Cynthia ...	" 1d.
73	The Sun shines fair ...	" 1d.	159	Winter ...	" 3d.	245	Cradle Song ...	" 3d.
74	The Pilgrims ...	" H. Leslie 1d.	160	You stole my love ...	" 1d.	246	The joys of Spring ...	" 1d.
75	My soul to God ...	" 3d.	161	Dainty love ...	" 1d.	247	Dream, baby, dream ...	" 3d.
76	Awake, the flow'rs unfold	" 1d.	162	Drops of Rain ...	" J. Lemmens 1d.	248	A song for the Seasons	" 2d.
77	How sweet the moonlight	" 1d.	163	The Fairy Ring ...	" 3d.	249	O say not that my heart	" 3d.
78	Land, Ho! ...	" 1d.	164	The Light of Life ...	" 3d.	250	Love and mirth ...	" 3d.
79	Up, up, ye Dames ...	" 1d.	165	Oh, welcome him ...	" 3d.	251	Sweet Vesper hymn	" 3d.
80	Thine eyes so bright ...	" 4d.	166	Sunshine through the	" 3d.	252	Crocuses and Snowdrops	" 1d.
81	All is not gold ...	" Westbrook 3d.	167	The Corn Field ...	" 1d.	253	Stars of the summer night	" 1d.
82	Hark how the birds ...	" H. Lahee 3d.	168	Wake! to the hunting	" H. Smart 3d.	254	Wind thy horn ...	" 3d.
83	All ye woods (S.S.A.T.B.)	" 1d.	169	Dost thou idly ask ...	" 3d.	255	The land of wonders	" 3d.
84	My love is fair (S.A.T.B.B.)	" H. Leslie 1d.	170	A Psalm of Life ...	" 1d.	256	Ye little birds that sit and sing	" 3d.
85	Charm me asleep (S.A.T.B.B.)	" 3d.	171	Only Thou ...	" 1d.	257	How soft the shades of	" 1d.
86	When twilight dews ...	" H. Hiles 1d.	172	I prithee send me back	" 1d.	258	How sweet is summer	" 3d.

AFTER MANY A DUSTY MILE

PART-SONG

WORDS FROM THE GREEK ANTHOLOGY (ANONYMOUS) TRANSLATED BY EDMUND GOSSE*

MUSIC BY

EDWARD ELGAR

(Op. 45, No. 3)

ARRANGED FOR S.A.T.B. BY THE COMPOSER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto $\text{♩} = 84$

p non legato *pp dolce*

SOPRANO
Af - ter ma - ny a dust - y mile,

ALTO
p non legato *pp dolce*
Af - ter ma - ny a dust - y mile,

TENOR
p non legato. *pp dolce*
Af - ter ma - ny a dust - y mile,

BASS
sonoramente
Af - ter ma - ny a dust - y

(For practice only)

Allegretto $\text{♩} = 84$

p non legato *pp* *sonoramente*

Wan-d'r'er, lin - ger here a - while; Stretch your limbs in this long

Wan-d'r'er, lin - ger here a - while; Stretch your limbs in this long

Wan-d'r'er, lin - ger here a - while; Stretch your limbs in this long

mile, Wan-d'r'er, lin - ger here a - while,

* With the kind permission of the Translator

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AFTER MANY A DUSTY MILE

grass; Through these pines a wind shall pass

grass; Through these pines a wind shall pass

grass; a wind shall pass

Stretch your limbs in this long grass; Through these pines a wind shall

poco rit. That shall cool you with its wing. *dim.*

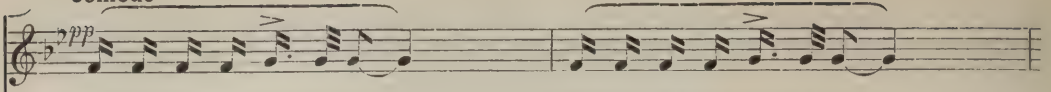
poco rit. That shall cool you with its wing. *dim.*

poco rit. That shall cool you with its wing. *dim.*

poco rit. pass That shall cool you with its

AFTER MANY A DUSTY MILE

Comodo



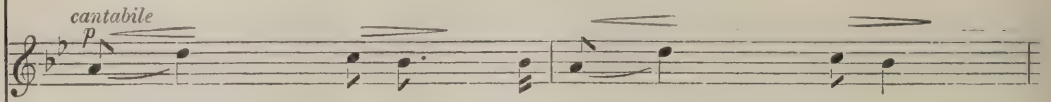
Grasshop-pers shall shout and sing,

Grasshop-pers shall shout and sing,



Grasshop-pers shall shout and sing,

Grasshop-pers shall shout and sing,

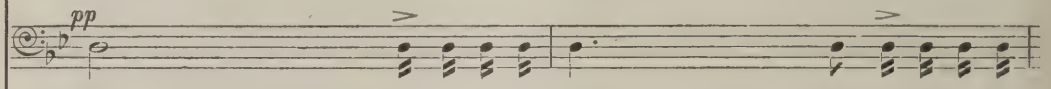


Through

these pines

a wind . .

shall pass,

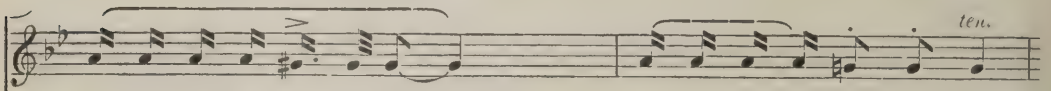
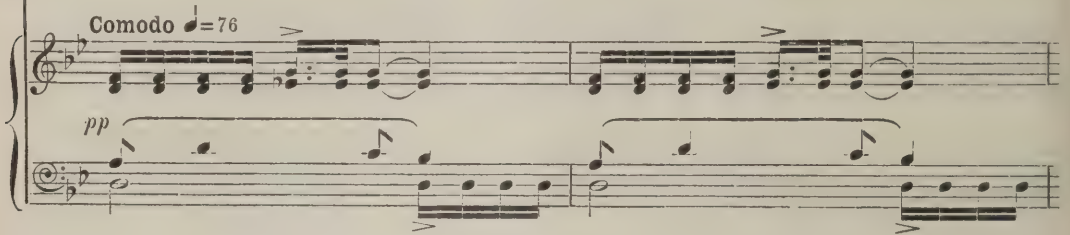


wing.

Through these pines a wind

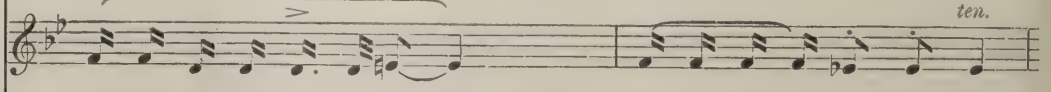
shall cool you with its

Comodo $\text{♩} = 76$



While the shep-herd on the hill, . .

Near a foun-tain war-bling still,



While the shep-herd on the hill, . .

Near a foun-tain war-bling still,



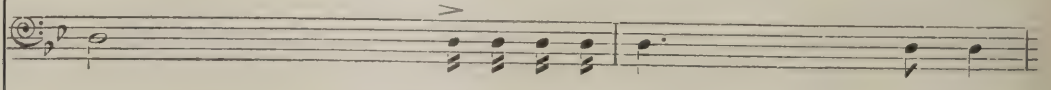
through . .

these pines

a

wind . .

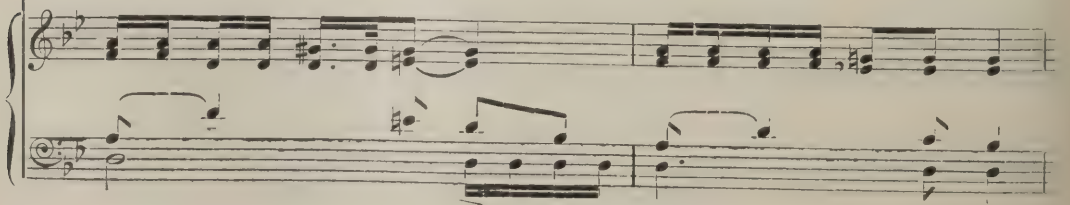
shall pass, . .



wing,

through these pines a wind

shall pass,



AFTER MANY A DUSTY MILE

cres.
Mo - du - lates, when noon is mute,
cres.
Mo - du - lates, when noon is mute,
Lin - ger here a - while; . .
cres.
Grass-hop-pers shall shout and sing, . . Lin-ger here a - while;
cres.
Sum - mer songs a - long his flute,
pp
Sum - mer songs a - long his flute,
p
Grass-hop-pers shall shout and sing,
p
Wan - d'rer, lin - ger here a -
pp

AFTER MANY A DUSTY MILE

molto cantabile
mf dolce

Sum - mer songs a - long his flute; . . Un - der - neath, un - der -

molto cantabile
mf *dolce*

Sum - mer songs, songs a - long his flute; Un - der - neath a

molto cantabile
mf

Wan-d'rer, lin - ger here, lin - ger here . . a - while, . . . a -

mf *cantabile*

- while; Un - der - neath, un - der -

mf

- neath a spread-ing tree, . . None so ea - - sy - limb'd as he, Shel-tered,

spread-ing tree, un - der - neath a . . spread - ing tree, a . . spreading tree,

- while, Un - der - neath a spread-ing tree, . . shel - tered

- neath a spread-ing, spread-ing tree,

AFTER MANY A DUSTY MILE

rit. **Come prima**
pp non legato

shel - tered from the dog - star's heat. . . Rest; and then, on freshened

rit. *pp non legato*

Shel-tered from the dog-star's heat. . . Rest; and then, on freshened

rit. *pp non legato*

from the dog-star's heat. . . Rest; and then, on freshened

rit. *pp*

Shel-tered, shel-tered from the dog-star's heat. . . .

Come prima

rit. *pp*

feet, You shall pass the for - est through. . . .

feet, You shall pass the for - est through. . . .

feet, You shall pass the for - est through. . . .

cantando *pp*

Rest; and then, on freshened feet, . . . Pass the for - est through.

AFTER MANY A DUSTY MILE

It is Pan that coun - sels you, it is

It is Pan that coun - sels, it is Pan that coun-sels you, it is

It is Pan that coun-sels you, . . it is Pan that coun - sels

It is Pan that coun-sels you, . . that coun-sels you,

Pan, . . . Pan, it is Pan that coun-sels you. . .

Pan, . . . Pan, it is Pan that coun-sels you. . .

you, it is Pan that coun-sels you, that coun-sels you. . .

it is Pan that coun-sels you, it is Pan that coun-sels you. . .

UNACCOMPANIED PART-SONG FOR MIXED VOICES

Poem by CHRISTINA ROSSETTI *

Music by JOHN IRELAND

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

With moderate movement
Sustained and earnest

SOPRANO
We met hand to hand, . . . We clasped hands close and

ALTO
We met hand to hand, . . . We clasped hands close and fast, . .

TENOR
We met hand to hand, . . . We clasped hands close and

BASS
We met hand to hand, . . . We clasped hands close and

(For practice only)
With moderate movement. $\text{♩} = 44$

mf fast, As close as oak and i - vy stand: . .

mf . . . As close as oak and i - vy stand: . . But . . it is

mf fast, As close as oak and i - vy stand:

mf fast, As close as oak and i - vy stand: . .

mf *p*

* By permission of Messrs. Macmillan and Co., Ltd.

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p *f* *dim.*

It is . . . past ; . . . Come day, come night, come day, come

p *f* *dim.*

past, it is past ; . . . Come day, come night, come day, come

p *f* *dim.*

It is . . . past ; . . . Come day, come night, come day, come

p *f* *dim.*

It is past ; . . . Come day, come night, come day, come

p

night, day . . . comes at last, . . . day . . . comes at

p

night, day comes at last, . . . day comes at last, . . . at

p

night, day . . . comes at last, . . . day comes at last, at

p

night, . . . day comes at last, day comes at

last. We loosed hand from hand, We part-ed face from face: . . .

last. We loosed hand from hand, We part-ed face from face: Each

last. We loosed hand from hand, We part-ed face from face: . . .

last. We loosed hand from hand, We part-ed face from face: Each

. . . Each went his way to his own land At his own pace, . . .

went his way . . . to his own land . . . At his own pace,

. . . Each went . . . to his own land, . . . Each . . .

went his way . . . to his own land, . . .

p

Each went to fill . . his sep - ar - ate place. . .

p

Each went to fill . . his sep - ar - ate place. . .

went.. to.. fill . . his sep - ar - ate place. . .

p

Each went to his sep - ar - ate place. . .

p *cres.*

If we should meet one day, . . If both should not for -

p *cres.*

If we should meet one day, . . If both should not for -

p *cres.*

If we should meet one day, . . If both should not for -

p *cres.*

If we should meet one day, . . If both should not for -

poco f

- get, We shall clasp hands the ac-cus-tomed way, . . .

poco f

- get, We shall clasp hands the ac-cus-tomed way, . . .

poco f

- get, We shall clasp hands the ac-cus-tomed way,

poco f

- get, We shall clasp hands the ac-cus-tomed way, . . .

p *mf*

So long a-go, . . . We shall clasp

p *mf*

As when we met, . . . So long a-go, We shall clasp

p *mf*

So long a-go, . . . We shall clasp

p *mf*

So long a-go, . . . We shall clasp

p *mf*

hands, . . . As when we met, . . . So long a -

hands, . . . As when we met, . . . So long a -

hands, . . . As when we . . . met, . . . So . . . long a - -

hands, . . . As when we met, So

- go, as I . . . re - mem - - ber yet. . .

- go, . . . as I re - mem - - ber yet. . .

- go, . . . as I re - mem - - ber yet. . .

long a - go, as I re - mem - - ber yet. . .

Sept. 3, 1922.

(Continued from page 410.)

fine pair of duettists in Kathleen Destournel and Frank Titterton, singing the *Miserere* from *Il Trovatore* and Lucontoni's *A Night in Venice*—individually and in balance the voices are first-rate (Æ.-Voc. 12-in. d.-s.); Malcolm McEachern wasting his fine voice on 'The mariner in his barque' (*Maritana*) and Louis Emmanuel's *The Desert*, the latter a dreadful sample of the old-fashioned song-scena (Æ.-Voc. 12-in. d.-s.); Clara Butt in 'Il segreto,' from *Lucrezia Borgia*—the voice far too big for the material; there is something almost comic in this magnificent organ being made to gambol to the trivialities of Donizetti (H.M.V. 12-in.); Michele Fleta in 'Te quiero,' from Serrano's *El Truete de los Tenorios*—a clamant tenor is Fleta, with a pet accomplishment in the holding and diminishing of a long, high note, followed by a delicate, fluttering descent. He does it here, as usual, and (again as usual) it strikes me as being the best part of the show (H.M.V. 10-in.); Edna Thornton in *Che farò*—in English—and Dudley Buck's *When the heart is young*. Why do singers risk giving a new lease of life to such inanities as this Buck song? (H.M.V. 12-in. d.-s.); Carmen Hill, singing, with not enough of the fitting easeful style and simplicity, Corner's *An Old Sacred Lullaby* and Herbert Hughes's arrangement of *I know where I'm going*. I note with pain that Hughes's final unresolved chord is here made to behave itself. Why? (H.M.V. 12-in. d.-s.); Norman Allin in Glinka's *The Midnight Review* and Ketèlbey's *Blow, blow, thou winter wind*. I wish this fine singer had chosen a less fussy and pretentious setting of the Shakespeare lyric (Col. 12-in. d.-s.); and, last, Edgar Coyle in a couple of *Salt Water Ballads* by Masfield and Keel—*Port of many ships* and *Trade Winds*. I have never heard Mr. Coyle before, but if he can go on recording in this way he ought to be a great success with gramophonists. His voice is sympathetic and musical, and his enunciation first-rate. I am not an encorist in a general way, but I had to stop and order repeats of *Port of many ships*. Rarely has a vocal record struck me more than this simple, direct treatment of a simple song. I repeat my last month's question: If a few singers can let us hear the words, why can't the rest?

I have received a copy of No. 1 of *The Gramophone*, edited by Compton Mackenzie, monthly, sixpence. It is a live and frank journal, strong on the record-reviewing side, with interesting articles and reports of the doings of Gramophone Societies. The publishing office is 48, Hatfield Street, S.E.1, and the Editor (lucky man!) lives on the Isle of Herm, Channel Islands. I hope to say more about it when space allows.

In our paragraph in the May issue concerning the Southwark Diocesan Plainsong Association we slipped in giving the date of the forthcoming Festival as June 9; it takes place on June 7, at 8 o'clock, at Southwark Cathedral. The service book is that issued by the Faith Press for the 1920 Festival; copies, however, are not to be had from the publishers, but from the Association's hon. secretary, Mr. Godfrey Sceats, 18, Ballina Street, S.E. 23. A new departure at the forthcoming Festival will be the dropping of the sermon. Instead, the proceedings will open with a brief instruction, by Mr. E. T. Cook, on the singing of the simpler parts of the service.

Church and Organ Music

THE MUSIC TEACHER AND THE R.C.O.

The May issue of the *Music Teacher* devotes six columns to a discussion of the R.C.O.'s sins of omission in the matter of choir-training, lectures, the organist's position, &c. We replied to the original *Music Teacher* article in our April number, and we see no need for many words in answer to this second attack. It consists of a kind of triptych, panel one setting forth our quotations from the first *Music Teacher* article, panel two our reply, and panel three the *Music Teacher's* rejoinder. The rejoinder gives us nothing fresh in the way of evidence or argument, and does little more than paraphrase the original attack on the College. The writer still shows an imperfect realisation of the difficulties of the situation—e.g., speaking of the College's dropping of the choir-training examinations during the war, and its projected revival thereof, he says sharply, 'The war ended in 1918. It is now 1923.' Bless us, so it is! But does our friend find that many departments of life have yet got back to the *ante bellum* condition? Really, he must allow the College authorities to be the best judges as to its ability to resume activities that involve a heavy cost on its exchequer. The R.C.O. is not an endowed institution, it is not a teaching body, and its examinees, compared with those of other Colleges, are a mere handful. The Council may be bursting with ambition and good intentions, but the coat has to be cut according to the cloth, and stacks of 'Wake up, R.C.O.!' articles will not overcome that brutal economic fact. The *Music Teacher* says that the comments on its attack are summed up in the words of one correspondent: 'You have only said what lots of us think.' Similarly, the comments on our defence of the College can be expressed in this sentence from a correspondent: 'Thank you for your answer to the unjust attack on the R.C.O.' So there it is, with precious little in it.

In our April article we said there was a touch of spite in the *Music Teacher* attack. We gladly accept the assurance of the writer that there was no such animus, and we withdraw our comment. Certainly there was, and is, no ill-will on our side. So far from regretting the discussion, we believe it will do good. It has drawn the attention of many organists to a weak spot in their equipment, and it will strengthen the hands of the R.C.O. in its endeavour to make good the deficiency.

ROYAL COLLEGE OF ORGANISTS

Candidates for the Examinations are informed that balanced swell pedals have been added to the College organ. Either type of swell pedals (balanced or lever) is available at the player's option.

At the Distribution of Diplomas on Saturday, July 21, at 11 a.m., Dr. Bairstow will play upon the College organ the following pieces selected for the Fellowship Examination, January 3, 1924:

- Choral Prelude ... 'Lord Jesus Christ, unto us turn'
(Novello, Bk. 17, p. 26.) J. S. Bach
Toccata on 'Pange Lingua' Bairstow
(Augener.)
Andante (from fifth Quintet) (Best's Arrangements, Vol. 3, No. 57)... ... Mozart
(Novello.)

LONDON SOCIETY OF ORGANISTS

About a hundred members sat down at the annual Dinner on April 28, and a highly enjoyable evening was spent. The president for 1923 (Sir Frederick Bridge) was in the chair. Excellent music (including Schubert's Trio in B flat) was provided by the Misses Callender and Master Kilbey. The president and others referred with justifiable pride to the progress of the Society in regard to membership (it is now the largest body of its kind), to its influence as a component part of the National Union of Organists' Associations, and to the valuable work it is doing not only in London, but in such outlying suburbs as Woodford, Epping, &c. The Society invariably has interesting events in prospect, and some of these arranged for the near future were announced at the dinner. We mention for the benefit of organist-readers who wish to join and don't know how to set about it, that the hon. secretary is Dr. J. Warriner, de Crespigny House, Denmark Hill, S.E. A card to him will bring all particulars.

SOUTHWARK CATHEDRAL

At the Musical Festival service on May 12, a programme of notable variety and interest was performed, e.g., Croce's *O Sacrum Convivium*, Morales's *O vos omnes*, Palestrina's *Isti sunt viri sancti*, Anerio's *Christus Factus est*, Vittoria's *Beata quoque agmina* and *O quam gloriosum*, Byrd's Mass for five voices, and settings of *Hosanna to the Son of David* by Weelkes and Gibbons. A couple of instrumental items provided contrast so complete as to be almost startling—Mozart's Quartet for clarinet and strings and Ravel's Quartet. The next Festival will take place on July 7, at 3 o'clock, when there will be a Byrd programme.

SUMMER SCHOOL OF CHURCH MUSIC

Arrangements are being made for a School at St. Peter's College, Peterborough, from September 10 to 15. Help in lectures and classes will be given by the Bishop of Peterborough, the Rev. A. S. Duncan-Jones, the Rev. Maurice Bell, Dr. E. C. Bairstow, Dr. H. G. Ley, Captain Francis Burgess, Messrs. R. H. P. Coleman, Noel Pensonby, C. Hylton Stewart, Alan May, Harvey Grace, E. G. P. Wyatt, A. S. Warrell, and Martin and Geoffrey Shaw. The hon. secretary, Miss Lascelles, Woodcock, Ash, Surrey, will gladly supply further information.

Good work of a missionary type is being done by the choir of Crouch Hill Presbyterian Church. During the past season it has given concerts at various hospitals and infirmaries, and at Poplar, Stepney, Victoria Docks, Millwall, Lambeth, and Hornsey; also at Whitefield's Tabernacle, Tottenham Court Road. The programmes are largely made up of folk-songs, and of such jolly part-music as Beale's *Come let us join the roundelay*, Morley's *My bonny lass she smileth*, Festa's *Down in a flowery vale*, Lasso's *Matona, lovely maiden*, &c., with vocal and pianoforte solos of similarly good quality. Mr. Harold Bristol is the conductor. We commend this excellent work to other choirs, too many of whom are never heard outside their own church. No great amount of extra labour is involved, for the same programme can be made to do duty on several occasions.

We usually pass over reports of youthful prodigies in the organ loft, because too little expert evidence is forthcoming as to their capabilities. A youngster has only to play a simple service, followed by a brief adventure among the fancy stops, in order to call forth pæns in the local press, with a picture of the culprit. But we hear of a youth, George Stone, aged thirteen and a-half, who has just played a recital at All Saints', Southampton, and whose ability is vouched for by a reliable witness. He played a couple of Bach works (the programme is not clear as to which), Saint-Saëns's *Fantaisie*, Alcock's *Fantasy*, &c., besides accompanying some violoncello solos. He did it all (we are told) 'with marked ability and natural expression.' As George does this after only eighteen months' instruction, a good deal may be expected of him. We hope he will work hard and remain modest.

Dr. Vaughan Williams's *Mass* in G minor was finely sung in St. Nicholas's Cathedral, Newcastle, on May 5 by the Bach Choir, numbering forty-two voices and conducted by the composer, and Dr. Whittaker conducted performances of a *Mass* and motets by William Byrd. Dr. A. C. Tysoe was the organist, and played Preludes on Welsh tunes by Dr. Vaughan Williams, and a Prelude on *Vexilla Regis* and a Toccata-Prelude on *Pange Lingua* by Dr. E. C. Bairstow. Under the auspices of the Organists' and Church Musicians' Union a recital of Bach's solo cantatas was given on April 14, Dr. W. G. Whittaker giving explanatory information. The chief features were *He calleth all His sheep*, *As yet hath ye asked nothing*, and *Behold we go up to Jerusalem*.

The organ in Riddings Parish Church, near Alfreton, Derbyshire, has lately been rebuilt and enlarged by Messrs. Blackett & Howden, organ builders, of Newcastle-on-Tyne, at a cost of £1,300. On Sunday afternoon, April 29, a recital was given by Dr. George P. Allen, organist of Mansfield Parish Church, assisted by Miss Winifred Dove (vocalist), of Sutton-in-Ashfield, when the attendance was so good that many were unable to gain admission. The collection amounted to £218 6s. 5d.

Brahms's *Requiem* had an excellent performance at Hertford Parish Church on May 3, by the East Herts Musical Society, choir and orchestra (strings and drums) numbering a hundred and twenty. Mr. W. J. Comley conducted, and Mr. B. D. Hylton Stewart was at the organ. The *Requiem* was preceded by Handel's second Concerto for organ and orchestra. The church was crowded.

The Annual Report and Balance Sheet of the Liverpool Church Choir Association shows a loss of £55 on the Festival held in November last, making a deficit of £119 on the two Festivals held since the war. The committee, however, has resolved to continue the Festival in the hope that when the present trade depression is past it may receive adequate financial support.

Messrs. Rushworth & Dreaper have recently erected an organ in the Hamlet Free Church, Liverpool—a three-manual of forty-five stops, a few of which are at present only prepared for.

Mr. Walter Lockwood has just completed fifty years' service as organist at Woodlesford Parish Church, and present and past members of the congregation showed their appreciation by presenting him with an address and cheque.

For the nineteenth year Mr. Herbert Hodge has been appointed organist to the Great Priory of England and Wales—one of the higher orders of Freemasonry.

RECITALS

- Mr. A. N. Bulmer, All Saints', Hertford—*Passacaglia, Bach*; *Rhapsody No. 1, Howells*; *Postlude in D, Smart*.
 Mr. W. J. Comley, All Saints', Hertford—*Prelude in B minor, Bach*; *Psalm-Prelude No. 2, Howells*; *Fantasia in F minor, Mozart*.
 Mr. A. E. Howell, Trowbridge Parish Church—'Jig' *Fugue, Bach*; 'Pilgrim's Progress' (Part I), *Austin*; *Sposalizio, Liszt*.
 Mr. Fred Gestelow, Luton Parish Church—First movement (Sonata in F minor), *Rheinberger*; *Sonata in D, Mozart-Best*.
 Mr. D. G. Rogers, All Saints', Hertford—*Chorale No. 3 and Pastorale, Franck*; *Legend, Grace*; *Psalm-Prelude, Howells*; *Two Sketches, Schumann*.
 Mr. Philip Miles, Holy Trinity, Gray's Inn—*Psalm-Prelude No. 3, Howells*; *Fugue, Reubke*.
 Dr. R. Walker Robson, Christ Church, Crouch End—*Marche Héroïque, Saint-Saëns*; *Arabesque in E, Debussy*; *Fantasia and Toccata, Stanford*.
 Mr. G. D. Cunningham, St. Paul's, Portman Square—*Prelude, Fugue, and Variation, Franck*; *Fantasia on 'Hanover', Lemare*; *Finale (Symphony No. 1), Viënné*; *Fantasia and Fugue in C minor, Bach*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in B flat minor, *Rheinberger*; Allegretto in B minor, *Vierne*; Meditation, *Bairstow*; Adagio and Finale (Symphony No. 4), *Widor*.

Mr. Percy J. Fry, Trowbridge Parish Church—Concerto in B flat, *Handel*; Prière and Choral, *Jongen*; Kieff Processional, *Moussorgsky*.

Mr. R. J. Pitcher, St. James's, Muswell Hill—Sonata No. 5, *Mendelssohn*; Allegro, *Mozart*; Finale (Symphony No. 5), *Widor*.

Mr. J. E. R. Senior, Kelvingrove Art Gallery, Glasgow—Allegro Marziale, *Frank Bridge*; Berceuse and Finale from 'The Fire Bird,' *Stravinsky*; Fugue in D minor, *Bach*.

Dr. C. F. Waters, St. John the Evangelist, Upper Norwood—Prelude and Fugue in A minor, *Bach*; Sonata in F sharp minor, *Rheinberger*; Finale (Sonata No. 1), *Harwood*.

Mr. T. Newbould, St. Paul's, Halifax—Choral No. 3, *Franck*; Elegy and Toccata-Prelude on 'Pange Lingua,' *Bairstow*.

Mr. W. J. Lancaster, Bolton Parish Church—Psalm-Prelude No. 3, *Howells*; Evocation à la Chapelle Sixtine, *Liszt*; Introduction and Fugue (Sonata No. 12), *Rheinberger*.

Mr. Godfrey Sceats, St. Lawrence Jewry—Carillon and Arabesque, *Vierne*; Sonatina, *Karg-Elert*; Choral Preludes by *Reger* and *Karg-Elert*.

Mr. A. E. Howell, Trowbridge Parish Church—Prelude and Fugue in D and Andante from Trio-Sonata No. 4, *Bach*; Pastorale, *Franck*; Sonata No. 6, *Mendelssohn*.

Mr. E. W. Chaney, Gillingham Parish Church—Feria Pentecostes, *Saint-Saëns*; Preludes on 'Martyrdom' and 'St. Cross,' *Parry*; Funeral March, *Grieg*; 'Finlandia,'

Miss Ada Petherick, St. Mary-le-Bow, Cheapside—Prelude and Fugue in D minor, *Mendelssohn*; Prelude on 'Ein feste Burg,' *Bach*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Sonata in A minor, *J. A. van Eyken*; Fugue in G in 12/8 time, *Bach*; Air with Variations in A, *Best*.

Mr. Frederick W. Large, Camden Parish Church, Camberwell—Rhapsody No. 3, *Saint-Saëns*; Idyll (Sonata No. 18), *Rheinberger*; 'Finlandia.'

APPOINTMENTS

Mr. Stainton de B. Taylor, organist and choirmaster, Great George Street Congregational Church, Liverpool.

Mr. Leslie Woodgate, organist and choirmaster, The Orphan Working School and Alexandra Orphanage, Maitland Park, N.W., and assistant-organist, St. Luke's, Chelsea.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Wanted, to complete dance quartet, jazz drummer and clarinet or cornet. Must be in or near Acton district.—R. F. C., 234, The Grove, Hammersmith, W.6.

Young lady pianist would like to meet violinist or singer, with view to weekly practice. Classical and modern songs, &c., only.—Write 'PIANIST,' 7, Bartlett's Terrace, Rockmount Road, Plumstead, S.E.18.

Gentleman, good pianist and accompanist, fair bass singer, wants mutual practice, or would like to join amateur operatic society. S.W. London.—Write, 23, St. Nicholas Road, S.W.17.

Amateur violinist wishes to meet other instrumentalist for mutual practice.—F. C., c/o *Musical Times*.

Tenor desires to meet a good accompanist (young gentleman) for mutual practice; Crystal Palace district.—K., 27, Waldegrave Road, Upper Norwood, S.E.19.

Soprano would like to meet good pianist for mutual practice.—Write, Miss LARGE, 10, Amity Road, West Ham, E.15.

Chamber music enthusiasts (violinist and pianist) invite co-operation of competent violin, viola, and 'cello players. All string combinations, also pianoforte trios, quartets, and quintets. Large library includes classics and all important moderns. Sunday visitors particularly welcome.—EDWARD W. ORGAN, 28, Vicarage Road, Handsworth, Birmingham.

Violinist (male, aged twenty-four) would like to meet good pianist for mutual practice on classics.—M. C., c/o *Musical Times*.

Viola player, really good, wishes to join string quartet.—'Phone, Putney 3185, any morning.

Lady accompanist wishes to get into touch with vocalist, violinist, or glee party, for mutual practice. Croydon district.—C. T., c/o *Musical Times*.

Young gentleman, experienced dance pianist, would like to join amateur dance or concert orchestra. Bradford (Yorks.) district.—H. N., c/o *Musical Times*.

Wanted, by dance orchestra, a first-class violinist (amateur lady or gentleman) as leader, for Saturday evenings and occasional week-nights. North-East London area.—R. E. W., c/o *Musical Times*.

Guildford district. It is proposed to form a musical club in this locality for mutual practice, discussion, social intercourse, concerts, lectures, recitals, &c. All interested please write secretary, Miss MUNRO, 21, Sydenham Road, Guildford.

Clarinet and saxophone player wanted to complete small orchestra.—F. J. T., 486, Green Street, E. 31.

Letters to the Editor

THE INFLUENCE OF THE ELIZABETHAN COMPOSERS ON PURCELL

SIR,—May I comment as shortly as possible on the chief points raised by Dr. Froggatt in his last letter about Purcell and the Elizabethan composers?

I. Dr. Froggatt writes: 'The imitation commencing on each successive beat is surely not characteristic of Elizabethan . . . composers, but is to be met with in every century since the invention of counterpoint.'

In my letter I said nothing about imitation on each successive beat. I said that in the anthem *O Lord God of Hosts* Purcell used his voices in such a way that the bar-lines have to be ignored altogether. The word accents supersede the bar accents. I quote here three bars (to save space I am using four only of the eight voices):

1st TREBLE.

call up - on Thy Name, O let us live,

2nd TREBLE.

let us live and we shall call up - on Thy Name,

1st TENOR.

and we shall call up - on Thy Name, O

1st BASS.

and we shall call up - on Thy Name, and

&c.

and we shall call up - on Thy

&c.

O let us live and

&c.

let us live.

&c.

we shall call up - on Thy Name,

The word accents here fall on *call, Name, and live*; sometimes they coincide with the bar accents, sometimes they do not. Anyone who knows even a little about Elizabethan composers is aware that they used word accents in this way. They ignored bar accents because they had not got bars. When Purcell does the same thing it is not a proof, but it is a reasonable inference, that he was influenced by their technique. If Dr. Froggatt really thinks that this sort of writing is to be 'met with in every century since the invention of counterpoint' he should give examples of the similar treatment of short phrases by Bach and Handel. I know of only one instance of Handel even remotely approaching this method of writing, and that is the Amen Chorus in *The Messiah*. Some 18th-century English Church composers did do this sort of thing, but then they were influenced by Elizabethan composers; indeed, they were trying to copy them.

2. Dr. Froggatt admits that Elizabethan composers frequently concluded a composition with a 4 3 2 3 suspension, but says that more frequently they did not.

If they frequently did, then this ending is characteristic of Elizabethan composers. When Purcell uses it, it is reasonable to infer that he is influenced by them. As a side issue Dr. Froggatt says that he 'fancies' that more often than not they adorned this ending with 6 5 4 5, that is, that they finished with two parts moving in thirds or sixths. That is merely Dr. Froggatt's fancy; in actual fact they did not often use this rather weak ending.

3. Dr. Froggatt finds that Purcell's anthem, *Hear my prayer*, is not one big phrase.

One big impulse is perhaps better. The music moves towards its climax continually: at no point in the anthem could a pause be made or a double bar inserted. Dozens of Elizabethan anthems by Byrd and others show this same continuity of movement. The one thing that is most typical of all Restoration Church music is its lack of continuity. Composers of this period used short contrasted sections instead of continuity of movement. When Purcell writes an anthem in a style not typical of his period, but typical as to impulse and movement of the Elizabethan period, it is at least possible that he does so because he is influenced by Elizabethan composers.

4. Dr. Froggatt says that the omission of the third from the final chord is not an Elizabethan touch.

Elizabethan composers sometimes omitted the third from their last chord when writing in a minor key. They did not do it often, but they did it more often than composers of the Restoration period. When Purcell omits it in *Hear my prayer*, as he does, there is at least ground for suggesting that he was adopting the manner of the earlier period.

5. Dr. Froggatt says that his confusing Parsons with Byrd does not alter the argument.

What argument? I repeat that the point of interest in the Tenbury MS. is that Purcell scored a composition by Parsons and barred it with bars of unequal length. Dr. Froggatt missed this point at the lecture and omitted it from his letter. It is a strong and, perhaps, conclusive proof that Purcell understood the technique of the Elizabethan composers.—Yours, &c.,

HEATHCOTE D. STATHAM.

St. Michael's College, Tenbury.

May 4, 1923.

'WE WANT TO HEAR THE ORCHESTRA'

SIR,—I was delighted with Mr. Lorenz's outburst in the *Musical Times* last month over the encore episode at the Beecham concert at the Royal Albert Hall on April 8. 'Queens of Song,' 'Great Divas,' &c., are undoing the fine work that people like Sir Henry Wood and Sir Thomas Beecham are spending their lives in—the task of educating the country musically, of lifting it beyond that persistent adoration of the lowest form of music, the mawkish drivel that is often in a lower category than jazz or ragtime.

The enormous sporting public would not for a moment tolerate inferior cricket being played at Lord's, yet concert-goers permit our chief concert-halls to resound with music of the lowest order.

In spite of much that is said to the contrary, I consider that concert audiences show a hopeless lack of discrimination. Give them Tosti's *Good-Bye*, and they are perfectly satisfied. It is a long and wearying task to bring about the appreciation of the more worthy. Then, when this work is well-nigh successfully done, they get a taste of their old love, and, like a reformed drunkard, back they fly to their favourite beverage. The following well illustrates this point. An acquaintance of mine has recently expended £50 on an excellent gramophone. She has about twenty records, all of them by well-known 'Queens of Song,' and she writes to say that her favourite record is *The Holy City*, sung by one of them, and accompanied by brass band—and this from one who calls herself a music-lover.

I suppose the coming opera season will plunge us into the throes of the 'prima-donna' mania, and the evening papers, in commenting upon the previous night's opera, will give us a great deal of information as to how the 'great diva' overcame the effects of a London fog, or collected a little Floral Street mud on her shoes through presenting autograph copies of the *Jewel Song* to her dear friends in the gallery queue, but hardly a word about the merits of the opera or the manner in which it was rendered, except, of course, that the 'diva' was perfect in all respects.

A most striking object-lesson occurred on the last night of the last opera season. The audience greeted Frank Mullings and Florence Austral in *Aida* with moderate applause compared with the fifteen-minute uproar which followed the appearance of Melba in *La Bohème*.

Without drawing any comparisons, I say again that audiences cannot discriminate. Having been well primed by the propagandists, they were merely doing as they were told. Hero-worship is an excellent thing, but only if you make sure of your hero.

What a strange public it is that takes such a performance as that of Frank Mullings as Tristan as a matter of course (if it knows of its existence) and yet greets with rapturous applause a Queen of Song booming forth *Home, sweet Home* to the accompaniment of a brass band and grand organ.—Yours, &c.,

SAMUEL GARTON.

18, Beverley Road, S.W.13.

May 13, 1923.

SIR,—History repeats itself. It may be interesting to your correspondent, Mr. Robert Lorenz, to know that a 'scene' similar to that which occurred at the Albert Hall on April 8 took place exactly a hundred years ago.

In 'Professor' Ella's book, *Musical Sketches at Home and Abroad* (3rd Ed., 1878, p. 50), reference is made to the first Musical Festival held in York Minster, in 1823, under the direction of Greatorex, conductor of the Concerts of Antient Music. Ella complains that 'much confusion arose from the neglect of details in the organization of the 285 vocalists and 180 instrumentalists engaged'; and then proceeds:

'Shortly before the commencement of an evening concert it was discovered that a parcel expected from London with duplicate parts of Beethoven's C minor Symphony, for the stringed instruments, had not arrived. In this dilemma, it was agreed that the Symphony should be omitted. No sooner, however, did Miss D. Travis begin with the Scotch ballad, 'O, Charlie is my darling,' than a general murmur arose among the audience, and one of the stewards, with a stentorian voice, lustily called, "Symphony; none of your darlings, we can hear them any day in Yorkshire. I insist upon the Symphony being played." Appeal, explanation, or excuse was in vain, and at last the Symphony was scrambled through, with six or eight to a part. Moraled, and every musician, stimulated by the good taste of the steward, played his part with zeal and unflagging spirit.'

The gentleman who then rose to the occasion was Mr. F. Maude, of Wakefield, Recorder of Doncaster.—Yours, &c.,

Kilburn Vicarage, York.

H. A. K. HAWKINS.

May 12, 1923.

THE BRITISH MUSIC SOCIETY'S BULLETIN

SIR,—Will you allow me the opportunity for replying to the criticisms levelled at the February *Bulletin* of the British Music Society in the current issue of the *Musical Times*?

Your contributor, under the heading 'Occasional Notes,' devotes nearly two columns to censure of the *Bulletin* for its 'recommendation of a thoroughly bad book.' Whether any book is or is not thoroughly bad must surely be to some extent a matter of personal opinion, but in any case its mere inclusion, *without comment*, in a list of forthcoming publications in no way affects those review columns which your contributor tells us 'leave a good deal to be desired.'

After all, our readers were only given the opportunity (which apparently your contributor swiftly seized) to read the book if they wished. We should be interested to know whether the author considers the *M.T.*'s censure or our own bald statement the better advertisement.—Yours, &c.,

3, Berners Street, THE EDITOR
London, W.1. (*British Music Society's Bulletin*).
May 7, 1923.

[Our two columns were devoted, not to censure of the *Bulletin*, but to proving our statement that the book under discussion was bad. Our correspondent holds that the badness of a book is a matter of opinion. If the alleged badness be on the score of style or argument, we agree. But when a book bristles with mis-statements and typographical errors, its badness is a matter of fact, not of opinion. The Editor of the *Bulletin* says that the book was merely included, *without comment*, in a list of forthcoming publications. But the comment was in capitals at the head of the list, and it told the *Bulletin* readers, emphatically, that the works mentioned were books 'to be looked out for.' Does the *Bulletin* still think that Mr. Broadley Greene's book is one they should 'look out for'? We may add that, so far from 'swiftly seizing' the opportunity for reading the book as a result of the *Bulletin* list, we had already dipped into it, and had decided that no good purpose would be served by reviewing it. When, however, we saw the *Bulletin* recommending its readers to 'look out' for it, we felt bound to protest. Our correspondent implies that our protest gave the book a good free advertisement. We take the risk cheerfully. People who will buy the book after reading our extracts from it will buy anything.—EDITOR.]

PAST ORGANISTS OF ST. PETER'S, BROCKLEY

SIR,—The authorities of St. Peter's, Brockley, are desirous of placing on the walls of the Choir Music Room photographs of past organists. We have one of my immediate predecessor, Dr. C. J. Frost, but we are unable to get in touch with anyone possessing photographs of Henry Gadsby or of William Hodge.

If any of your readers could lend us these to be copied we should be very grateful.—Yours, &c.,

8, Wellmeadow Road, G. H. HEATH GRACIE
Lewisham, S.E.13. (*Organist and Choirmaster,*
St. Peter's, Brockley).
April 24, 1923.

HANDEL'S BORROWINGS

SIR,—Mr. L. C. Martin and the readers of his article, 'Sleepers, wake and the Hallelujah Chorus,' in your May issue, may be glad to be reminded that the works attributed to Erba, Uriò, and Stradella, respectively, are believed by some to be Handel's own compositions, written 1707-09.

Not a few reviewers of my book *Handel and his Orbit* (Sherratt & Hughes, 1908) thought that I had pretty conclusively proved Handel's authorship. Among some well-known names I mention Mr. Ernest Newman, inasmuch as he expressed his view again in his notes to a Hallé Concert Society's programme. In a short article on Handel in Harmsworth's *Universal Encyclopedia*, Dr. Ernest Walker refers his readers to the *Life* by Rockstro, the *Life* by Streatfeild (1906), and *Handel and his Orbit*, as the three English authorities. Mr. Streatfeild gave me his support, and, in fact, I am not aware that any scholar has written since 1908 in defence of non-Handelian authorship. Handel

borrowings from other works were of course regarded as quite open.—Yours, &c.,

61, Clyde Road, West Didsbury,
Manchester.

P. ROBINSON.

May 3, 1923.

PIETRO A. YON

SIR,—Might I suggest through your columns that an agent arrange a series of recitals in various parts of the country by one of America's most brilliant organists, Pietro A. Yon, of St. Francis Xavier's, New York, and hon. organist of the Vatican, Rome, the sole recipient of that distinction? He is one of the most successful recitalists in the States. He visits his native Italy every summer, so would be available either on the forward or return journey.—Yours, &c.,

Stapleton, Bristol.

ARTHUR G. COLBORN.

Sixty Years Ago

From the *Musical Times* of June 1, 1863:

HANOVER SQUARE ROOMS.—Madame Puzzi's annual morning concert, which took place on May 15, was attended by a very fashionable audience. The principal feature on this occasion was the appearance of the youthful pianist, Master Willie Pape, who has recently met with great success in America. His age does not exceed thirteen years, but he is a man in intelligence and genius, and he plays like a well-educated and accomplished artist. The concert was rendered attractive by a numerous list of Italian performers, and the music was well selected, and performed in excellent style.

OXFORD.—The Rev. H. E. Havergal, M.A., Vicar of Cople, has been appointed examiner in music in the University of Oxford.

PARIS.—We learn that a concert, under the patronage of the English Ambassador, was recently given in the Salle Erard, by the members of the English Choral Society, in aid of the Lancashire Relief Fund. The selection consisted of songs, glees, and choruses, the principal performers being Miss Stuart, Miss Sumpter, Mr. Jervis, and Mr. Hart. Mr. Hart conducted, and the accompaniments were admirably played by Mr. Litchfield. It is remarkable that this was the first English concert ever given at Paris by a choral society.

Sharps and Flats

Listening to the average contralto on the gramophone is like entering a harbour in a fog.—F. Sharp, in 'The Gramophone.'

The most polite thing I can say about modern composers is that they are experimental. The Spartans let their children see the state of intoxicated persons, in order to inculcate in them a horror of drunkenness. It is in that spirit that I give you the works of these very modern composers.—John B. McEwen.

Suddenly the organ was silent, and from far down the sunlit nave came the clear voices of the choristers and the deeper tones of the lay clerks joining in the familiar and cherished strains of *Lead, kindly Light*. It was a thrilling moment, and one worthy of the musical traditions with which the Royal Majesty of England has for centuries been surrounded.—*Daily paper, report of the Royal Wedding.*

Appropriate music was played on the organ by Mr. G. F. satin with pearl trimming. . . . The bride was becomingly attired in white Goods. Her train was that on Earth do dwell. The hymns sung were All people of silver lace.—*Suburban paper, report of plebeian wedding.*

In technical knowledge of counterpoint, I cannot tell a hawk from a handsaw without several good looks at it.—*Stewart Wilson.*

I have just heard a cuckoo sing a minor third, from G flat down to E flat. This is wrong. All cuckoos are supposed to sing major thirds when they come here in the spring. This to show joy.—*Charles T. Corke.*

I also have heard the cuckoo this year singing a minor third (instead of a major third), and it has had the effect of depressing me, as I feel the summer must be going instead of coming.—*Mildred d'Avigdor.*

There is nothing wrong with this year's cuckoo, even if he is singing a minor third. *A Cyclopaedic Dictionary of Music*, by Ralph Dunstan, states: 'When the cuckoo first comes to us (about the end of April) its cry is the interval of a minor third. As time passes the upper note sharpens, and it becomes a major third. Later the interval changes to a fourth, or even a fifth.'—*David McBain.*

It is often made a grievance against me that I am not sufficiently enthusiastic over the work of the average young composer. I must plead guilty. Average work of any kind does not interest me. My tastes are modest and simple: give me the best of everything and you can keep the rest. I would walk ten miles to see Cleopatra or Helen of Troy, but I protest against the notion that every plain Mary Ann or frumpish Elizabeth Jane I may pass in Tottenham Court Road is entitled to five minutes of my respectful and admiring gaze.—*Ernest Newman.*

I am naturally left-handed, and if I could only have been tactfully introduced to that accursed bass clef, I might have enjoyed music long before I did . . . To this day, when I can read by sight quite complicated passages in the treble, I have to spell out the bass with as much difficulty as I used to spell it out then.—*Compton Mackenzie.*

There is always a hope that the great English opera has come at last. . . . Surely some composer, some day, will respond to what is almost a national demand. But he must not appeal to our minds, but to our hearts. And he must want to make us cry.—*Hannen Swaffer.*

When a performer has interpreted a piece artistically, the audience should show its appreciation by applause. Many a musician values this far more than monetary recompense, and to deprive him of such a cheap satisfaction through laziness or through indifference is far from being fair.—*J. de S. Wijeyaratne*, on 'Musical Etiquette.'

We have been talked down to by the Germans, patronised by the Italians, and laughed at by the French for long enough in matters operatic, and it is time we took our operatic destinies away from the fashionable clique on the one hand and dividend-grabbing theatrical interests on the other, and gave the people what they want—*opera in English.*—*Robert Radford.*

All sorts of hymns are sung, but we find that the rhythm of rag-time tunes delights the simple mind of the savage, and appeals to his tom-tom-trained mind.—*President of the Christian and Missionary Alliance.*

ROYAL ACADEMY OF MUSIC

A course of four lectures on the 'History of Music' were given by Dr. Frederick G. Shinn at Duke's Hall, on Wednesday afternoons during May. In the first three, the lecturer described the rise and progress of the Russian school of music, vocal and instrumental illustrations being selected from the works of Moussorgsky, Borodin, and Glazounov. The fourth lecture dealt with English music, with illustrations from chamber music by J. B. McEwen and Arnold Bax.

A meeting of the R.A.M. Club was held on Saturday, May 26. The programme of music included a selection of madrigals by Byrd and Weelkes, sung by the Oriana Madrigal Society, conducted by Mr. C. Kennedy Scott, and vocal and instrumental solos were contributed by Miss Dorothy Helmrich and Mr. Harold Craxton respectively.

The Parepa-Rosa Scholarship (singing) has been awarded to Miss Elsie M. Black (Glasgow), Miss Hazel E. I. Underdown being highly commended. The adjudicators were Miss Ethel Bilsland, Miss Mary T. Wilson, and Mr. Frederick Keel (chairman).

Three John Stokes Scholarships have been awarded, viz., to: Mr. Andrew E. Bruce (Halifax), Mr. Arthur E. Fear (Blaina, Mon.), and Mr. Alfred E. Lucock (London). The adjudicators were Mr. Henry Beauchamp, Mr. Marcus Thomson, and Mr. Frederic King (chairman).

ROYAL COLLEGE OF MUSIC

Three Patron's Fund rehearsals were arranged this Term, at 10 a.m. on Thursdays, May 17, 31, and June 28, the first and third being for executive artists and conductors, and the second for composers (new works).

The recitals given in the concert-hall have become a corporate part of College life, and there are to be four this Term—two for pianoforte, one for organ and songs, and one for violin and pianoforte. As a final step before general public work, the value to young artists of these recitals cannot be overrated.

A Ballet by a college student, Mr. Greaves, is in process of rehearsal.

Private dress rehearsals in the Opera Theatre will be of unusual interest. *Daphnis and Chloë* is to be given again, and Arnold Bax's *The Garden of Fand*. M. J.

TRINITY COLLEGE OF MUSIC

The inaugural address of the summer term was delivered by Sir Wilfred Collet, ex-Governor of British Guiana, &c., and a former student of the College. Sir Wilfrid took for his subject 'The Reminiscences and Reflections of a Wanderer returned.' He referred to musical life in the Pacific, and gave an amusing narrative of various musical performances, by whites and by natives, that he had attended or taken part in, in New Caledonia, Fiji, and Hawaii, also in British Honduras, and Cyprus. Commenting on his early days at the College, Sir Wilfrid stated that it was due to the persistence of that institution that the London University inaugurated degrees in music.

An interesting and much appreciated lecture-recital was given by Dr. Pearce, assisted by Messrs. L. Peaskai and L. Lebell, on 'The Modern use of Ancient Material in Present-day Chamber Music.'

The usual fortnightly students' concerts, together with a special chamber music concert, fully maintained the popularity of these functions.

The College Orchestra again provided the music on the occasion of Presentation Day of the University of London, when two College students, William Lovelock and George M. Moore, were 'presented' for their Mus. B. degree.

The musical achievements of one of the College students certainly merit mention. This student, Miss Elga Collins, at the Stratford and East London Musical Festival won a third prize for pianoforte playing, a second prize for elocution, and an Honours Certificate in solo singing; at the Croydon Musical Festival her record was a first for 'cello playing, a second for pianoforte playing, a second for elocution, and an Honours Certificate for solo singing.

A number of distributions of certificates at centres for the College local examinations were held during the month, including Hastings and London. At the last named, the occasion was graced by the presence of The Lady Patricia Ramsay, who was accompanied by her husband, Capt. the Hon. Alexander Ramsay.

The following appointments of visiting examiners are announced:

Australia: Mr. C. Egerton Lowe and Mr. Charles Schilsky (who also examines in Tasmania).

New Zealand, &c.: Mr. Albert Mallinson and Mr. George F. Vincent.

South Africa: Dr. C. Edgar Ford and Mr. Edward d'Evry,

India, &c.: Dr. Alfred Mistowski.

South America: Sir Frederic Cowen.

West Indies: Dr. E. F. Horner.

LONDON CENTRE

An immense gathering assembled at Central Hall, Westminster, on Wednesday afternoon, May 2, for the annual distribution of awards gained at the local examinations last December. Princess Helena Victoria had

consented to preside, but was prevented owing to serious indisposition. Upwards of four hundred awards were presented, by The Lady Patricia Ramsay, including Exhibitions granted by the College to Jacqueline Townshend, Phyllis Grover, Sydney W. Smith, and Norman W. G. Tucker, who with Marguerite Caseau, Silver Medalist, gave vocal and instrumental items in a very creditable manner. Dr. John Warriner (chairman) in his introductory remarks referred to the College extension and the work of the institution, and Dr. C. W. Pearce (Director of Studies) drew special attention to the necessary study and perfection of Elocution, for which local examinations were now held.

The secretary of the Centre (Mr. Lester Jones) stated that candidates had increased by twenty-six per cent. in two years; that London had secured four Exhibitions in 1922, a proportion unequalled by any other Centre; and that Princess Helena Victoria had consented for an Exhibition to be offered in her name.

Sir Frederick Bridge, in proposing a cordial vote of thanks to The Lady Patricia Ramsay, also expressed his own regret and that of his colleagues at the illness of Princess Helena Victoria, whose thoughtfulness on behalf of the College had secured for them on that occasion the presence of The Lady Patricia. He went on to observe that the work of the College had grown to such an extent that Centres now existed in India and even in the Fiji Islands. In time, said Sir Frederick, a Centre would doubtless find its way to the top of Mount Everest.

The Lady Patricia in a few well-chosen words expressed pleasure on behalf of herself and of her husband—who had so little opportunity for attending such interesting functions—and said that she had spent a happy and pleasant time at the distribution.

Dr. E. F. Horner (Director of Examinations) proposed a vote of thanks to Dr. Warriner for presiding, and Dr. Creser supported.

Opera in London

'THE PERFECT FOOL' AT COVENT GARDEN

The production of Holst's opera, *The Perfect Fool*, made the opening night of the British National Opera Company's season an event of outstanding importance. It was very evident that great care had been taken to ensure a good performance as well as an adequate presentation. The latter was the work of Mr. Oliver Bernard, who devised the stage setting, and Mr. Paget Bowman, who 'produced.' The former was under the direction of Mr. Eugène Goossens. As the opera itself is fully described elsewhere in this issue, it is only necessary to give a few impressions of its effect in the theatre.

It seems a pity that a ballet so carefully prepared as that which opens the opera should be performed in semi-darkness, but the story does not leave so much discretion as to the hour of the occurrence as it does in the matter of period. It is night, and dancers, like cats, are grey (*la nuit tous les chats sont gris*), except when they represent fire. Then the scene becomes brilliant. It is dominated by a huge trilithon which is not quite sufficiently rough-hewn to be prehistoric, and suggests that our stone-age ancestors were left in peace long enough to improve their skill. Behind it the hill-side, cleverly lighted, gives to any figure approaching from that direction the sharp outline of a silhouette. It is very impressive. There is only the Wizard to warn us that the story, like his hat, has a point to it. But the scene between him and the Mother soon strikes the note of high comedy prescribed by the librettist, after which the atmosphere is established so far as the author permits. It must, however, be confessed that it still continues to rival, in mood, the weather through

which we have been passing. I am not sure to what extent this is Holst's intention. It struck me at moments that some of the comedy was not very high, and that its occasional descents exaggerated the variability of mood. However, in the case of a new work, the man in front can only guess.

The singing was not only on the whole good, but it was unusually well suited to the characters. It would be difficult to suggest an alternative for Mr. Robert Parker as the Wizard, for he has the right diction for incantations, imprecations, and invective, in which the part abounds. And the rich quality of Miss Edna Thornton's voice gave the right touch of dignity to the part of the Mother. As for Miss Maggie Teyte, from her first appearance as Mélisande, she has always been a Princess—except when she was a Mozartian jockanapes—so there was no difficulty in accepting her as one. It was amusing to hear her metaphorically wipe the floor with Mr. Walter Hyde, the Troubadour, who took it all in good part; and Mr. Frederick Collier, attired as Wotan, but with both eyes in commission, had only to be the sound Wagnerian he has proved himself on other occasions. In fact, this bit of operatic burlesque was brilliantly performed by all concerned, not excluding the Troubadour's retainers with their Rossinian patter. As a body the chorus earned warm praise throughout, but especially in the unaccompanied crowd-scene which occurs towards the end. One of the most charming moments of the evening was the singing of Misses Doris Lemon, Florence Ayre, and Gladys Leatherwood in the round of the water-carriers.

A major share of the credit must go to Mr. Eugène Goossens. It is all very well to be a virtuoso as a conductor, but Holst's rhythmic problems allow no respite. The slightest hesitation would be fatal. Goossens is a helpful conductor. He is more liberal than most in the giving of cues, and must have been a comfort to those whose nerves were affected by the occasion. The result he obtained was almost without a blemish. I can recall only one point which did not seem quite clear. The Fugal Overture went well, but I do not believe that it had the attention it deserved from the audience, which the mystery surrounding the opera had worked up to a pitch of expectation that was not helpful to anything that happened before the rise of the curtain.

As for the reception of the opera, and what it denotes for the future, it is difficult to express an opinion. The audience was a highly specialised one, and not really representative of opera-goers as a body. I had the impression that the enthusiasm was greatest where the specialists were gathered, and tended to become less as it reached the general public. In the course of theatrical experience we acquire a kind of sixth sense which discriminates between the constituents of success and detects shades of feeling. To me it conveyed a certain misgiving whether the scene between the Wizard and the Mother was not too long for the gallery, although apparently enjoyed by the stalls. It remains to be seen whether a truly popular audience will swallow it whole. But of the general appreciation of this first-night audience there cannot be much doubt. All the comment heard on leaving the theatre was of the same colour.

E. E.

We are sorry to hear that the open-air concerts and performances of plays and opera organized by the League of Arts will have to be abandoned this year, owing to new regulations of H.M. Office of Works.

MARIONETTE OPERA

At the Scala Theatre the puppet company of the Teatro dei Piccoli has during the month put upon the boards (or shall we say dangled over them) two more operas, making, together with a curtain-raiser selection of clever puppet 'stunts,' an excellent evening's entertainment.

The first of these is César Cui's *Puss in Boots*, which the composer wrote for his grandchildren, but was so delighted to find adopted by the Roman marionettes, that he wrote for these another opera, *Little Red Riding-Hood*, which we are also likely to see in London.

Scenically *Puss in Boots* is delightful. The vivid colourings and artistic designs and dresses of V. Grassi, who is responsible for the whole stage setting, are enormously attractive. The *espèglerie* of the Cat is abundant and diverting, and throughout the four scenes the pleasure of the eye never flags. With some few exceptions, the score of Cui is, however, a little dull. There are few striking melodies, the many songs and tunes introduced being of a rather tame character. Moreover, the orchestration is rarely very piquant, and this is felt the more as the previous opera (Respighi's *Sleeping Beauty*) was so admirably scored throughout. One would be sorry that any friend (and particularly any child friend) should miss seeing *Puss in Boots*. But it is, on the whole, eye rather than ear that gathers the harvest; and what the ear does gather bears no suggestion of having been grown on the steppes of Russia.

The other opera is Rossini's *Maggie* (*La Gazza Ladra*) in a considerably condensed version. Much of the music here is first-rate Rossini, and very well worth hearing—the more so since this once-famous opera has long disappeared from the British stage.

In both these operas the acting of the puppets is as excellent as before. The singing is, however, but moderately good, and there is no sound reason why, working under exceptionally favourable conditions for audibility, the singers should not allow us to hear a much larger proportion of their words. The orchestra is again directed by Francesco Ticciati.

It is understood that marionette manipulation (an art surely demanding a very elaborate technique) is largely communicated by secret tradition, and it is interesting to observe at the bottom of the programme, 'Marionette Operators: The families of Gorno, Dell' Acqua, Prandi, Corsi.'

P. A. S.

London Concerts

CONTEMPORARY MUSIC CENTRE

On April 18 the Contemporary Music Centre gave an interesting concert of its customary international type, at which however the principal British composition dwarfed all others in importance. This was Arnold Bax's Quartet in one movement for pianoforte and strings—an impetuous, dynamic work of brief dimensions but intensified significance, which was discussed in these columns on its first performance not long ago. Miss Kathleen Long played a group of pianoforte pieces by the late William Baines as a tribute to his memory. They were sympathetically heard, but the undeniable talent they revealed had scarcely developed far enough to justify the eulogy bestowed upon it. Miss Long was associated with Mr. Cedric Sharpe in Delius's 'Cello Sonata, of which they gave an excellent performance, and with Miss Bessie Rawlins and Mr. Raymond Jeremy, in addition, in the Bax Quartet. The foreign work was a Sonatina for flute and pianoforte by Philip Jarnach, formerly a Parisian, but now one of the hopes of the Busoni group at Berlin. As a composer he inclines to the intellectual but not to the academic, and in this work, though a small one, there was enough to display a pronounced individuality. We must know more of him.

On May 7 the International Society welcomed a visitor at the Contemporary Centre in the person of Béla Bartók, who played with Miss Jelly d'Aranyi both of his Sonatas for pianoforte and violin. The first of these had several performances in London last year, and attracted much attention. The second is new, and displays the same method in more concentrated form. It is a kind of pur-

poseful expressionism, not easy to grasp unless the listener is prepared by previous acquaintance with Bartók's music, but singularly compelling the moment he is attuned to it. If we were better acquainted with Bartók's pianoforte music, of which he played a copious selection at this concert, it is probable that his later concerted works, such as this Sonata and the last Quartet, would make more friends—not that they have much to complain of in that respect. At the same time, if some listeners are repelled it is no discredit to them, for such music is not suited to all palates. One likes it or he does not. I happen to like it. Miss d'Aranyi's performance of this difficult music showed an amazing sensibility to its shades of emotion, which pass in quick succession.

E. E.

THE RETURN OF M. YSAYE

Ysaye has changed very little since we heard him last—six or seven years ago. His dark hair brushed well back belies his age. When he is playing there are moments when you could still feel the emotions created thirty years ago. Then his art was a new thing—new to us, that is, for it embodied a very old tradition. Since then violinists have come and violinists have gone, but Ysaye remains the greatest exponent of that school and that tradition. He played a Vivaldi and a Mozart Concerto with all his old purity of tone. Only now and then a little rhythmic waywardness, a touch of impatience, seemed to point to a slight relaxation of intellectual control, to instinct gaining the upperhand. Is he still capable of those feats which used to ravish his audiences in the old days, can he still take last movements at break-neck speed without ever missing a note, without imperilling the quality of the tone? The Queen's Hall recital did not answer these questions, for the programme had certain well-defined limitations. But two compositions of his own gave him ample opportunities to display a technical mastery that is still marvellous in its blend of sureness and finish, of elegance and fiery energy.

Ysaye is sixty-five years old. Yet the only evident signs of advancing years he showed were the playing of the first Concerto from the music and a disinclination to put up with the conventionalities of a public performance. He was clearly moved by the warmth of his reception, but he signed to the audience to refrain from applauding between certain movements of the Concerto, and later he acknowledged applause with the air of a man who no longer courts or enjoys acclamation. Otherwise ripe experience appears only to have deepened his love for the scholastic beauty of Vivaldi, for the easy-flowing melody of Mozart. These he played as if every note had been a revelation—which is the only way to make such music yield its charm to the listener.

F. B.

HOMAGE TO BACH

Mr. Harold Samuel's humanity never forsakes him in the process of presenting the pianoforte music of Bach—or of any other composer, so far as we have been permitted to hear him. Himself a musician of exceptional vitality, he is able to discover for our delight, to an extent not often approached, the same quality in Bach. The founder of the modern pianoforte and of modern pianoforte music appears from this distance of time to have paid scrupulous observance to the rigid mathematical formulæ of his age, though he may have been regarded as a dangerous innovator by some of his compeers. He grew into his art finding narrow limits imposed as to the form and development of a composer's ideas. He showed that, far from placing fetters on the imagination, to work according to plan stimulated its growth to fruition in very counterfeit of the processes of nature. Extraordinary labour was involved; but what have some modernists to show for their shirking of this salutary exercise? To Mr. Samuel has fallen the grateful task of revealing the true poetic character of the elements fused and poured into the conventional mould. Paradoxically, he does it very largely by letting the music tell its own tale. He is like a medium surrendering himself to 'control.' He does but set the rhythm swinging—this he can do with an uncanny certainty—and the music takes charge. He has never appeared more of an adept than during his recent Bach week (April 30-May 5). Undeterred, though not unaffected, any more than his packed listeners, by the heat,

he dreamed full meaning into a score of the masterpieces, from the Prelude and Fugue in A minor (*alla Tarantella*), by way of the thirty *Goldberg Variations*—a forty-five minute work which, as he said, he could not very well play again, in response to the enthusiastic demand for more—to the Overture 'in the French style.' Merely as a feat of memory and fingering, the enterprise would have commanded respect, but he added the charm that cements affection. H. F.

SOKOLOF

Nicolai Sokolof, a Russian brought up since boyhood in the United States, and now famous as conductor of the Cleveland Symphony Orchestra, appeared last summer at the Welsh Eisteddfod, where he made a very strong impression of exceptional skill and power. On May 17, at Queen's Hall, he made his début in London with the London Symphony Orchestra. The programme consisted of Brahms's Symphony No. 1, Strauss's *Don Juan*, *Die Meistersinger* Overture, and some *Oriental Impressions*, by Henry Eichheim.

The Strauss performance was very fine, the piece being carried through with a big sweep of rhythm, the details, nevertheless, coming out clearly. The final climax was tremendous. The Brahms performance lacked the qualities of unity, details triumphing over all-through effect.

Eichheim is an American violinist, composer, and conductor, whose father, a violoncellist, was a member of the famous Theodore Thomas Orchestra at Chicago. Eichheim has spent a good deal of time in the East, making a close study of Oriental music. The *Oriental Impressions* take the form of a Suite of four movements—'Korean Sketch,' 'Siamese Sketch,' 'Japanese Nocturne,' and 'Chinese Sketch.' There are a number of extra percussion instruments employed, and some of the wind and string effects are somewhat unusual. The general texture is rather delicate. The subject-matter is all of actual Eastern origin. On the whole, despite its greater authenticity, the Suite does not make any more powerful impression than the best of the quasi-Oriental music pretty frequently written nowadays by our Occidental composers, and it would be an exaggeration to say that the hearer's mind did not occasionally find a temptation to wander. P. A. S.

MISS ANNA HEGNER

Historical recitals have their uses, but it is a debatable point whether the drawbacks are not greater than the advantages. Miss Anna Hegner's scheme, for instance, aims at a representative presentation of violin concerti of all schools and epochs. She is hence bound to give us the hackneyed with the unhackneyed, to place in juxtaposition the masterpiece and the 'parlour' piece, for indeed the concerti of de Beriot are, except in form, nothing more than *morceaux de salon*. Her first recital was all that could be wished. Viotti, Bach, Mozart, Beethoven—these are excellent company, as is proved by the fact that hardly a recital is given which does not pay due homage to one or more of them. The second programme was open to objection, for indeed of three concerti played only one lives now outside the school-room—the Wieniawsky Concerto in D. De Beriot and Vieuxtemps have both forfeited the freedom of the concert-room. Vieuxtemps now and again is smuggled through under the ægis of a great virtuoso. But Miss Hegner does not belong to their class. She is much more than a mere virtuoso, as the pellucid clarity of her playing of Beethoven's Concerto proved. Her technique has been quite equal to all the tests to which it has been put, but her chief assets are a tone that is warm and powerful yet is never urged beyond the correct limit, and temperament which apparently delights equally in the great conceptions of Bach and in the technical tricks of Wieniawsky. F. B.

MICHAEL ZACHAREWITSCH

It is apparently with players as it was during the late war with belligerents. No sooner has one side evolved a new trick than all others feel bound to follow suit. Once well-known resident performers were content with one recital. Now the fashion seems to have changed, and recitals are given in series. Mr. Michael Zacharewitsch's series of

recitals at Wigmore Hall has not revealed anything that we did not know. His great skill as a technician, the occasional rare beauty of his tone—all these have been demonstrated many times before. Nor could successive tests solve the problem of his somewhat puzzling individuality. We believe his zest and fiery energy are great virtues, until we realise that these vital forces urge him to take undue liberties with the rhythm. We envy his command of extreme shades of tone colour until it becomes evident that it is the cause of contrasts that have no real *raison d'être*. Thus in his playing of Wieniawsky's *Tarantelle* or Tchaikovsky's *Serenade*, Bach's *Chaconne* or Saint-Saëns's *Rondo*, there is much that is admirable, and also something that cools our enthusiasm and makes us more critical than we would like to be. F. B.

ROYAL CHORAL SOCIETY

In forsaking the straight, broad track of oratorio, well-beaten in past years, for ways devious and undulating that may well provide interesting incidents, the Royal Choral Society was perhaps not very well advised to go so far abroad as to *The Mastersingers*. A considerable transcription for concert use of this music—written by Wagner for his own stage purposes, which did not envisage so vast a chorus—occupied the singers' attention at the Albert Hall on Saturday, April 28, but with no particular profit. Happily, other and juster claims were recognised, and native music had its due. The weighty method of delivery which has become second nature to the choir could not be expected to give way in a moment to the lighter eloquence that would best become a work of modern tenacity like Rootham's *Brown Earth*. There was very much to admire in the way of sonority and gradation of tone, but viewed as a whole, subtleties were merely indicated, and that not always with the sure touch of familiarity. There is considerably more in such part-writing than met the ear on this occasion. A similar observation might be made with regard to Parry's *Blest Pair of Sirens*, which followed. But in the unaccompanied Bach Motet for double chorus, *Be not Afraid*, the weaving of the strands of counterpoint had been well studied. The instrumental work of the Royal Albert Hall Orchestra was noticeably good, and the singing of Miss Dorothy Silk lent, as ever, a note of distinction. The duties of conducting were shared between Sir Hugh Allen and Mr. H. L. Balfour, general conductor of the Society. H. F.

A HARRISON-GOOSSENS CONCERT

Having decided to play Goossens's 'Cello Rhapsody, and invited the composer to join her at the pianoforte, it was only one step further for Miss Beatrice Harrison to persuade him to do the same in the Delius 'Cello Sonata. With her sister, Miss Margaret Harrison, to play the violin part of Ravel's unaccompanied Duet Sonata, the programme was then complete, but two of the works being in one movement apiece, Miss Harrison added two groups of 'cello pieces. That is how we imagine the Harrison-Goossens concert originated. It took place at Wigmore Hall on April 26, and proved very enjoyable. It is true that Delius's Sonata is not his best work, and that Goossens's Rhapsody suffers a little from diffuseness, but both works have long passages of great beauty which enable us to forget their weaker points, and Miss Beatrice Harrison's playing is always delightful. In the Ravel Sonata the vigour of the two players was not equal, Miss Margaret Harrison being the less incisive of the two. With that reservation the performance was on the same high plane as the others. E. E.

SOME SINGERS OF THE MONTH

Mattia Battistini, still triumphantly defying time, sang at Queen's Hall and ravished our ears. His art is unmatched. Hardly one censorious adjective could be applied to him. At sixty-six he is still the most elegant of the arbiters of song. Unlike many singers of his years, he in no wise displays the mere skeleton of a former voice. Possibly the years have added a little restraint, and some little of the brilliance of a quarter of a century ago may have faded. His singing now has, anyhow, all the merits of full maturity.

Battistini not only commands all the technical graces, but also commands himself. It is a lesson in itself to see how on the platform he can range through many moods and always perfectly maintain a gentlemanly dignity. He sang Wolfram's tournament song, *Eri tu* (twice), Falstaff's *Page Song*, Mozart's *Non più andrai* and *Deh vieni*, and many other things. Only one was really a failure—Bach's *Bist du bei mir*. Battistini in Mozart and in Italian music is incomparable. His *Largo al Factotum* bubbled with fun and was amazingly glib, yet it was well in its frame—no hint of extravagance. The *Pagliacci* Prologue itself was decent and courtly, even. *Deh vieni* breathed knightly grace.

One feels that Battistini has settled on every phrase and shade of his effects with the most definite and deliberate prevision. He is the perfect technician. One can guess that in his youth he probably sang *soffeggi* until his sides ached. By the long habit of singing rightly he probably could not now, if he wanted, tighten his throat when singing. One divines a complicated subconscious mechanism busy doing all the necessary things aright for him, so that his conscious mind is happily at ease, concerned only with the music, and free to sail along those richly flowing phrases so beloved of Italians, with no harassing considerations. The many baritones who try to sing too heavily in the chest register should note that Battistini retains his lyric quality throughout his range, and does not even trouble to darken his lowest notes at all. He banks, as true baritones should, on his middle and upper notes. His spun tones, and many other details, fascinated one, but it must be insisted that his essential greatness lies in his perfect sense of style. Schubert's *Serenade*, sung in Italian, did indeed not ring quite true. It was spoilt for me by several *sforzati*, brilliantly done and assuredly not introduced for show, but still not in keeping with Schubert. M. di Veroli accompanied.

Miss Harriet van Emden (May 11, Wigmore Hall) sang with the firmest breath control. Floating her tones on a minimum of air, her voice, flexible and resonant, responded well to a variety of emotions; it was singing well-nigh irreproachable. There was nothing fussy about this soprano's enunciation, and she disdained any but the noblest ends. There was touching poetry in her singing of Schubert's *Litany*. She was to my mind the best soprano who has visited us since Madame Frieda Hempel. I rank her above Gerhardt.

Miss Cynthia Davril was one of the superior singers of the month. The voice is a resonant soprano of good range and flexibility. Miss Davril showed she has the gift of making graphic little personal touches. It was not cut-and-dried singing. It had style. She did not do everything quite as well as Manuel de Falla's *Polo*; here the breath was firmly ballasting the tone, which gained vastly. It looked as though this singer's way to advancement lay in pruning away all slackness of utterance, and in reinforcing her very interesting full-throated manner. Songs of Respighi were on the programme, and also settings by William Murdoch and others of some of the singer's own verses.

Miss Megan Foster's programme showed a pretty taste, and her performance proved a natural gift for song. At her best, she was a bewitching fairy of the springtime, telling lightly of happy things. Her vocal flexibility and natural spirit allowed her to hint airily where others have to explain clumsily. It seemed rather a pity that she should leave a domain so completely hers, for when she attempted to be more portentous there was no compensating depth of quality. A strained dramatic emphasis may in time even darken the whole voice and cause the loss of her peculiar airy fairness. Peter Warlock's *Piggiesie*, Armstrong Gibbs's *Love is a sickness*, and *Les Cigales* of Chabrier were among her successes; Bax's *White Peace* and Duparc's *Lament* were songs she did less well. Her diction was exemplary.

Mr. Philip Wilson's concert at Steinway Hall commemorated the centenary of the death of Philip Rosseter, the lutenist, whose songs were sung alongside examples of Arthur Bliss, Peter Warlock, Berners, E. J. Dent, Moeran, and Bax—a most charming and ingenious collection of old and new. One may not agree with Mr. Wilson's notions of

the vocal art, but there can be no two questions of his musical taste.

The nowadays modish unaccompanied song suited Miss Esther Coleman's art at her recital at Wigmore Hall. She was very successful in examples by Gerrard Williams, Herbert Bedford, and E. Bonner. Her voice (mezzo-contralto) was here free and firm, resonant and significant. This made it hard to understand why she made so little of the rest of the programme, wherein she appeared constricted and unhappy. Possibly this voice would repay reconstruction to the point of being raised a tone or so. In reaching her low notes she revealed a gap. In a difficult song of Korngold's she sustained neither tension nor pitch.

Miss Judith Litante, at Wigmore Hall, showed a happy feeling for delicacy of shading, and most of her songs were well chosen to be served by this gift. Her best singing was like the discreet art of the silver-point. Some of the songs demanded more energy and colour, and here the voice was inclined to harden. Her English songs included three by Bliss.

Miss Dorothy Robson, heard at Æolian Hall, is over-coming certain vexatious little mannerisms and acquiring more freedom in singing. Her voice, indeed, is excellent. Her rhythmic sense makes all she does interesting, and on occasion she can be impassioned. There is still not sufficient contrast either of colour or volume.

A soprano, Madame Telini, forfeited much sympathy at her Steinway Hall concert by her choice of snippets of Puccini and some intolerable ballads. The voice was resonant, the breath control good, and when she did not attempt too forcible climaxes her high notes had a fine ring. In impassioned moments intonation suffered, and to the already cloying strains of such things as *Vissi d'Arte* she added slurs and rubato.

Miss Marie Ladelle at Wigmore Hall likewise showed no special fineness of taste in her programme. Hers was curious, unequal singing. She attacked *Ah! Fors' è lui* with the aggressiveness of an Ortrud. Her voice responded mainly to the unsympathetic frontal vibrators. But on points of sheer vocalisation she often scored. Her raids above the stave were accurate, and ascending and descending *staccati* were executed with the fearlessness of an old campaigner.

Miss Sonia Herma, who sang at Wigmore Hall, seemed to me to deserve more cordiality than she got. It was pleasantly sensuous singing. She showed a habit of caressing a note—of extracting all its juices, so to speak, instead of losing interest in it when once it had been struck, like a pianist. This spreading kind of singing may tend towards sentimentality and loss of pitch, but Miss Herma could tighten and lighten her art on occasion, if not perhaps always quite enough. Her *mezza voce* was good.

Mr. Morgan Kingston, tenor, seemed at first rather abashed by the size of the Albert Hall, but having found his poise gave us some beautiful singing. Possibly he exercises almost too stern a breath repression, but his singing of Lohengrin's 'Farewell' was eminently to be enjoyed. Here his guarded, almost prim utterance was entirely in place. It is a song that will not bear buffeting, and in preserving a clear *cantabile* line Mr. Kingston showed how carefully his technical groundwork had been laid. His *mezza voce* was singularly pure, and only when he forsook the lyric for the heroic style was he at all at fault. It was unfortunate for Mr. Kingston's reputation that he sang some bad music, however enjoyable to him may have been the applause after *Nirvana* and *Parted!*

Mr. Ingo Simon, in the notes to his programme at Wigmore Hall, described Tchaikovsky's *Don Juan Serenade* and Massé's *Chanson de la Mule* as 'fair examples of good bad music.' Mr. Simon, one may be allowed to say, is a good example of a good bad singer. In part of Tchaikovsky's song he gave rein to some finely-telling notes. Judged by a few phrases, he might be called a master-singer. Other times a queer fancy led him to fight shy of deploying his resonances, and instead he mouthed and mumbled, overweighting his vowels, and thus giving his consonants little effect. His good moments suggested a vessel coming into smooth water after an unpleasantly choppy bit of sea.

H. J. K.

Competition Festival Record

BRITISH FEDERATION OF MUSICAL COMPETITIVE FESTIVALS

We have received a copy of the *Year-Book* for 1923, edited for the Central Board by John Graham.* It contains a Preface by Sir Henry Hadow, a verbatim report of the Annual General Meeting and Conference, detailed information concerning such co-operating organizations as the Girl Guides, National Adult Sunday School Union, National Federation of Women's Institutes, Village Clubs, Associations, &c., particulars of all affiliated Festivals (names of officers, number and kinds of classes, number of entries and competitors, and names of adjudicators at the last two gatherings), a calendar of festivals for 1923, and a list of adjudicators who have judged at affiliated festivals during 1921-22, with addresses, and particulars as to the departments in which they have worked.

Carlyle said loosely, but with a good deal of truth, that the true university in these days is a collection of books. Looking through this *Year-Book* we feel that the time is coming when the true academy of music will be the Competitive Festival, with students drawn from every rank of life, and with a staff of visiting teachers made up from hundreds of the leading specialists and general practitioners of the profession. Only when the movement is focussed as it is in the Federation *Year-Book* can its significance and potentialities be fully grasped. This well-edited shillings-worth should be on the desk of all festival workers.

ESKDALE TOURNAMENT, WHITBY.—This Festival, now in its sixteenth year (except for war-time lapses), is specially important, its competitors being drawn from the remoter rural districts of North Yorkshire, where facilities for hearing good music are not nearly so great as in the West Riding. It lasted from Tuesday, April 24, to Thursday evening, April 26, Mr. Geoffrey Shaw and Mr. Thomas F. Dunhill adjudicating. This year the committee had abolished money prizes, yet there was no falling off in entries. Three adult string orchestras competed for a silver challenge cup, and the winner, the Malton Orchestra (conductor, The Hon. Leila Willoughby), received congratulations on its extraordinarily good balance and refined tone. On Saturday, May 5, a full day's programme of folk-dancing was presented. Entries from a wide area trebled those of last year. Mr. Douglas N. Kennedy (London), the adjudicator, gave a demonstration of Morris dancing.

GLASGOW.—It is often said, and with some truth, that the happy family feeling and the festival spirit can be met with only at the smaller competitions. Glasgow (April 28—May 12) provided the best of proof that size is no bar to pleasant and intimate relations between all the parties concerned. This is due mainly to the fact that even on the most congested days there is no feeling of hustle and rush. At the end of practically every class ample margin is found for adjudication and for combined singing. In a word, the time-table is not like that of a railway—an inflexible master; it is everybody's good servant. Entries this year were larger than ever, so much so that three extra days had to be tacked on at the beginning. There were 115 classes, and the competitors totalled round about 12,000. These figures are given as information that may interest some readers, but they matter little. The impression left by the Glasgow Festival is not one of bulk, but of a smooth-running series of jolly music-makings, with just enough of the competitive spirit to add nip to the proceedings. The organization was, like the time-table, flexible. We had the results without being up against the machinery. It was generally agreed that the standard as a whole, especially on the choral side, showed an advance. It is impossible to discuss so huge a Festival in detail, but mention should be made of the admirable singing in the chief class for junior choirs (composed of girls under seventeen years of age). They gave Berlioz's *Ophelia*, Charles Wood's *Lilies*, and Geoffrey

Shaw's *Of Pan we sing*, not only with fine technical skill, but with an interpretative insight that is not expected of singers so young. The performance of *Ophelia* by the winners (Dumbarton, Mr. John Lithgow) was a really moving piece of work. The judges were Sir Walford Davies, Messrs. Ernest Newman, Thomas F. Dunhill, Arthur Collingwood, and Harvey Grace, Dom Gregory Ould, and Miss Editha Knockor; and, for elocution, Mrs. Matthey and Mr. John Masefield.

The following were the principal results in the choral and orchestral competitions:

FEMALE-VOICE CHOIRS

Premier Class.—Mr. Thorpe Davie's Choir, Glasgow.
Open Class.—Caledonian House Choir, Glasgow (Mr. Thorpe Davie).

MALE-VOICE CHOIRS

Premier Class.—Clydebank (Mr. James D. Fleming).
Open Class.—Edinburgh Male-Voice Choir (Mr. H. Whalley).

MIXED-VOICE CHOIRS

Premier Class.—Mr. Thorpe Davie's Choir, Glasgow.
Open Class.—Perth Madrigal Choir (Mr. David T. Vacamini).

CHORAL SIGHT-SINGING

Mr. Thorpe Davie's Choir.

STRING ORCHESTRAS

Glasgow Amateur Orchestral Society.

KENT.—This event, now in its fourteenth year, was held at Ashford on May 12 (children's day) and May 16. The outstanding feature was the good work done by village organizations—mixed choirs, church choirs, and women's institute choirs, &c. Among these nothing was better than the form shown by brass bands from Wye and Lyminge, two villages with populations of about twelve hundred. The bands were large and well-equipped, and played admirably. This is the way to 'brighten' village life! It beats the cinema hollow. In the chief choral class capital work was done by the Maidstone Choral Union (Mr. F. Wilson Parish) and Mr. Leslie Mackay's choir from Chatham. The judges were Madame Edith Hands and Messrs. Harvey Grace, Clive Carey, Alec Rowley, Charlton Palmer, C. H. Merrill, F. E. Fletcher, and W. J. Keech.

MIDLAND.—Though this year's Midland Festival was an interim function between the comprehensive events held biennially at Birmingham, it covered five days—May 1 to 5 inclusive—and attracted upwards of ten thousand competitors. Its appeal was primarily to the children of the district, and its success will be gathered from the fact that the entries included a hundred and eighty children's choirs and a hundred and thirty folk-dance teams—practically all drawn from within a radius of six miles from the Town Hall. An outstanding feature, however, was the Elizabethan music for the adult competitions on the closing day. The madrigal is no new thing in competitive work, but it has hitherto been mainly heard in choral singing. The Birmingham committee, however, took its courage in both hands and arranged a series of competitions for concerted solo voices. But the number of entries proved disappointing, the performances in general being still more so. Perhaps the extreme difficulty of the music frightened the singers; perhaps the edition prescribed—the recently issued 'Poly-metric'—was not liked. Anyhow, Mr. Kennedy Scott, the adjudicator, had every excuse for the drastic comments he made on the singing submitted to his judgment. He found the singers so much at sea with technical problems as to forbid any real expressiveness in keeping with the music. For the same reason all sense of spontaneity or easefulness was lacking. The vice of persistent tremolo singing also fell under the lash, and the day proved that, whatever may be accomplished in choral singing by an inspiring conductor, the singer as an individual has nearly everything to learn in the treatment of the madrigal. By far the best singing in these classes came from the Misses Maisie Southall, R. Taylor, and G. Washbourne in Weelkes's *Upon a hill the bonny boy*; they, at any rate, captured the lightness and grace of the music.

* The Offices of the Federation, 117, Great Portland Street, W.1. 1s.

Mr. Edmunds's Foleshill Co-operative Choir won both the choral competitions. In the five-part class, however, this was the only competing choir; and in the four-part class—where the choirs were allowed to choose between Byrd's *This sweet and merry month of May* and Morley's infinitely easier *On a fair morning*—Mr. Edmunds's singers left Byrd alone and concentrated upon Morley.

A day and a-half devoted to folk-dancing by teams drawn from the schools showed a high level of attainment on the technical side. All the adjudicators—Mrs. Kennedy, Miss Annie Beck, and Mrs. Hobbs—found the dancing rather lacking in spirit and style, and attributed these defects in part to the tame playing of the accompanying pianoforte music. The children's choral competitions brought much delightful singing, with an excellent tone-quality greatly marred by the distortion of vowel sounds peculiar to the district. The fault was more pronounced among the elder children than the infants, with the boys worst of all, and both Mr. Thomas F. Dunhill and Dr. Whittaker commented strongly upon it. In one instance the marks deducted by Dr. Whittaker for this fault placed a choir, which had done better than its rivals in other respects, well below the first place.

Christopher Edmunds's *Sherwood*, used in the principal cantata class, is a capably written, rather picturesque composition with a spice of individuality rarely found in works of this type. Two of its choruses were used as tests during the competitions of the day, and its performance in the evening by about six hundred young singers was impressive in zest and general ability. *Have you seen but a whyte lily grow* was a severe test for unison singing, and no choir successfully achieved the swift ascent on the word 'grow.' There were, however, beautiful atmospheric effects. In Boughton's *Fairy Song*, sung in unison by choirs of infants, there was much from which adult singers might have learned in this respect.

A significant feature of the purely musical side of the Festival was the singing of the choir of the Birmingham Royal Institution for the Blind, under Mr. Harry E. Platt, himself a blind trainer. It would seem that the deprivation of physical sight is compensated by a peculiar sensitiveness to nuance and phrasing. These singers interpret a piece with all its phrases tapered to expressiveness, and seem to possess a vision of the music as a whole. In Mr. Platt they have an exceptionally fine trainer.

The following were the principal winners:

- Children's Choirs (Cantata Class).—Boulton Road, Handsworth (Mr. H. R. Sheppard).
- Children's Choirs (Midland Counties).—Birmingham Royal Institution for the Blind (Mr. H. E. Platt).
- High School Choirs.—Edgbaston (Miss Thomson).
- School Choirs (Senior Girls).—Edgbaston High School (Mr. James Bates).
- Smaller Elementary Schools (Cantata Class).—St. Matthias's (Miss E. Green).
- Adult Female-Voice Choirs.—Madame Gell's Ladies' Choir.
- Adult Male-Voice Choirs.—Wolverhampton Apollo (Mr. H. Jones).
- Mixed-Voice Choirs (Four-part Madrigals).—Foleshill Co-operative Choir (Mr. Alexander Edmunds).
- Mixed-Voice Choirs (Five-part Madrigals).—Foleshill Co-operative Choir (Mr. Alexander Edmunds).

G. W.

MORECAMBE.—The male-voice experiences described under Southport (see page 429) were continued here on May 5. The entries were not so numerous as at Southport, but a choir from Carlisle was, in my experience, new to work of the calibre of the *Old Soldier's Dream* and *Kubla Khan*. If one were to name the two works of Cornelius which have had the profoundest effect upon choral writing in the *a cappella* form they would be *O Death, thou art the tranquil night*, first sung at Morecambe in May, 1905, and the *Old Soldier's Dream*, sung at Blackpool for the first time the following October. The latter probably revealed for the first time the possibilities of expressive writing within the narrow range of male-voice singing. In the brief seven years which followed we find the seed then planted producing in the

case of Bantock its finest fruit in such things as the *Lost Leader*, *Lucifer*, *Kubla Khan*, and *Atalanta*. I first heard *Kubla Khan* at the Blackpool Festival of 1912, in conjunction with Max Reger's *To the Sea*. To many, Coleridge's verse stood in no need of musical illumination. Does not Swinburne somewhere pronounce it to be the first poem of our literature in point of absolute melody and splendour? In 1912 much of Bantock's genius remained undiscovered to the choirs, and consequently to those who listened. On this marvellous spring day the men seemed to feel more thoroughly the spirit of the verse and music—verse picturesque in itself was found to be arrayed anew in richly glowing colours to the delight of both eye and ear; the glamour of its romantic quality seemed to transform the theatre itself into a 'stately dome of pleasure.' The work abounds in lyrical beauty, and once a choir feels quite at ease in its harmonic transitions, I know few part-songs which so handsomely reward continuous study, for it is in a very real sense 'a miracle of rare device.' That vision of the 'Abyssinian maid, as on her dulcimer she played,' is surely one of the most felicitous bits of portraiture ever allied with music. Who that heard it on that May night can ever forget those closing bars as the men of Todmorden and Carlisle spun for our delight a gossamer web of tone of such delicate beauty that one feared to breathe lest it should vanish.

The female-voice work in the morning and that of the larger mixed choirs in the afternoon never rose above a moderate level. Part-songs like Waddington's *Cherry Ripe*, or even Parry's pastoral *Tell me, O Love*, are not exactly works that can stimulate choirs as did the *Old Soldier's Dream*. A Carlisle choir sang the two mixed part-songs, and sang well, but it was tepidity itself alongside the fashion in which the men of this same choir a little later, under the same conductor, gave the Cornelius work. Obviously their imagination caught fire and brought the whole affair to the boil in no time. Boredom in the audience was blown aside like mist upon the hills, and its enthusiasm began to glow as that of the singers, for in imagination we too were storming heaven's gate in the glowing sunset. That was the first thrill of the day: we got more at the evening session, as already intimated, and if only to confirm the Carlisle impression just recorded, we heard from the Sale and District (Manchester), as well as the Carlisle mixed choirs, two very moving presentations of Herman Brearley's *As the moon's soft splendour*. Again the feeling of lassitude gave way to eagerness, and repetition only strengthened these impressions. Works such as were heard in the mixed choir afternoon performances are hardly worth the labour lavished on preparation. The orchestral playing by a Blackburn string band made up of eighteen men and sixteen women was uncommonly good. Parry's arrangement of a Suite from a dozen of Boyce's Sonatas was noteworthy, if only for the singular beauty of the viola writing.

C. II.

PORTSMOUTH.—A flourishing Festival for young folk has been well established here for some years. On May 18 and 19 a new venture was launched in a Competitive Festival of the more usual type. The date was not propitious—the Whitsun week-end finding choirs largely depleted owing to holidays—but the entries were encouraging. Two busy afternoons and evenings were spent in the Town Hall. Solo classes discovered plenty of voices of real promise. The choral side, though not large in entries, was in performance far above the standard of even old-established festivals. Among the smaller choirs excellent work was done by singers from Petersfield and Waterloo, and the Portsmouth and Pembroke Male-Voice Choirs sang with delightful tone. But, chorally, everything was put in the shade by the singing of the Portsmouth Temperance Choral Union, and of the Ladies' Choir drawn from the same body, both conducted by Mr. T. E. Plater. Better singing of *As Vesta was, Death on the Hills*, Weekes's *The Nightingale*, and Vaughan Williams's *Sound sleep* one need not wish to hear. If these Temperance Choralists will go to a big Northern Festival and sing as they sang on May 19, they will make some famous 'cracks' go all the way.

With so high a standard on the choral side, and with public interest shown by a packed and enthusiastic audience, the Portsmouth Festival may be expected to make a place for itself among the principal gatherings of the kind. An amalgamation with the Junior Welfare Festival will no doubt soon take place, with benefit to both organizations. Mr. Plater proved his ability not only as a choral conductor, but as joint hon. secretary with Mr. W. Boyanton. Mr. Harvey Grace adjudicated.

Reports of the Feis Ceoil, and of the Belfast, Ballymena, and Dungannon Festivals, appear under 'Music in Ireland' (see page 432).

SOUTHPORT.—The management of the Winter Gardens appears to have taken control of the Festival formerly arranged by the Festival Committee. The mixed-voice choral singing on April 28 calls for little comment because of the poverty of the selections and the modest standard of attainment; not so, however, in the male-voice class, which afforded an unusually favourable opportunity for comparing current choral form with pre-war standards. This gathering, and that at Morecambe on May 3, enabled us to hear three of the most famous works concerned in this medium, sung by crack choirs both of the earlier time and of the present. At Southport it was Elgar's *Reveille* and Bantock's *Pibroch*, at Morecambe Cornelius's *Old Soldier's Dream* and Bantock's *Kubla Khan*. Elgar's setting of Bret Harte's *Reveille* is his most distinguished choral dramatic song for male voices. Whilst we cannot claim for Bantock's *Pibroch* of *Donuil Dhu* the outstanding quality of *Lucifer in Starlight* or *The Lost Leader*, yet only with choirs of the highest rank can it afford any æsthetic satisfaction.

The singing at Southport in several instances reached the high level attained when Haberman, Manchester Orpheus, and Nelson Arion were at their prime. In point of complete technical mastery, gorgeous tone produced easily and under superb control, imaginative insight, and emotional power of a really high order, one need hardly wish to hear anything better than was given by Todmorden, Hadley (Shropshire), and Manchester Orpheus. Yet by a curious vagary of adjudicatory genius neither Manchester nor Todmorden was deemed worthy to accompany Hadley into the final, this honour being awarded to Manchester C.W.S. (which, unluckily, started off pitch and never gave a glimpse of its true form), Colne Orpheus, and Hebden Bridge. Of the others, the Crossley Motors choir might have been out for a speed test on its favourite trial-run over the Snake Pass in Derbyshire. Did the conductor ever hear a march-rhythm taken at such a rattling pace?

But all these fellows sang as befitting free men fired by noble enthusiasms, and in that clarion-like passage leading up to 'My chosen people, come!' there was the same rugged grandeur that illumines the celebrated statue of Abraham Lincoln from the sculptor Barnard. Several phases of John Drinkwater's *Lincoln* grip the imagination in much the same way. Interpretative fervour of this high order is uncommonly rare, and one counted it a happy experience to have been present not alone for the singing but also to witness how the men, in their eagerness and earnestness, swayed and moved under the spell of the music into a constant succession of unstudied poses that would have fired the imagination of sculptor or painter. If only Augustus John could find in such a group of singers the inspiration which has given us the 'Guilherminia Suggia'! C. H.

WOODBIDGE.—This little Suffolk town held its first Competitive Festival on April 25. The instrumental side was especially promising, with several chamber music parties and a capable full orchestra. A packed audience attended the winding-up concert, and the keen public interest and evident enjoyment of all concerned is the best of auguries for the future. Mr. Harvey Grace judged.

WORCESTERSHIRE.—This Festival was held at Malvern, April 24-26. An outstanding feature was the plain-song singing, which Father Anselm judged. A psalm, a hymn, the *Puer natus est* Introit for Christmas Day, and the Sequences were set as tests. Nearly all the choirs competing gave a beautiful treatment of free rhythm. The winners, Mr. A. Shaw's Newland Boys, gave some highly perfected unison singing; and, except for an outcrop of hoity tone at times, it is to be questioned whether more finished examples of this genre are ever likely to be met with. Father Anselm specially commended them for the observance of a duly adequate pause between the lines of the text. The solo competitions for female voices proved a disappointment, and the competitions for men's voices still more so, for only one singer turned up. Poor production marred most efforts, suggesting the need for capable tuition in the country districts. The principal adjudicator, Mr. Julius Harrison, on the other hand, found much to commend in performances of Mendelssohn's D minor Trio, and the first Quartet of Beethoven's Op. 18 in the chamber music classes. A class for soprano solo and string quartet, in which Boughton's *Mother Mary* was prescribed, proved less happy through the lack of unified expression between singers and players. The Women's Institute Choirs rather lacked virility; they had rounds to sing among their tests, but failed in *Timothy Tippen's Horse* to give full play to the sense of fun. The singing, however, had earnestness of a kind, and was often beautifully blended. In a male-voice choir competition, Mr. L. Gauntlett's Malvern Wells choir furnished good technical and interpretative work. A Children's Day had, among its incidents, folk-dances, action-songs, and choral competitions, and culminated in a performance by the united children's choirs of Bernard Johnson's *Dream Webs*, Mr. Harrison conducting. Miss Chorley won the conductors' competition on the closing day; the competition for Village Choral Societies showed a marked advance on last year's standards. Combining in the evening for a performance of Handel's *L'Allegro*, under Sir Ivor Atkins, these village choirs gained enormously by association, and a really enjoyable interpretation resulted. G. W.

OTHER COMPETITIONS

Among the multitude of Competition Festivals that claim a place in this month's record there are a great number which, owing to want of space, and in some cases to the late arrival of news, we must regretfully pass over with the remark that they occurred. These are: Berks, Bucks, and Oxon (High Wycombe); Buxton; Dunfermline; Galloway; Lanark (Upper Ward); Mid-Somerset (Bath, three days); North Lincs (Brigg); North Lindsey (Scunthorpe); North Notts (Retford); Pontefract; Portsmouth Welfare Association; Stratford, East London; Tynedale; Wensleydale (Leyburn); West Lindsey; Wharfedale (Ilkley); York.

The North of England (Newcastle) and People's Palace (East London) Competitions are still in progress as we go to press.

An International Competitive Festival is to be held at Dieppe on July 7, 8, 9, in connection with the unveiling of a statue of Camille Saint-Saëns (who was a native of Dieppe). A recent circular mentioned that no entries had been received from England. Particulars may be obtained from M. Francillon, Secrétaire-Général du Concours, Dieppe, Seine Inférieure, France.

Melbourne Philharmonic Society and Symphony Orchestra gave *Elijah* on March 27, under Mr. Alberto Zelman. The Orchestral League of Victoria has been formed to provide concerts at Melbourne by the Victorian Professional Orchestra under Mr. Zelman. The first programme of a series of six included the *Pathetic* Symphony.

Cowen's *St. John's Eve* was performed in April by the Brentford (Ontario) Oratorio Society under Dr. Frederick C. Thomas. The programme also included Schubert's *Unfinished* Symphony.

Music in the Provinces

ABBOTT'S LANGLEY.—A choral and orchestral concert of English music was given by the Abbot's Langley Choral Society on April 18, under the direction of Mr. Arnold Foster. The programme contained Elizabethan madrigals and lute songs, some Purcell, a Violin Sonata by Richard Jones, and Vaughan Williams's *Toward the Unknown Region*. The string orchestra was made up principally of members of the Morley College Orchestra from London.

BARNSTAPLE.—The Musical Society's Festival on April 25 included performances of Dr. H. J. Edwards's oratorio, *The Risen Lord*, and Sullivan's *The Martyr of Antioch*. Dr. Edwards was the conductor (part of the Sullivan work being conducted by Mr. Sydney Harper, deputy conductor and hon. secretary). The principal singers were Miss Hilda Stowar, Miss May Keene, Mr. Arthur Jordan, and Mr. Charles Knowles. The band played the *Hebrides* Overture.

BEDFORD.—The Musical Society gave a very successful performance of *The Apostles* in the Corn Exchange on May 17, under the conductorship of Dr. H. A. Harding. This was the second performance of the work within the last twelve months, and the venture was amply rewarded. There was a crowded audience. The soloists were Miss Elsie Suddaby, Miss Dilys Jones, Mr. John Adams, Mr. Frederick Woodhouse, Mr. George Parker, and Mr. Harold Williams. Band and choir numbered two hundred and sixty performers.

BIRMINGHAM AND DISTRICT.—The City Orchestra completed its winter activities by giving a series of Sunday evening concerts in the Town Hall during April. At the first of these, Sibelius's Symphony No. 1 was given, and though its idiom is unusual it proved greatly to the liking of the audience. Mr. Appleby Matthews left the conductor's desk to play the solo part in Bach's D minor Clavier Concerto. His reading was clean and rhythmical, though there was a tendency to over-finesse with the pianoforte tone. —On the following Sunday 'the' birthday was celebrated by a Shakespeare programme. Tchaikovsky's *Romeo and Juliet*, and the exquisite love scene from Berlioz's dramatic Symphony on the same subject were given. The latter had rather a downright and insensitive performance, but the Tchaikovsky work was exceedingly well played. —At the final concert M. Zacharewitsch was the soloist in Beethoven's Violin Concerto, and Miss Edna Iles in Rachmaninov's D minor Pianoforte Concerto. A novelty was the Prelude to Ormond Anderton's music-drama *Baldur*, a richly-scored piece of writing with a certain bigness of idea. —Musically the City Orchestra has had a successful season, though it has added considerably to its debit balance. Its losses, however, have been chiefly on the less ambitious ventures. These are to be curtailed next season, while the number of Symphony concerts by the full orchestra is to be increased. Of these four are to be conducted by Mr. Eugène Goossens, Mr. Appleby Matthews—the orchestra's musical director and general conductor—taking the remainder in addition to the concerts in its other series. —Two concerts in the latter weeks of April brought to an end the present series of Mid-day programmes. At one Mr. Johan Hock gave a recital of 'cello music to a large audience. At the closing concert Miss Sotham, to whose enterprise the scheme owes its existence, played very beautifully the solo part in Bach's D minor Pianoforte Concerto; a capable orchestra, conducted by Mr. Hock, supplied the accompaniment. At the close Miss Sotham announced her intention of resuming these 'Mid-day Musicks' next season. —The Bach Society, with Mr. Bernard Jackson at its head, gave a performance of the Wedding cantata, *O holder Tag*, and the *Trauerode*. Miss Emily Broughton sang the five arias and recitatives of the first-named with great ability and vocal power. The Society's orchestra played a transcription by Mr. Jackson of the C major Organ Prelude. —The Repertory Theatre has revived Sheridan's comic-opera, *The Duenna*, with the original songs by the Linleys, father and son. All the parts were entrusted to members of the theatre's dramatic Company.

BLACKHILL (DURHAM).—The Benfieldside Choral Society, under the conductorship of Dr. E. J. Sloane, gave a concert at Olympia, Blackhill, on May 5, with a programme that included works of Bach, Elgar, Coleridge-Taylor, and W. G. Whittaker.

BLACKPOOL.—The *Death of Minnehaha* was given at the Winter Gardens on April 25 by the Blackpool Lyric Choir and the Blackpool Amateur Symphony Orchestra, conducted by Mr. Percy M. Dayman. The programme further included Stanford's *Blue Bird*, Elgar's *The Challenge of Thor* and Mozart's Symphony in C.

BOSTON.—The Boston Choral Society, conducted by Mr. Gordon A. Slater, concluded its season on April 26 with a programme that included Vaughan Williams's *Toward the Unknown Region*, Stanford's *Songs of the Sea*, Holst's *Turn back, O man*, and Sibelius's *Finlandia*. In the evening the Sheffield String Quartet gave a chamber concert. Both occasions were distinguished by the singing of Mr. John Goss.

BRIDGEWATER.—Under the auspices of Mrs. T. J. Sully—to whose enterprise in organizing chamber concerts Bridgewater is much indebted—the Kendall String Quartet played the Borodin Quartet in D and two pieces by Frank Bridge, on May 11. Mrs. Sully played a group of pianoforte pieces and joined the Quartet in Dohnányi's Pianoforte Quintet.

BRISTOL.—The Co-operative Society's choir and orchestra, numbering two hundred performers, were on April 14 conducted by Mr. A. F. Lawrence, when they gave Schubert's *Song of Miriam*. Unaccompanied part-songs included Beale's *Harmony* and Walmisley's *Music all-powerful*. The orchestra played a Haydn Symphony. —Chew Magna United Choral Society, formed last winter, now numbers sixty voices under the direction of Mr. W. J. Hutchings. At its first concert, on April 18, the programme included *The Ancient Mariner*, a Handel chorus, and glees. —At the April meeting of the Mendip Musical Club at Shipham, the works performed included two Trio-Sonatas by Corelli, in B flat and E, Beethoven's String Quartet, Op. 18, No. 1, and a Sonata in D minor by Gade.

BUDLEIGH SALTERTON.—The Musical Society, conducted by Mr. H. Fowler, performed *Phaultrag Crohoore* on April 19. The choir sang part-songs by Elgar, Edwards, Farmer, Parry, Lloyd, and Gibbons, and the orchestra played Elgar's *Wand of Youth*, a Suite by Purcell, and the *Allegro Vivace* from the *Jupiter* Symphony.

CARDIFF.—The Catholic Choral Society, at its annual concert at Park Hall, on April 22, performed Weber's *Mass* in G, supported by orchestra and conducted by Mr. T. J. O'Leary. —The Musical Society closed its season on May 4, singing part-songs by Byrd, Gerrard Williams, Julius Harrison, and Hubert Parry. Mr. Albert Sammons and Mr. William Murdoch played Sonatas for violin and pianoforte. —With the object of encouraging amateur orchestral work, Mr. Herbert Ware's Orchestra of fifty performers played at a lecture-concert in Cory Hall on May 5. Mr. W. H. Reed gave the lecture, and pieces played included Beethoven's *Prometheus* and fifth Symphony and a Suite by Elgar. —At Ton Pentre, on May 7-9, Parry's oratorio *Joseph* was staged by the Upper Rhondda Operatic Society, the title part being played and sung by Mr. David Harry, and that of Pharaoh by Mr. John Broad, a singer sixty-one years of age.

CHUDLEIGH.—The Choral Society sang F. Cunningham Woods's historical cantata *King Harold*, on April 19, conducted by Mr. G. M. Coulson.

DUDLEY.—Brahms's *Requiem* was sung by Dudley Madrigal Society on April 25 at the Wesleyan Church, King Street. Mr. Cyril S. Christopher conducted.

EDINBURGH.—At the celebration of the centenary of the Harmonists' Society, on April 12, a number of interesting part-songs were sung, including *Matona, lovely maiden* (Orlando Lassus), Paxton's *How sweet, how fresh and in vain I strike*, and *Balmly Sweetness*, by Bayley. —A choir of four hundred and fifty voices from the theory-classes directed by the Royal Choral Union sang Mendelssohn music on April 14, conducted by Mr. Gavin Godfrey, with

organ and pianoforte support.—The Catholic Choral Society, numbering a hundred voices, was assisted by a string orchestra on April 30, when performances of *Acis and Galatea*, W. B. Moonie's *Glenara*, and Dr. Ernest Walker's *Ode to a Nightingale* were given. Mr. W. B. Moonie conducted.

EXETER.—The Male Choir, conducted by Mr. W. J. Cotton, celebrated the Byrd-Weelkes Tercentenary, on April 18, by singing madrigals and part-songs of that period. Among the most interesting were Byrd's *Non nobis Domine*, a glee, *How merrily we live*, by Este, madrigals by Weelkes (*The Nightingale* and *Welcome, sweet pleasure*) and Cavendish (*Come, gentle swains*).—At the April meeting of the Chamber Music Club, directed by Dr. Ernest Bullock, the chief features were Vaughan Williams's Four Hymns for tenor voice with pianoforte and viola, Mozart's Trio for pianoforte, clarinet, and viola, and pianoforte music by Scriabin (Prelude, Op. 11, and *Etrangeté*, Op. 63) and Palmgren (*Night in May*).—On April 18, Grieg's Pianoforte Concerto was played in St. Michael's Church by the Rev. W. G. Lees, with Mr. H. Treneer at the organ. This followed a precedent set in the Cathedral in March, when the Rev. W. G. Lees played the Schumann Concerto, with Dr. Ernest Bullock at the organ.

HARROGATE.—Mr. Stanley Kaye (Sheffield) was the soloist in MacDowell's Pianoforte Concerto, Op. 23, at the Symphony Concert in the Royal Hall on April 19, when Mr. Howard Carr also conducted Beethoven's first Symphony, Tchaikovsky's *Mozartiana*, some Coleridge-Taylor, and the *Don Giovanni* Overture.—The opening Chamber Concert of the season took place in the Royal Hall on April 20, the programme including Beethoven's String and Wind Septet.—Bach's *Brandenburg* Concerto No. 2, in F (Mr. A. Tomlinson playing from Mottl's arrangement of the high trumpet part), and Schubert's fourth Symphony in C minor (*The Tragic*), were in the truly generous programme on April 26.—On May 3, Mr. Carr gave gratifying readings of Haydn's *Surprise* Symphony and *The Spinners* from Gabriel Fauré's music for *Pelléas and Mélisande*. Norman O'Neill's *Valse Mignonne* for a quintet of violin, oboe, horn, 'cello and harp received its first concert performance.—May 11 brought Moszkowski's Pianoforte Concerto in E major, with Miss Helen Guest, of Sheffield, as soloist.

HUDDERSFIELD.—Béla Bartók gave a pianoforte recital at Highfield Hall on May 9, when, besides some Scarlatti and Debussy, he played his own second Elegy, Theme with Variations, *Bear Dance*, a Dirge, three Burlesques, and the Sonatina.

HULL.—Mr. F. Roland Tims, with his travelling organ, appeared at the Alexandra Theatre during the week beginning May 7. He was assisted by Miss Dorothy Huxtable (violin) and Miss Audrey Hill (contralto). His performances were accompanied by novel lighting and colour effects.

LEEDS.—Mr. Julius Harrison conducted Holst's *Beni Mora* Suite (first performance at Leeds) at the concluding Saturday Orchestral Concert on March 19. Mr. William Murdoch played Delius's Pianoforte Concerto, and the Symphony was Dvorák's *New World*.—Pudsey Choral Union sang Parry's *St. Cecilia's Day* and Bath's *Wedding of Shon Maclean* on March 19.—Leeds Parish Church Choir gave a recital of Tudor polyphonic music at the University on March 19.—Armley Choral Society gave Brahms's *Requiem* on April 10.—For its concert on April 11 the Leeds New Choral Society selected *Kubla Khan* and *A Tale of Old Japan*. Mr. Turton, returning after a serious illness, conducted both works, as well as Mendelssohn's *Hebrides* Overture and the *Unfinished* Symphony.—A fine programme ranging from *Sumer is icumen in* to Bach's *Sanctus* in D and Parry's *Blest Pair of Sirens*, via madrigals by Byrd, Weelkes, Morley, and Gibbons, was given by the Leeds Philharmonic Society, conducted by Dr. E. C. Bairstow, on April 14.—Miss Phoebe Moore's vocal recital at Pudsey on April 19 covered the work of modern British composers, including Granville

Bantock, Cyril Scott, Frank Bridge, Peter Warlock, and Malcolm Davidson.—Mr. Norman Stafford conducted the Calverley Choral Society on April 23 in Somervell's *Intimations of Immortality*.—At Leeds University, on April 24, the Huddersfield Ladies' String Quartet played Beethoven's Op. 18, No. 4, and Mozart's Quartet No. 17, in C.—Before the Yorkshire section of the Incorporated Society of Musicians, Mr. H. Percy Richardson played pianoforte works of twenty-five different composers.—The Edward Maude String Quartet performed Beethoven's 'Harp' Quartet and Glazounov's *Interludium in modo antico* on Ascension Day, in Leeds Parish Church, when Dr. A. C. Tysoe played Harold Darke's Choral Fantasy on *Darwell's* 148th and some Guilmant organ music. The five-part Tudor Motet, *The Lord ascendeth* (Peter Philips), was sung by the choir.

LIVERPOOL.—Before the British Music Society, on April 13, Mr. Lionel Tertis, giving a viola recital, played *The Dance of Satan's Daughter* (Rebikov-Tertis), the *Romance* by B. J. Dale, and Sonatas by McEwen and Rachmaninov.—On April 20, Miss Muriel Herbert gave a recital of her own compositions at the Sandon Studios. The principal item was a Violin Sonata, the last movement of which was a *Rondo* in canon. A *Légende* for violin, and several songs, were performed.—On April 21, a memorial to the late Harry Evans, first conductor of the Welsh Choral Union, was unveiled by Sir J. Herbert Lewis in Smithdown Road Cemetery. Members of the Union sang appropriate part-songs at the ceremony, conducted by Mr. T. Hopkin Evans.—Mr. Arnold Dolmetsch's chamber concert on May 1 included an Oboe Sonata by Handel, a Fantasy for five viols by Jenkins, and a Suite for gamba by Marais.—The London String Quartet were the performers at a free concert at the Bon Marché on May 3, and played Mozart's Quartet in D minor, the Debussy Quartet, and two movements from a Quartet by Tchaikovsky.

MALTON.—The Malton String Orchestra, conducted by The Hon. Leila Willoughby and Miss Hilda Milvain, gave works by Purcell, Hurlstone, Glazounov, and Tchaikovsky, in St. Peter's Church, on April 19.

MANCHESTER.—In the spring days our chief musical sustenance is drawn from the various mid-day concerts. The Tuesday series, under the direction of Mr. Edward Isaacs, has brought several varied and interesting recitals. First must be mentioned the most comprehensive Wolf song-recital so far heard at Manchester, from a female vocalist, Miss Alison King, and to her we are indebted for a first hearing of several important Wolf songs. Very wisely, all were sung to the original texts, but for those to whom German was unintelligible, an English text was furnished, which enabled them to grasp the song's nature and general sentiment.—During April, the Edith Robinson Quartet, now much stronger in ensemble after re-organization, played a new Quartet by Eric Fogg. Delicacy—almost, it might be said, fragility—and a fine sensibility have been the characteristics of his compositions hitherto, whether judgment be based on the *Golden Butterfly* Suite or settings of Tagore and Shelley. These qualities are not so conspicuous in the Quartet; everywhere there is grace and freedom, and the listener derives genuine enjoyment from the composer's sure handling of the instruments. It marks a definite advance in the strength of Mr. Fogg's work, and judged by a first hearing, has little of the ephemeral quality which was noted in his earlier writing. The Robinson Quartet did well to sponsor such a work, and played with the utmost abandon, revealing a thorough grasp of its emotional content.—The May concerts before Whitsuntide brought two ambitious recital programmes—one choral, by the Manchester Vocal Society, under Mr. Harold Dawber, and the other a song-recital by Miss Elsie Suddaby. The main interest of the choral recital lay in Bach's *Be not afraid*; Cornelius's *O Death, thou art the tranquil night*; Elgar's *O wild west wind*; and Parry's *There is an Old Belief*. In each of these items the fundamental characteristic quality was only imperfectly realised. Bach lacked variety of treatment, and became tedious; false intonation ruined the dreamy, imaginative quality of the Cornelius work; in

Elgar, rhapsodical treatment was evident only momentarily. The two Parry works were nearer realisations both of composer's will and conductor's intentions. The programme needed for rehearsal as many weeks as it probably received days.—In Miss Suddaby's recital we were reminded constantly and irresistibly of Miss Dorothy Silk. Both are fastidious to a degree in their selection and arrangement of work as well as in its execution, and each possesses in quite singular measure the quality of charm.—Mr. Charles Neville is our authentic Manchester pioneer-singer; he with Mr. R. J. Forbes (pianoforte) repeated at the University on May 5, the great performance of Brahms's *Magelone* cycle and the Schumann *Dichterliebe*.—A young Helsingfors professor, M. Mikkel Arenstein, now located here in the cinema-world, has found in Mr. Isidor Cohn, long resident here, a fine colleague for 'cello and pianoforte recitals: their programme on May 15 made us anticipate future results of this musical partnership.—Mr. R. J. Forbes has now relinquished opera-conducting, and on May 3 he gave the most convincing demonstration so far of his concert-conducting powers, at the resuscitated annual orchestral examination concert at the Royal Manchester College of Music.

MONTGOMERY.—The third annual County Musical Festival was held at the Pavilion, Newtown, on May 17. Nineteen choirs and a full orchestra took part, under the direction of Sir Walford Davies. The afternoon programme included *Round about the Starry Throne*, Mozart's *Serenade in G*, and the first part of the *St. Matthew Passion*. The second part was given in the evening. Reverential treatment of the music by both choir and soloists was a feature of the performance.

NORWICH.—On May 3, two dramatic performances of *Esther* were given in the Agricultural Hall by the Norwich Handel Society, an organization which is to be congratulated on living up to its name. Everything was done with exemplary thoroughness by choir, orchestra, and soloists—all of them local amateurs. Mr. Ernest Harcourt, organizer and director, afterwards sent the proceeds, amounting to eighteen pounds, to St. Dunstan's.—Recent musical performances have included Brahms's *Requiem* and second Symphony (two movements) in the Cathedral, under Dr. Bates; and Bach's *St. John Passion*, under Mr. Cyril Pearce, at St. Mary's Baptist Church—believed to have been the first performance at Norwich.

OXFORD.—In Christ Church Chapter House on May 3 the Elizabethan Singers gave an excellent programme of madrigals.—Mr. W. K. Stanton's Pianoforte Quintet was played by the composer and the Spencer Dyke Quartet at the O. U. M. C. on May 8.—M. Egon Petri gave a pianoforte recital at the seventh subscription concert on May 10, playing Bach's *Preludium, Fuga, and Allegro in E flat* and *Capriccio sopra la lontananza del suo fratello dilettissimo*.

PAIGNTON.—The south-western section of the Incorporated Society of Musicians met at Paignton on April 14, under the direction of Mr. Hedley Lamerton, the hon. secretary. Pianoforte Trios by W. Bache (in D minor) and Mendelssohn (in D minor) were played, along with a recital of songs by American composers.

PORTSMOUTH.—On April 16 the Quartet Players were assisted by Miss Marjorie Alcock ('cello) in Fauré's Quartet in C minor and Schumann's Op. 47.

RHONDDA.—The teaching staff of the Hendrefadog School has instituted a system of training in music advocated by Sir Walford Davies, and on May 8 a concert was given under the direction of Mr. Tom Jones. The school choir sang Tchaikovsky's *Merry Wings of Springtime* and Schumann's *The Lotus Flower*.

ROMFORD.—*Hiawatha's Wedding-Feast* and Dudley Buck's *Hymn to Music* were given by the Romford Musical Society on April 24, with the assistance of the Stock Exchange Orchestra. Mr. A. C. Chappell-Haverson conducted.

SHEFFIELD.—At the Victoria Hall concert on April 14, Miss Mary Helliwell played in Mendelssohn's *Pianoforte Concerto, Op. 25*, and Miss Eva Rich conducted a choral and orchestral programme of Brahms, Coleridge-Taylor, Saint-Saëns, Elgar, &c.—M. de Radum, a Danish pianist, gave his first Sheffield recital on April 17.—Mr. Harold Fairhurst's violin recital on April 24 included Paganini's *Concerto in D*, Sauret's *Cadenza*, and three movements from the solo Violin Sonatas of Bach.—On May 1, Miss Beatrice Beard gave a lecture on 'Modern British Composers,' illustrated by pianoforte and vocal pieces and a Trio for flute, 'cello, and pianoforte.—At the third of the Crossley Subscription Concerts, on May 3, Arensky's Trio in D minor, and César Franck's Violin and Pianoforte Sonata were the main attractions.

WITNEY.—The Choral Society, with orchestral accompaniment, performed *Hiawatha's Wedding-Feast* and part-songs, including Elgar's *The Dance*. Mr. A. L. Parker conducted.

YORK.—*The Beggar's Opera* (new version) was staged at the Theatre Royal for the week beginning April 16, Miss Doris Tomkins taking the part of Polly. Mr. Barry Fenton made a convincing study of Captain Macheath.

MUSIC IN IRELAND

The Press Fund concert at Dublin, on April 21, was a huge success, though the programme was unduly long. Miss Jean Nolan and Mr. J. H. Horne gave two successful song recitals at Cork (Clarence Hall), on April 18 and 19. Miss Nolan, with Miss Rhoda Coghill (pianoforte), delighted a large Belfast audience on April 27.

Belfast and Dublin audiences agreed in appreciating the new version of Gay's *Polly*, which was given a week's performance at each city from April 23 to May 5, by Robert Courtneidge's Company. The *Irish Times* critic printed the hero's name as 'McHeath,' presumably to give it an Irish flavour!

DUBLIN FEIS CEOL

Record entries—about eight hundred—signalled the 1923 Feis Ceoil. The adjudicators were Sir Richard Terry, Dr. Percy Hull, Mr. W. H. Reed, Mr. Lloyd Powell, Mr. Arthur Darley, and Prof. Robert O'Dwyer. Strange to relate, there were only thirty-six entrants for Irish solo singing, as compared with fifty-seven last year, while there were no entries for Irish quartets nor for mixed-voice choirs, and but two entries for female choirs and one for male choirs. Strange, too, that there was but one entry each for senior and junior harp, and none at all for the Irish harp.

In the coveted Plunket Greene Cup (Song Interpretation), Sir Richard Terry awarded first place, out of seventy-three competitors, to Miss Rosalind Cohen.

The Irish fiddle competitions were not of special interest, while the unpublished Irish airs attracted but one competitor, Mrs. Williams. The junior Irish bagpipes was awarded to Master Johnnie Doran (New Ross), and the senior was won by Mr. Lian Walsh (Waterford). It is regrettable that the old Irish Uilleann (Shakespeare's 'Woollen') pipes, like the Irish harp, will soon be a memory of things that are past.

Choir entries were not numerous, some of the competitions being attended by only one choir or by none.

OTHER COMPETITIONS

On April 16 the fifteenth yearly Festival at Belfast opened under auspicious circumstances, and continued the whole week. There were six hundred and sixteen entries, including sixty-two choirs. The adjudicators were Sir Ivor Atkins, Mr. Gordon Cleather, Mr. Harold Samuel, Miss Editha Knockner, and Mrs. Acton Bond (elocution).

The second annual Dungannon Musical Festival, May 3 to 5, was successful, and the adjudicator, Sir Richard Terry, congratulated the committee on the record number of entries.

Ballymena Musical Festival, started some eight years ago as a two days' affair, has now developed into a week's feast of music with three daily sessions. This year's competitions opened on May 7, and the adjudicators were Mr. Hugh S. Robertson, Mr. E. Stanley Roper, and Mr. F. Bonavia.

Musical Notes from Abroad

AMSTERDAM

At the time of writing a series of Beethoven concerts is in full swing at the Concertgebouw. The programme includes all the Symphonies, with a fair sprinkling of Concertos and other orchestral works. Two of the more rarely-heard works of Beethoven were played on May 11, viz., the Overture and the Ballet music from *Prometheus* and the Triple Concerto, in which Messrs. Andriessen, Heman, and Loevensohn were heard to great advantage.

On April 15 the Royal Oratorio Society could look back on an existence of twenty-five years. Having risen from almost insignificant beginnings, this body now ranks among the best choral societies of Holland. The day was celebrated with a performance of Vincent d'Indy's *Chant de la Cloche*, in which the chief solo parts were entrusted to such exquisite singers as M. Paulet, the famous Parisian tenor, and Miss Joy MacArden, an American, it is presumed. For the concert of the Toonkunst Choir, on April 21, Handel's *Ode to St. Cecilia's Day* and Brahms's *Deutsches Requiem* were selected.

At its concert on April 26, the choir of the R. C. Oratorio Society introduced a new work by its conductor, M. Theo v. d. Byl, who, with more zeal than discrimination, had ventured on the subject of the *Passion*, according to St. Matthew, choosing, however, the Latin version of the original text. Apart from the ill-advised choice of subject-matter, the composer's skill proved insufficient for the demands of his theme. The R. C. Oratorio Society (not identical with the above-mentioned body) gave a concert on May 1, when the scheme consisted almost exclusively of works of Dr. Johan Wagenaar, the main interest being centred in a humorous choral work, *The Shipwreck*, written for soli and chorus, with pianoforte accompaniment. Seeing that real, undiluted humour in music is blossoming so scantily, it is to be regretted that this clever creation is not so widely known as it certainly deserves to be.

To what heights of proficiency and refinement the singing of children can be raised by judicious training was evidenced in the concert given by the Society for Improvement of Folk-Song, on May 12.

Since the foundation of the big Liedertafel Amstel's Werkman, thirty-five years have elapsed. In celebration of the event the above-named corporation issued invitations to all kinds of choral societies, foreign and local, to partake in a big singing contest to be held between April 28 and May 21. Twelve concerts were announced, along with valuable money and other prizes to be distributed according to merit, and assessed by a jury of prominent musicians.

The Band of the Garde Républicaine, which in the first week of May paid a visit to our chief cities, has had no reason to complain of the way in which it was received. Everywhere the players met with crowded audiences, which did not hesitate to pay ample tribute to the refined treat afforded.

By dint of clever management M. Koopman has brought the season of the National Opera to a prosperous close. The last work he produced was *Parsifal*, which was heard for the first time in Dutch.

Of the many solo-recitals special mention has to be made of that by the Finnish bass-singer Helge Lindberg, who must indeed be styled a phenomenon from every point of view. One of the most interesting concerts was that given by the Hungarian composer, Béla Bartók, on April 27. Besides works by Scarlatti and Debussy, he played a series of his own pianoforte pieces, which, despite their decided modernism, contained much that proved extremely gratifying. At present he seems to have entered a stage of profound pessimism, which renders it almost hopeless to attempt to enter into the spirit of such works as his second Violin Sonata (for the performance of which the composer had secured the able assistance of his youthful compatriot, Zoltan Szekely). A few days later Prof. Bartók was invited by the Amsterdam Music Lyceum to give another selection of his works to a circle of professionals. A rare treat was presented by the American violinist, Albert

Spalding, who, at his two recitals on May 8 and 12, vindicated his claim to be bracketed with the finest performers of the present time. W. HARMANS.

GERMANY

CONCERTS OF THE GERMAN SECTION OF THE I.S.C.M.

The activity displayed during the past season by the German section of the International Society for Contemporary Music culminated impressively with a series of concerts of both chamber and orchestral music. First of all, the Danish section sent a select ensemble of wind instrument virtuosi—members of the Royal Copenhagen Orchestra—who gave the first performance of a Quintet by Carl Nielsen, and the *Kleine Kammermusik* by Paul Hindemith. The contrast between these two composers, each belonging to a different musical generation, was striking. Neither of them is problematic, but Hindemith's gaiety is that of a young man who does not seem to court glory, and who never fears to compromise himself by publishing mere trifles. It is not always his own self, however, which prompts him to compose so prolifically, but rather the publisher who wishes him to make the most of the reputation he now enjoys.

In spite of a voluminous output, he never loses his freshness and never fails to startle his hearers with some new feature they would hear nowhere else. Take, for example, the slow movement of this *Kleine Kammermusik*—in places a carelessly written work—a melancholy passage above an ostinato which unveils the very soul of the composer. It was played by the Danish guests, whose guiding spirit is Sven Christian Felumb, an oboist of extraordinary skill and artistic feeling. As an intermezzo between Nielsen and Hindemith, the Havemann Quartet, an ensemble endowed with real instinct for modern music, presented Anton von Webern's five pieces for string quartet. This was the first Berlin performance of a work which at the Chamber Music Festival at Salzburg last summer, aroused a great deal of comment. Berlin, however, enjoying a larger cosmopolitan atmosphere, received it in a more moderate temper.

THE BITTER AND THE SWEET

The public should not always be served with the bitter pills of modern music; there should be something sweet between them. Following this principle, the programmes of the last two orchestral concerts, while having a physiognomy of their own, nevertheless contained several numbers of moderate music intended to soothe the normal man and put him in a better mood to enjoy that which he really could not be expected to understand at a first hearing. The first of these concerts, with Werner Wolff conducting, comprised an inoffensive Overture by Mueller-Hartmann; two short but very original fragments from Busoni's new opera, *Faust*, and a quite grateful Violin Concerto composed and performed by Adolf Busch. The second part of the programme contained *Pelléas and Mélisande*, by Arnold Schönberg, a 'pre Schönbergian' symphonic poem swimming in the strong current of *Tristan*—so much so, in fact, that Busoni's orchestral ballads remained the *clou* of the evening.

DRESDEN STAATSKAPELLE VISITS BERLIN

The paramount feature of the second concert was the zeal of the Dresden Staatskapelle, under Fritz Busch, for the cause of internationalism in music as expressed by the I.S.C.M. The entire organization journeyed to the Berlin Philharmonic and gave the 'first performance anywhere' of Edward Bohnke's *Symphonic Overture* and Philipp Jarnach's *Sinfonia Brevis*, together with regular repertory works of Reger and Strauss. Besides magnificent sonority, their playing is characterized by an exactitude attained only through strict though elastic discipline. Both the distinguished leader and the unparalleled orchestra were the recipients of long and hearty applause. It was a genuine ovation.

The list of new works performed during the last weeks may be completed by mentioning a String Quartet which attracted favourable attention to the young composer, Ludwig Weber, of Nürnberg. It combines the modern spirit with an old

Dutch polyphonic technique, and its strong feeling for style compensates for a certain monotony of colour. To the Melos Society belongs the distinction of having drawn attention to a composer who fully merits it.

Other concerts which also deserve mention are those of Bruno Walter, who won a popular success in his fourth and final orchestral concert of the season; John McCormack, Louis Graveure (baritone), Elena Gerhardt, Jenny Skolnik (violin), and the guest appearances at the Staatsoper of Richard Tauber (tenor), who has just closed a contract with that institution which calls for his appearance three months each year for the next three years.

ADOLF WEISSMANN.

NEW YORK

Last year, at the close of the season, Mengelberg gave two performances of Beethoven's ninth Symphony to commemorate the eightieth anniversary of the founding of the Philharmonic Society, and this year he chose the same work for his last concert. Last year the Oratorio Society sang in the *Finale*. This year the singers were Kurt Schindler's Schola Cantorum, a vastly superior choral organization, of better material and better training. It was an exceptional performance, a *Hymn to Joy* sung in an exalted mood. Little praise, however, can be given to the soloists. Why are opera singers chosen for such works? The Symphony was preceded by Bach's second Orchestral Suite, in B minor, for strings and flute. The seven movements were superbly played by the strings, and fairly well by the choir of eight flutes.

Mr. Stokowski did not end his season with such classics as Bach and Beethoven, but announced for his last concert but one Schönberg's *Kammersinfonie*. Does Mr. Stokowski think Carnegie Hall too crowded for the performances of his Philadelphia men, or does he want to decrease the number of subscribers? Perhaps the Chamber Symphony is not the worst of Schönberg's compositions, but it is so bad that there is not a good word to be said for it. New York audiences are not prone to hiss, but while there was some applause for this freak composition, there was distinct hissing also. Perhaps it is cruel to suggest that maybe the applause came from a claque, and that the hissing better expressed the real feelings of the audience. At Mr. Stokowski's last concert he partly redeemed himself by giving a fine performance of Liszt's *Faust* Symphony, a work admittedly having vilifiers as well as admirers, but which shone like a gem in comparison with Schönberg's inanities.

The Beethoven Association has just closed its fourth season with the appearance of the most remarkable group of professionals ever heard on our concert platforms. Beethoven's Quartet in E minor was played by Jascha Heifetz, Hugo Kortschek, Albert Stoessel, and Felix Salmond. Brahms's A major Violin Sonata was played by Heifetz and Dohnányi, the pianist making his part of equal value to that of the violinist. In Brahms's Concerto for three pianofortes with string accompaniment, the soloists were Myra Hess, Harold Bauer, and Dohnányi, while Walter Damrosch directed the small orchestra with Heifetz as leader.

The Beethoven Association, formed by Harold Bauer, attracts the best artists in the world, who appear there for the love of their art. The selections offered are from the best compositions in the realm of music. Every seat in the house is sold at a high figure, and all the money taken is devoted to some worthy purpose. It may be remembered that it was funds from this Society that made possible the publication of Krehbiel's translation of Thayer's *Life of Beethoven*.

The Friends of Music announce ten concerts for next season, instead of only six—this year's figure. They are prone to expound the classics, and also to explore them for comparatively unknown works. Of course this Society gives some modern things, most of them quite worth while, but unfortunately Bodanzky, like Mengelberg, persists in thinking that Mahler was a great composer, and that the public, however unwilling it may be, must listen to him. The subscribers to the Friends of Music have heard

Mahler's *Das Lied von der Erde* three times in the last two seasons. Few cared to hear it a second time, and there were few indeed who wanted it a third time. Mengelberg has the same infatuation for Mahler's seventh Symphony that Bodanzky has for the other work, but he has no better success in making his audiences like it.

The London String Quartet is finishing its American season on the Pacific coast. The players are soon to return East, and sail for a summer season in South America. It is welcome news that Mr. Levey has recovered from his illness, and will probably play in South America this summer, and without doubt at New York next winter.

The Cincinnati Music Festival Society, founded by Theodore Thomas in 1873, has just celebrated its golden jubilee. Its Festivals are biennial. The organization in its fifty years of life has had only four conductors. Kunwald and Ysaye each conducted two Festivals; M. Vanderstucken conducted four after the death of Theodore Thomas, and came back from Belgium to conduct the jubilee event. Theodore Thomas conducted sixteen Festivals, covering a period of thirty-two years. There are some belonging to the fraternity of musical scribes who still regard Thomas as the best all-round conductor they ever heard.

M. H. FLINT.

ROME

An exceptionally busy month opened with a concert given at the Augusteum by the two Swiss choral societies Caeciliaveroin and Liedertafel, which, under the direction of Fritz Brun, recently performed Bach's *Messe solennelle*. The concert was enriched by the performance of clavicembalo music by Wanda Landowska, and the programme included Mozart's *Litanias de Venerabili Altaris Sacramento*, for choir, solo, orchestra, and organ; an *Old English Dance* by Purcell; Beethoven's *Elegiac Song*; and Bach's *Magnificat*.

The Swiss visitors were succeeded by Mr. Albert Coates, who is now beginning to be looked upon as necessary to an Augusteum season, and who is ever received with remarkable enthusiasm. Not that this prevents the Roman public from passing severe judgment on some of the works presented, for at his first concert a divided reception was given to the *Ballata* for two pianofortes and orchestra by the young American composer, Leo Sowerby, who lives in the American Academy, and whose new work Coates 'baptised.' Nor indeed was the public much more tender with Coates's own symphonic poem, *The Eagle*. At his second and last concert Coates presented two novelties for Rome, viz., Vaughan Williams's *London* Symphony and a Suite, *Aquarelli*, of Santoliquido.

Arthur Bonucci, who is amongst the first violoncellists of Italy, gave two concerts the following week, and then came the eagerly awaited visit of Richard Strauss, whose presence at Rome signified something more than merely the visit of a celebrity. Rome, in fact, has been the battle-ground—or one of the battle-grounds—of the music of Richard Strauss, and a battle-ground where, after much failure and defeat, that music has gradually come to be understood, accepted, and appreciated. Thus it was less the music than the personality of the composer which drew enormous crowds to the Augusteum for the three last concerts of the season. The five tone-poems that he conducted had all of them received enthusiastic approval under other batons before they were acclaimed under the composer himself.

At Santa Cecilia a visit from Maurice Ravel also raised great interest among the Roman public, who gave him a hearty reception, which, however, was aptly described as 'a duty,' more perhaps than as an expression of sincere conviction. As a fact the music of Ravel, and particularly his later work, has not yet succeeded in convincing Rome—we doubt whether it ever will.

Amongst other concerts at Rome this month particular mention is due to a 'Beethoven Day,' organized by the *Giornale della Donna* for the working-class public, and given in the Roman College on May 6. Alfredo Tazzoli, a noted Piedmontese pianist who was in London three years ago, collaborated with the violinist Corrado Archibugi in a programme including three Sonatas.

Lionel Tertis has also been at Rome this month, a guest of the American Academy, where he played in two semi-private concerts.

The operatic *premieres* which have taken place in Italy this month include *I Compagnacci* (at Rome, on April 11), a one-Act piece by Primo Riccitelli, which was the winning opera in a 'concourse' offered by the Ministry of Public Instruction in 1922; and *Belphagor*, of Ottorino Respighi (at Milan, on April 26). The libretto of the last named is by Claudio Guastalla, and relates the vicissitudes of Belphagor, a cynical demon who takes human form and marries a woman to find out whether men have reason on their side when they complain of their wives. The music has been judged as particularly effective, and well representative of the wide gifts of its well-known composer.

LEONARD PEYTON.

TORONTO

The Russian Grand Opera Company returned to us with two additional operas—Tchaikovsky's *Pique Dame*, which was very successfully presented, and Valentinov's *A Night of Love*. The latter is a cheap burlesque based upon themes from most of the popular music-dramas, Gounod's *Faust* figuring rather prominently, and was a pitiful lapse from the usual standard of this Company's selections. *Carmen*, *Boris Godounov*, *La Juive*, *The Snow Maiden*, and *Eugène Onegin* were also given.

The Toronto Chamber Music Society ended its second season with a combination programme consisting of Bach's C minor Sonata for violin, flute, and clavier (Messrs. Luigi von Kunitz, Alfred Fenhock, and Frank Welsman), the Mozart *Divertimento* for violin, viola, and violoncello (Messrs. Harry Adaskin, Robert Manson, and Boris Hambourg), the *Scherzo* and *Largo* from the Violoncello Sonata, Op. 65, and the *Polonaise Brillante*, both by Chopin (Messrs. Eustache Horodyski and Boris Hambourg).

Jascha Heifetz was welcomed in Massey Hall by a capacity audience, and gave distinct evidence of a broader conception and warmer interpretation than have previously been his. He played the Grieg C minor Sonata and the Mozart A major Concerto.

The third sonata recital at the Toronto Conservatory (Messrs. Ferdinand Fillion and Ernest Seitz) included the Saint-Saëns D minor and the Guillaume Lekeu G major Sonatas. Other recitals and concerts have been given by Madame Ferne Goltre Fillion, Ethel Newcomb (an American pianist), the Academy String Quartet, Carlos Buhler, and Alberto Guerrero (two pianofortes).

H. C. F.

VIENNA

ANCIENT NOVELTIES

We have been enjoying some belated 'first performances.' The first was *Das Liebesverbot*, the third of Wagner's early operas (only *Die Hochzeit* and *Die Feen* preceded it), and the Vienna production was the first save for a most unfortunate performance which Wagner conducted at the Magdeburg Municipal Opera, while musical director there in 1836. The original manuscript of the opera, formerly owned by the Bavarian Royal Family, was published for the first time, at Munich, last year. The Overture represents a peculiar conglomeration of German romantic influence and elements from the spectacular operas of Meyerbeer which Wagner came to renounce so strongly in later years, and it may justly be counted among the composer's weakest conceptions. The Philharmonic Orchestra played, and Wiengartner conducted.

The second rarity (heard at a concert of the 'Schubertbund') was Beethoven's incidental music to a tragedy entitled *Leonore Prochaska*, written in 1814 by a high Prussian government official named Leopold Drucker. The play deals, in strongly patriotic vein, with a historical incident from the Napoleonic war. Beethoven's music consists of a chorus, a romance, melodrama and a closing

funeral march, the latter being identical with the Funeral March from his Sonata, Op. 26, and representing the only genuinely inspired passage of the entire work. For the rest, the music maintains the level characterised by the German term 'Gelegenheitsmusik.'

Another pseudo-novelty of the month was a hitherto unperformed Concerto for violin and orchestra by Haydn. It is an unpublished work, the manuscript of which has recently been discovered in the archives of the Austrian National Library at Vienna. Rudolf Kolisch gave the first production of the Concerto under the baton of Anton von Webern.

A hitherto unknown Symphony in F minor by Anton Bruckner has been performed at the beautiful old monastery of Klosterneuburg on the Danube, near Vienna. It was composed in 1863, before Bruckner fell under the spell of Wagner, and is strongly influenced by Beethoven and Schumann.

NEW WORKS

Max Reger, who is perhaps too essentially Teutonic to appeal to the mentality of any other than the German nation, has a firm hold on the affections of his fellow-countrymen. There was proof of his popularity in the success of the recent Reger Festival sponsored by the Max Reger Society, of Liepsic, and held at Vienna last month. The Festival—comprising orchestral, choral, and chamber music, and organ works—gave a well-selected survey of Reger's enormously productive genius. Leopold Reichwein, one of Reger's most ardent protagonists, was the principal conductor of the Festival, which derived particular importance from the presence of the master's widow.

As the last novelty of the season the Philharmonic Orchestra presented the *Sinfonia drammatica* by Ottorino Respighi, an effective piece of programme music. The closing concert of Bernhard Tittel's symphonic series also featured a novelty in the conductor's own composition for female choir and orchestra entitled *Agnes Totenfeier*.

A concert directed by Chester MacKee, a young American conductor, introduced a well-written, if strongly Wagnerian, *Prelude to the third Act of a Tragedy*, by a young American composer resident at Paris, Edmond Pendleton. The soloist of the concert, an American pianist named Jacques Jolas, also showed remarkable poetic gifts at his own recital, when a *Fantasy* by Dwight Fiske, conceived in the Lisztian manner, and Edward MacDowell's *Celtic Sonata*, received their first performance at Vienna.

On the same day a *matinée* of 'dance drama' offered a ballet called *Danae* by Hans Gärtner, which gave promise of future good work from this composer, and a musically-clever pantomime, *Adam and Eve*, by Hans Ewald Heller. Though artistically commendable, these two works suffered from the hopelessly old-fashioned manner of their choreographic presentation.

It was an interesting experience to hear new Czech songs at a recital given by Andula Pecirkova, of Prague. The astonishing feature common to practically all the examples heard (including songs by Vitezslav Novák, Josef B. Förster, Kricka, Vomacka, Vycpalek, and Jaroslav Novotny) is their uniformly melancholy and pessimistic mood. This pale lyric art, which is far more akin—though far inferior—to Hugo Wolf or Brahms than to Czech national elements, is worlds removed from the vigour and rhythmic energy of a Dvorák or Smetana.

A number of novelties by Viennese composers, of varying worth and success, have been heard here, among them a witty *Grotesque Serenade*, for full orchestra, by Rudolf Katnigg; a Sonata for 'cello and pianoforte, Op. 20, by Fritz Schreiber—sincere music but entirely Mahlerian in its essentials; a Sonata for 'cello and pianoforte, Op. 17, by Johanna Müller-Hermann, which showed all the virtues and shortcomings of the musically-aspiring female sex; and an evening of songs by Othmar Wetchy, who successfully endeavours to assimilate French impressionist methods with the German lyrical idiom.

CONDUCTORS AND SOLOISTS

There can be little doubt that next season Furtwängler will completely sever his already loose connection with the Vienna Tonkünstler subscription series, and the recent début

concerts, as it were, of three different conductors seemed to corroborate this opinion. Of the three conductors, only Hans Knappertsbusch, at present general musical director of the Munich Opera, was a newcomer to Vienna. His success with Beethoven's *Eroica* Symphony was vociferous, owing, it appears, chiefly to his original method of conducting without seeming so much as to move his arms. Such restraint, ostensibly calculated to centre the attention of the audience on the music, instead of on the leader, indeed tends to achieve the opposite effect, and, while it impresses the layman, it makes the judicious grieve. Withal, Knappertsbusch, who is quite a young man, seems to be a conductor of more than ordinary energy and vitality. His competitors are Clemens Krauss, for two years a favourite leader at the Staatsoper, and Ernst Kunwald, who, after many years spent in America and Germany, returned to his native city to conduct a Beethoven programme and, as a novelty, the thirty years' old Symphony No. 1, by Sibelius. This is decidedly an aftermath of Tchaikovsky, as is also the E minor Symphony by Rachmaninov, which Niels Grevilius, the Swedish conductor, performed with the Tonkünstler Orchestra, in addition to an early and astonishingly conventional *Réverie* by Scriabin.

The fiftieth anniversary of the foundation of the Akademischer Wagnerverein, was commemorated by a special concert led by Franz Schalk and Ferdinand Löwe, both for decades revered members of that Society. The Wagnerverein is the organization which has done great service not only for the cause of Richard Wagner, but, in later years, for Hugo Wolf and Anton Bruckner as well. And even now, on the eve of his sixtieth birthday, Franz Schalk is the only one among Vienna's conductors who can muster courage to produce so problematic a work as Anton von Webern's *Passacaglia* for orchestra.

Violet Clarence, the English pianist, gave us a recital of rarely-heard Old English music, besides introducing for the first time the charming *Dance* for harpsichord by Frederick Delius.

The Société Motet et Madrigale, an organization of Polish refugees from Switzerland, directed by Dr. Henryk Opieski, gave pleasure to the hearts of all lovers of old *a cappella* music.

PAUL BECHFRT.

Obituary

We regret to record the following deaths:

ADOLPH BORSDDORF, on April 15, after a short illness. He was the survivor of the two young horn-players who arrived in England in April, 1879, to become shortly and remain for a generation the leaders of their branch of the profession. These men, Borsdorf and Paersch, removed a blot on our instrumental music that was gravely retarding its development, and, by example and precept, raised the standard of English horn-playing to a level it had never before attained. Friedrich Adolph Borsdorf, the son of a farmer, was born December 23, 1854, at Dittmendorf, Saxony, where in 1866 he saw the Prussian troops enter as enemies and confiscate his father's live stock, a deed that gave to Borsdorf an anti-Prussian bias that rendered his inevitable trials during the Great War doubly painful. Having begun the horn and violin locally, he passed to the Dresden Conservatoire (1869-74), where he studied the horn under Lorenz, in his opinion the greatest player he had ever heard. He then joined a regimental band and, while serving, obtained the contract to play in the stage band at Covent Garden that brought him to England. Provincial engagements followed, including an annual visit to Glasgow with the Scottish Orchestra under Manns, and for a time he played the viola at the Gaiety Theatre. His position was assured by his playing for Richter, with whom he became a favourite, originally as third horn and then as first alternately with Paersch, whose place he took altogether in 1887, when Paersch was appointed principal at the Opera. For years he had practically a monopoly as principal in the concert

room—with the Queen's Hall Orchestra, the London Symphony Orchestra, the King's Private Band, &c. He played also with the Wind Instrument Chamber Music Society, where some of his best work was done. As a player his tone was good, but not altogether classical, nor equal to that of Paersch, whose effortless production was foreign to Borsdorf. But he excelled in breath-control, command of dynamic effect, phrasing, and breadth of interpretation. It is on his teaching that his claim to remembrance will chiefly rest. As professor at the Royal College of Music from its opening, and at the Royal Academy from 1897, he trained some sixty to seventy pupils. Among those who attained distinction mention of his son Oscar and the brothers Alfred and Aubrey Brain will sufficiently attest the success that attended his teaching. With all his pupils he was thorough and conscientious. Years ago a fellow-professor warned him not to teach them too much, lest the time should come when, his powers failing, they should supplant him. This piece of worldly wisdom was shocking to him, and he never forgave the affront to his integrity. A man of the kindest disposition, he lived for, as well as by, his art, and his great knowledge of the old, as well as the modern, technique of his instrument, and of music and musicians, was freely placed at the disposal of all who sought it.

W. F. H. B.

JOSEPH KENNINGHAM, in his ninety-second year. He had been a church chorister for more than eighty years, was for many years solo bass at Salisbury Cathedral, and had sung at Westminster Abbey, at Chichester, Wells, and Gloucester Cathedrals, and at every Handel Festival since 1862. Latterly he had been a member of the choir at St. Mark's, Battersea, where he was to be seen regularly in his place until a few months ago.

Miscellaneous

The South London Philharmonic Society, which has lately acquired a reputation for enterprise, sustained this on May 12 by performing, with admirable effect, a choral selection from *Parsifal*, and accompanying Mr. Walter Rummel in the *Emperor* Concerto. Together with these in a remarkable programme were Schubert's *Unfinished* Symphony, the *Egmont* Overture, and *Blest Pair of Sirens*. Mr. W. H. Kerridge conducted.

The second annual report of the Guild of Singers and Players records a year of successful activity. Apart from its ordinary series of concerts the Guild has given several 'popular' concerts on Saturday evenings at Wigmore Hall, and a series of monthly informal evenings at 74, Grosvenor Street. There are now a hundred and ninety-seven members and ninety-five associates, and the hon. treasurer reports a credit balance.

Elizabethan and contemporary music was sung by the Rondel singers at Blackheath Press Hall on April 14. The modern works included Vaughan Williams's *Fain would I change that note*, Balfour Gardiner's *How should I your true love know*, and Gerrard Williams's *Sweet Kate*. Miss Ethel Waddington sang a group of songs, to words of W. H. Davies, set by M. A. Lucas for soprano, viola, and 'cello.

The Mayfair Operatic Society did good service on May 10 and 11 by reviving *Love in a Village*, an opera of 1762, with music written and selected by Dr. Arne. For this revival the music had been arranged for accompaniment of string quintet and flute by Mr. Alfred Reynolds. The performances took place at the Guildhall School of Music, under the direction of Mr. Albert Thompson.

Winnipeg Choral and Orchestral Society's programme on April 19 included the *Hymn of Praise*, a scene from Rimsky-Korsakov's *Snowflake*, and the Prologue from Boito's *Mefistofele*. The orchestra gave Sullivan's *In Memoriam* Overture, Saint-Saëns's *Danse Macabre*, and Elgar's 'Slumber Scene' (from the *Wand of Youth*). Mr. Arnold Dann conducted.

The London School of Dalcroze Eurhythmics will hold a summer vacation course at the University College of North Wales, Bangor, from August 8 to 23.

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| 2. Good-night ... | ... | 4. Willow, Willow, Willow ... | ... | ... | <i>Shakespeare</i> |

SECOND SET.

- | | | | | | | | |
|-------------------------------------|-----|--------------------------------------|--------------------|-------------------------------------|-----|-----|--------------------|
| 1. O Mistress Mine ... | ... | ... | <i>Shakespeare</i> | 3. No longer mourn for me ... | ... | ... | <i>Shakespeare</i> |
| 2. Take, O take those lips away ... | ... | ... | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... | ... | <i>Shakespeare</i> |
| | | 5. When icicles hang by the wall ... | <i>Shakespeare</i> | | | | |

THIRD SET.

- | | | | | | | | |
|--|-----|-----|-----------------|-------------------------------|-----|-----|-----------------------|
| 1. *To Lucasta, on going to the wars ... | ... | ... | <i>Lovelace</i> | 4. *Why so pale and wan ... | ... | ... | <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... | ... | ... | <i>Beddoes</i> | 5. Through the ivory gate ... | ... | ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... | ... | ... | <i>Lovelace</i> | 6. Of all the torments ... | ... | ... | <i>William Walsh</i> |

FOURTH SET.

- | | | | | | | | |
|--|-------------------------------|-----|----------------|--|-----|-----|--------------|
| 1. *Thine eyes still shined for me ... | ... | ... | <i>Emerson</i> | 4. Weep you no more ... | ... | ... | <i>Anon.</i> |
| 2. *When lovers meet again ... | <i>Langdon Elwyn Mitchell</i> | ... | ... | 5. There be none of beauty's daughters ... | ... | ... | <i>Byron</i> |
| 3. *When we two parted ... | ... | ... | <i>Byron</i> | 6. Bright star ... | ... | ... | <i>Keats</i> |

FIFTH SET.

- | | | | | | |
|-------------------------------|-----|------------------|-----------------------|-----------------------------------|--------------------------------|
| 1. *A stray nymph of Dian ... | ... | ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... | ... | ... | <i>Scott</i> | 5. Love and laughter... .. | <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... | ... | ... | <i>Shakespeare</i> | 6. A girl to her glass ... | <i>Julian Sturgis</i> |
| | | 7. A Lullaby ... | ... | ... | <i>E. O. Jones</i> |

SIXTH SET.

- | | | | | | | | |
|---------------------------------------|-----|-----|--------------------|--------------------------------------|-----|-----|-------------------------|
| 1. *When comes my Gwen ... | ... | ... | <i>E. O. Jones</i> | 4. *A lover's garland ... | ... | ... | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | ... | ... | <i>Anon.</i> | 5. At the hour the long day ends ... | ... | ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... | ... | ... | <i>Anon.</i> | 6. Under the greenwood tree ... | ... | ... | <i>Shakespeare</i> |

SEVENTH SET.

- | | | | | | |
|--|-----------------------|-----|-------------------|--|-----------------------|
| 1. On a time the amorous Silvy ... | ... | ... | <i>Anon.</i> | 4. O never say that I was false of heart ... | <i>Shakespeare</i> |
| 2. Follow a shadow ... | ... | ... | <i>Ben Jonson</i> | 5. Julia ... | <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | ... | ... | 6. *Sleep ... | <i>Julian Sturgis</i> |

EIGHTH SET.

- | | | | | | | | |
|----------------------------|-------------------------------|-----|------------------------|-------------------------|-----|-----|------------------------|
| 1. Whence ... | ... | ... | <i>Julian Sturgis</i> | 4. Dirge in woods ... | ... | ... | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | ... | ... | 5. Looking backward ... | ... | ... | <i>Julian Sturgis</i> |
| 3. Marian ... | ... | ... | <i>George Meredith</i> | 6. Grapes ... | ... | ... | <i>Julian Sturgis</i> |

NINTH SET.

- | | | | | | | | |
|------------------------------------|--------------------------|--------------|--------------------------|------------------------|--------------------------|-----|--------------------------|
| 1. Three aspects ... | ... | ... | <i>Mary E. Coleridge</i> | 4. Whether I live ... | ... | ... | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | <i>Mary E. Coleridge</i> | ... | ... | 5. Armida's garden ... | ... | ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... | <i>Mary E. Coleridge</i> | ... | ... | 6. *The maiden ... | ... | ... | <i>Mary E. Coleridge</i> |
| | | 7. There ... | ... | ... | <i>Mary E. Coleridge</i> | | |

TENTH SET.

- | | | | |
|--|---------------------------|-----------------------------------|-------------------------------|
| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... | <i>Alian Cunningham</i> | 5. From a city window ... | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... | <i>Julian Sturgis</i> | 6. One silent night of late ... | <i>Herrick</i> |

ELEVENTH SET.

- | | | | |
|------------------------------------|-------------------------------|--|-------------------------------|
| 1. One golden thread... .. | <i>Julia Chatterton</i> | 5. The faithful lover ... | <i>Alfred Percival Graves</i> |
| 2. The spirit of the Spring ... | <i>Alfred Percival Graves</i> | 6. If I might ride on puissant wing... | <i>Julian Sturgis</i> |
| 3. What part of dread eternity ... | <i>Author unknown</i> | 7. Why art thou slow ... | <i>Massinger</i> |
| 4. The blackbird ... | <i>Alfred Percival Graves</i> | 8. She is my love beyond all thought | <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | | | |
|--------------------------------|-------------------------|-----------------------------------|-------------------------|
| 1. When the dew is falling ... | <i>Julia Chatterton</i> | 4. When the sun's great orb... .. | <i>H. Warner</i> |
| 2. To Blossoms ... | <i>Herrick</i> | 5. Dream pedlary ... | <i>Beddoes</i> |
| 3. Rosaline ... | <i>Lodge</i> | 6. O World, O Life, O Time ... | <i>Shelley</i> |
| | | 7. The sound of hidden music ... | <i>Julia Chatterton</i> |

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- Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
- Air SIGHING, WEEPING ("My Spirit was in heaviness").

ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " " "
- Air YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
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SOME MENDELSSOHN LETTERS

BY HERBERT THOMPSON

Mendelssohn may be said to share with Mozart the distinction of being the most entertaining letter-writers of all the great composers. A series of his letters to the late Sir George Macfarren, which have come into the possession of Mrs. Davenport, Macfarren's daughter, recall the musical doings of nearly a century ago, and for this reason, as well as because of the personalities of the correspondents, are of interest.*

Mendelssohn (b. 1809) and Macfarren (b. 1813) were contemporaries who had much in common, and who must have met frequently during the last decade of Mendelssohn's life, if not before. Mendelssohn, from 1829 to 1847—the last year of his life—paid ten visits to England, where he found an appreciation, of both his personality and his music, perhaps more intense than in any other country.

In 1829, when he first came here, Macfarren, a youth of sixteen, was beginning his studentship at the Royal Academy of Music; it can hardly have been before 1837, when Mendelssohn paid his fifth visit to England, and his first to Birmingham (where he conducted his recent oratorio, *St. Paul*, at the Festival in September), that he would be likely to take notice of the young and rising composer, who had just about that time become a professor at the R.A.M., and in the previous year had written a work of which we shall hear a good deal in the letters—the *Chevy Chase* Overture.

It is not till the year 1842, however, that we come across any definite evidence of the friendship that was to be formed between the two musicians. In the meantime Macfarren had come to the front as the composer of his successful *Devil's Opera* (1838), had edited Purcell's *Dido and Aeneas* (1840), and had become editor of the *Musical World* (1840), while Mendelssohn had, in that year, introduced his *Hymn of Praise* at the Birmingham Festival. But in 1842 there is no doubt that the two had met. Mendelssohn came for his seventh visit to London, and on June 13, at a Philharmonic Concert, conducted his A minor Symphony, afterwards (but not then) known as the *Scotch* Symphony. On the following day Macfarren wrote, as his first critical article, a minute analysis and enthusiastic appreciation, which appeared in the *Musical World* on June 16:

It appears [I quote from Banister's biography of Macfarren] to have been just after the appearance of the first analytical article—probably as its result—that Macfarren made personal acquaintance with Mendelssohn; the only record of his first interview being a hasty note to his family: 'Dear Everybody,—Mendelssohn behaved to me like an angel. G. A. M. June 27, 1842.'

* It should be mentioned that some of these letters appeared in part nearly fifty years ago, in Miss von Glehn's translation of *Goethe und Felix Mendelssohn-Bartholdy*, and extracts are given in Banister's biography of Macfarren (1892), but it is believed that this is their first appearance in their entirety.

It was about this year that Macfarren completed his Symphony in C sharp minor, which he dedicated to his new friend. It is a work described as among his best.

On the eve of his departure in July, Mendelssohn wrote a graceful note of farewell to Macfarren, and later in the year the correspondence was continued by the first of our letters. Only a few explanatory words are necessary to introduce it. The reference to the *Rob Roy* Overture is a mistake for *Chevy Chase*, which was written at short notice in 1837 as prelude to a drama by Planché for Drury Lane, but was withdrawn by the composer in consequence of a misunderstanding. It was actually produced with success in January, 1838, at a concert of the Society of British Musicians, being conducted by his friend, J. W. Davison, who afterwards became critic of *The Times*. It is rather more than a coincidence that two musicians of such opposite tendencies as Mendelssohn and Wagner should have waxed enthusiastic over this Overture. Wagner conducted it at one of the Philharmonic Concerts in 1855, and afterwards referred to it in his memoirs (bungling the names of both the composer and his work!):

Less sympathetic [than Cipriani Potter] was Mr. MacFarren, a pompous, melancholy Scotchman, whose compositions, however, were, as I was assured by the Philharmonic Committee, very highly valued. He seemed too proud to discuss the interpretation of any of his compositions with me, so that it was a relief that a Symphony of his, which aroused in me no sympathy, was laid aside, and instead was chosen an Overture, *Steeple-Chase*, which was of a peculiarly wild and passionate character, and gave me pleasure to perform.

Leipsc, December 29, 1842.

MY DEAR SIR,—A dreadful misfortune in my family, the loss of my mother, has been the cause of my not answering sooner to your letter. Indeed I am still so much thrown down in body and spirits that I cannot write and think of anything worth while reading or hearing. Excuse therefore these few and bad lines, and excuse if they are merely on business. I am commissioned by the Direction of the Abonnément-Concerts to enquire, whether you could send them the score of one of your *Overtures*, that they might have copied it out and performed in the course of the next months. They would (in case you could grant their request) prefer an Overture to the Symphony, because there has been an unusual great quantity of new *Symphonies* offered to them (not less than six for the remaining nine Concerts) and only one new *Overture* of Spohr's. Now, as I knew you had written Overtures (I recollect particularly one to Scott's *Rob Roy* of which I have the arrangement as a Duet myself, and some others), I could not but accept the commission, and propose the question to you. As four of the six named *Symphonies* will at any rate be performed I think it would be a great service which you would do the Directors', if you could send them an Overture, and it would also be good for the work in itself. At all events write me word immediately (directed to Leipsc), and tell me what you decide. If you cannot send the Overture, I think the Directors will have the Symphony copied out (of course not at your expense, as you say in your letter, but at theirs) and perform it notwithstanding those difficulties. But if you can give the Overture, pray send the Score direct to Mr. Kistner, music publisher, here, as soon as possible; Mess. Wessel & Stapleton will certainly name you a house at Hamburgh to which to direct it. If you have parts,

let them make part of the parcel, if not the score will be safely copied out here. If you can send two, so much better; perhaps could they perform both.

Pray tell Mr. Davison the reason why I am not able to write to him, and talk over all the interesting topics of his friendly letter to me. Tell him that I will be sure to do what he wishes me; and that it will be a pleasure to me; tell him also that under these circumstances I have not been able to finish the songs for Mess. Wessel & Stapleton and that I do not know at present when I shall have spirits to do so. Once more excuse the bad letter.—Always yours very sincerely,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

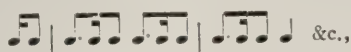
G. A. Macfarren, Esq.,
6, Alfred Place, Bedford Square,
London.

The next three letters bear date 1843, during which year the Leipsc Conservatorium was opened, the completed *Midsummer Night's Dream* music was first produced at Potsdam; a performance of *Israel in Egypt* at Leipsc will be seen to have a special significance in connection with the fact that in this same year Macfarren became secretary of the English Handel Society, and lost no time in invoking Mendelssohn's sympathy and active assistance in the undertaking. The *Romeo and Juliet* Overture was, according to Banister, 'composed probably about the year 1836, and performed at a concert of the Society of British Musicians either at the close of that year or at the commencement of 1837.' It was given again by this Society in 1838, in 1840 appeared as a pianoforte duet, was frequently used as an introduction to the play, and was performed at one of the Philharmonic Concerts as recently as 1888. The 'loss' referred to is that of Macfarren's father, who died in April, 1843, and who first suggested the formation of a Society for the publication of a complete edition of Handel's works. It existed only five years, and it was left to the German Handel Society to achieve the task. For the London Society Macfarren edited *Belshazzar*, *Judas Maccabeus*, and *Jephtha*, and, as we shall see, Mendelssohn undertook *Israel*.

Leipsc, April 2, 1843.

MY DEAR SIR,—You have expected a letter from me, and I one from you; for at the conclusion of your last you said you would look out once more for your Overture and send me word, as soon as you had found it. I thought it impossible that such a work should have been lost entirely, and waited every day for the Score or some news from you—and now it seems you did the same. When I did not hear from you, I tried to bring out the Symphony in one of our last Concerts, but as I suspected, when I first wrote to you, there was some opposition from the Directors, merely because there had been four new *Symphonies* in the course of the last two months, and they did so much that I was obliged to postpone it until the beginning of the next season, although it was half copied already. I am sorry you feel disappointed by the delay, but it was not in my power to help it. Meanwhile I must repeat what I said in my first letter—if you had an Overture I am sure it would be a better beginning for this public and these Concerts, than a Symphony. Ask Bennett, who knows the place, and who will certainly concur in this opinion. And if you could accordingly let us have an Overture *before* the Symphony, I am sure the last would be much better understood and received by the public, even if there had not been such a quantity of new native *Symphonies*

beforehand, as there has been this year. You tell me, you never wrote an Overture to *Rob Roy*. But did I dream of it, or what else can it be? For I recollect the key, D major, the time $\frac{2}{4}$, recollect that I saw it published, arranged as a Duet, that it began with this rhythm:



that on the first page of music was printed once more the title—Overture to &c., by G. A. Macfarren. Now can I have invented, or dreamt all this? I wish I was right and you would send it or anything else like it,—for I liked it very much, and so would the people here.

And as for my not writing, you must never be angry with me for that, or I should be afraid of losing your good opinion very soon. I often live many months without being able to write a letter, sometimes also without an hour of leisure for doing so, and all my friends know it and must bear with it, for it is stronger than I am. Ask Bennett also in this respect.

And as for those good friends of yours who think, as you say, that English music is a thing which cannot be endured in Germany, and that a work of yours would be here like an apparition of two moons,—pray ask them to wait a few months, before they repeat an opinion equally discreditable to us and to you, or pray tell them in my name that they are sadly mistaken, and that the event will soon prove them to be so.

I wish I could write much longer, but again I cannot, and can only assure you that I shall always remain, Yours very truly,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

G. A. Macfarren Esqre,
6, Alfred Place, Bedford Square,
London.

Leipzig, September 7, 1843.

MY DEAR SIR,—I ought to have written to you long ago and to have said a few words to you in reply to your last letter, which brought me the sad news of your loss—but what could I say! You yourself, who tore your letter to me on a similar event to pieces, you know that words and letters and everything is empty at such a time! And so I did not know what to say, and was silent. That I *thought* of you I need not say and need not assure you of it. Even now I should hardly have broken my silence if it had not been for a communication which, I dare say, will be a welcome one to you. After a very busy theatrical summer and many weeks during which I could not bring our Orchestra and a good musical audience together to have a good sound Rehearsal, at last there came some rest last week and I availed myself of it to have the first Concert-rehearsal for the coming season and to have your Overtures played. And I cannot sufficiently tell you what a very great treat they afforded to me, to the Orchestra and to all present, how they were delighted, and how your name is henceforth so well known and so thoroughly respected amongst our musicians. We began with the Overture to the *Cheviot Chase*, and after the first performance we were all so struck with its fresh and youthful beauty, that we played it three times through, and at the end of the Rehearsal we did it once more and then it really went that I only wished you could have heard it! We played also the other Overture to *Romeo and Juliet* in which there are so very beautiful things, and in which I liked particularly the *Largo* and then the Conclusion; but the *Chase* was the decided favourite of the Orchestra, and the audience, and accordingly we shall begin with it at one of our first Abonnement-Concerts, and as for its success it is already as certain, as if it had been played. For there was a great number of musicians and amateurs in the room, and they being quite unanimous with the Orchestra in their *delight* and applause there is now already so much spoken of you and your work, and the people who have not heard it have already such an opinion of it, that as

I said there is no doubt whatever about its most brilliant success. I am going to Berlin this winter, and shall not be the Conductor of these Concerts, but I asked the Directors to give the Overture at a Concert when I should be here and could conduct it as an exception; (for I would not lose that treat for anything, and shall be too glad when I hear the public roar very much after it) and they promised that to me, and they want also to hear your other Overtures and the Symphony at their Concerts. Once more you are no more a stranger to the musical people here but you are a friend, and a very dear and respected one to them, and I feel happy to be the first who tells you of it.

That was the reason that I had to-day to write. Indeed I waited for that communication all the time. Your notice about the Handel-Society was handed by me soon after its receipt to Mess. Breitkopf & Härtel, who promised to give it as much publicity as they could. Success to that good undertaking. Try to have an Organ part *with small notes* and with *its Author's name* to every piece you publish. But [if] it is not with small notes, so that everybody can distinguish it from the original composition, I would consider it as the worst thing you could do. Immediately after the first performance of your Overture, which will be in about a month, I shall write again, not to tell you of the success, which is already complete, but to bring you all our good wishes and thanks.—Very truly yours,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

A. Macfarren, Esqre.,
Care of Mess. Wessel & Stapleton,
Music Publishers,
Fritth Street, Soho,
London.

Berlin, October 16, 1843.

MY DEAR SIR,—I have thought a good deal about the question in your last letter. You know what a pleasure it would afford me to see you here in my Country, and that nobody would give you a more heartfelt welcome than I and my friends and all the friends of good music. But you place the question on a different ground from that of my or your personal pleasure, and on that subject (as indeed on all others) I think the strictest sincerity the most necessary thing—although I would advise and ask you to visit this country as a friend, and although I am sure you would like and be liked by, my Countrymen as much as you and I could ever wish it, I cannot advise you to come with the view of making money, even as little as the travelling expenses would be. I know by experience how very very long it lasts here before one may depend on the public with some certainty, and how seldom a Concert brings more than the means of staying the necessary time at a place. Besides you would only get half a view of the Country if you will view it in the light, which businesses of that kind throw always on all other objects to a true artist as you are and much as you would like Germany without that, I am afraid the people that would necessarily surround you for the sake of those affairs and the affairs in themselves would spoil the good effect, would indeed disappoint you. I need not tell you, that at all events—you may take my advice or not—and under all circumstances shall be most happy to see you here and shall do whatever is in my power to make your stay agreeable as well as profitable.

Have many thanks for the kind things you say about my bad English letters, and still more thanks for your liking my new music. I hope you will like my music to the *Midsummer Night's Dream*, and long to play it myself to you. What new things have you written? You never say a word of that, and yet it is the most interesting thing to me. They promised, before I left Leipzig, to perform at least one of your works, besides the *Cheviot Chase* of which I wrote you the success. I only wish I could be present; I regret my good Leipzig Orchestra and my good friends every day, and wish

I had them here. I have got two subscribers for your Handel Society; The King of Prussia wants to have his name on the Subscribers' list, and likewise the Choral Society for the Cathedral at Berlin. Will you be so good as to have these two names put down, and direct the communications which would be made accordingly to 'Count Redern, *Excels.*, Berlin.' How does it come that you have my name on the list? Of course I should be happy to become a member, but I possess Arnolds' complete edition, and many single works in two or three editions already, and would hardly know where to place another edition. However, I am so glad to see my name where so many respected and renowned names stand, that at any rate I must continue a member. Now the paper concludes this letter, not I. Farewell, be happy, and remember kindly yours very truly

(Signed) FELIX MENDELSSOHN BARTHOLDY.

G. A. Macfarren, Esq.,
75, Berners Street,
London.

(To be continued.)

'THE PERFECT FOOL' ; OR THE PERFECT OPERA

BY DONALD TOVEY*

It seems that there is a danger that by the time these lines are in print Holst's *The Perfect Fool* may be decisively labelled as a 'spoof opera.' On the other hand, solemn questions have already been asked as to what Mr. Holst is driving at; nor have we been disappointed of the note of the sea-captain who put down *Gulliver's Travels* with the protest that he didn't believe a word of it. Now, while it is almost more important to see jokes than to make them, there are some jokes which can be seen only by those who take them seriously. Analysis is not a good process for elucidating either the higher or the lower forms of humour, unless it can be so directed as to leave the humour to speak for itself; and the humour of *The Perfect Fool* is, both in music and in words and action, of a kind that might be called fool-proof but for the fact that its transparency belies its depth. Analysis might reveal its depth; but nobody is really fond of the professor whose scientific classification of forms of humour enables him to approve good specimens with the verdict, 'Yes, there *is* that joke.' A better way to deal with the humour of Holst's *The Perfect Fool* might be to classify the people whom it annoys or puzzles. It is a touchstone. Like the touchstone in Stevenson's fable, it gives no startling exclusive illumination of its own; but when other mutually exclusive touchstones are brought before it they each glow with their proper light and cease to conflict among themselves; while prigs and humbugs are seen to smile but as a clock ticks. In other words, *The Perfect Fool* is a great work of art; and its vein of parody has the effect of renewing our appetite for the things parodied. At the risk of analyzing a joke I will call attention to what the Princess says and does not say when she is wooed first by an early-Verdi Troubadour and

then by the wandering Wotan of *Siegfried*. To the Troubadour she does not say that this sort of thing is out of date and that she doesn't care for *coloratura*; on the contrary, she carries off his cadenzas from the point where his efforts fail, and bids him 'go home and learn to sing better'; and if she says that his voice will never win her, that is evidently because she knows his art better than he does himself. Moreover, the comic failure of the tenor to reach his top notes is by no means ugly in itself, and it results in exquisite pleasure (a pleasure which, for all its ridiculous simplicity, is new) when the Princess relieves him of them. Again, she does not tell the Traveller that Wotan is a bore and that life is not long enough to devote an hour to watching him plough Mime in *viva voce* 'Literæ Humaniores.' Instead she says, to the theme of young Siegfried's horn (as far as I have noticed, the only actual musical quotation in the work), 'But, sir, I think we have heard this before.' The dear old gentleman expostulates with 'noisiest negative' until his own orchestral apparatus drowns his voice: but we shall all come back to the real Wagner with a fresh sense of the sublime pathos of the Wanderer. For Holst has stolen none of the Wanderer's original harmonies; he has mastered his own Wotanese, and done for Wotan what (*pace* Queen Elizabeth) Shakespeare did not do for Falstaff: shown him in love, and allowed the style to lapse into parody only after it has achieved its thrill of sublime contrast. In the same way the Troubadour's ridiculous song is by no means without the glamour of the genuine article. Of the three chords of the public-house pianist's vamping-tutor this style of art lives mainly upon two, the tonic and the dominant. The sub-dominant should not appear until the second part of the scheme (corresponding roughly to the short middle lines of a limerick), when the glorious melody is well under way and it behoves the voice to sound a warmer, deeper note. These principles Holst has mastered; and not until they are manifested does he permit the tune (apart from the shock of its first appearance) to lapse into something suspiciously below its own modest pretensions.

And so we might continue, arguing that wherever the jokes and parodies are tested they ring true, that in every case 'there *is* that joke.' Incidentally, it will follow that Holst is just as cruel, or sympathetic, to his own style as he is to all the other objects of his persiflage. But the moral—yes, there *is* that moral—remains, namely, that this is, as I mentioned before, a great work of art. There is no 'spoof' about it, any more than there is in Bach's *Phœbus and Pan* (also a review of musical styles), or Bach's *Coffee Cantata*, or any other classic, comic or tragic. It has not even that last infirmity of noble parodists, a vein of irritability in reaction against the sublime. Two artistic virtues are at present almost violently out of fashion: the one, a sense of the sublime, and the other an all-round and constant mastery. Holst has both. Anybody who has heard the *Hymn of Jesus* would know *a priori* that, whatever

* From *The Nation and The Athenæum* of May 26. Reprinted by kind permission

The Perfect Fool was going to be, it was not going to have anything to do with *Parsifal*. A master of the sublime may annihilate his worshippers with ridicule, but he will not dissipate the very subjects and sources of his inspiration, however much he may dislike the way other artists have used them.

The action and dialogue (both spoken and sung) in *The Perfect Fool* are so clear and the performance so adequate that I prefer to keep up the fiction (fairly successfully preserved as a fact before the first performance) that the spectator is to know nothing about them beforehand. But it is permissible to wonder if, consciously or psycho-analytically, the title-rôle originally symbolized the British Public, impossible to awaken, but possessed of a charm which impels the Spirit of Opera (the Princess) to woo it in vain. However, in the present instance the public seems unlikely to fulfil that rôle: a crowded house showed no sign of yawning—though the Fool and a flute in the orchestra showed how beautifully that can be done.

* * * * *

What more auspicious opening of an operatic season could be imagined than this delightful piece, which renews the listener's appetite for every kind of opera worthy of the arts of music and drama?

Ad Libitum

BY 'FESTE'

In various ways the broadcasting question continues to thrust itself on our attention. The duel between the broadcasting opera singers and a firm of concert-giving publishers is a domestic matter which must be left to settle itself. A good deal may be said—and is being said—on both sides, but obviously the last word must wait until ample and reliable data is available as to the effect of broadcasting on the box-offices. At present the two parties say exactly opposite things. For my part, I cannot avoid the conclusion that if in a few years' time the British Broadcasting Company runs a first-rate orchestra, a ditto chamber music combination, and a batch of fine singers, and sets them to work daily broadcasting a rich and varied programme, the concert box-office will feel a draught. I hear someone say that the concert-room will always be attractive, because people like to see the artists, and also because of the social pleasures of the concert hall. As to the first point, it depends on the artist. If I were not a scrupulously polite and tender-hearted man, I could give a list of performers whose appearance and platform mannerisms, so far from helping me to enjoy their performance, are a hindrance.

Straddling, restless, and perspiring conductors, singers who make heavy weather of high notes and show it in their faces, pianists who swank and pounce, fiddlers who sway and languish—all these come between us and the music: there should be a screen betwixt us and them.

B

The only performer who may occasionally increase our pleasure by being in view is a singer whose interpretative outfit includes a comely face and figure, with the former expressively and naturally used. I remember a few years ago seeing in an American paper the portrait of a much boomed baritone, whose face might fairly be described as a kind of hatchet. I was willing to believe all the accompanying letterpress told me about the charm of his voice and interpretation, but he was a singer who should be heard and not seen, just as some of us whose sole dowry is the fatal gift of beauty should be seen and not heard. And how little of our enjoyment of music depends on our seeing the performer, even in the case of a good singer, is shown by the gramophone. I have heard Chaliapin in the flesh and via the gramophone, and the difference between the amount of pleasure I get from the two is so small as to be negligible. When my stock of Chaliapin records reaches double figures, and includes the pick of his repertory, you will have to buy my ticket and send a car to fetch me before I will go all the way from a comfortable home to the Albert Hall in order to hear him at first hand. Yet if any singer is worth seeing as well as hearing, Chaliapin is his name. As for the rank and file, the sight of them doesn't increase the pleasure a penn'orth; in a good many cases it reduces it by several penn'orths.

The social side of the concert-hall: Is there such a thing? How can we be sociable when wedged in solid rows with no room for the knees of any of us who are over 5-ft. 6-in. tall, and with too little space for such as are broad in the beam and of comfortable girth? For us poor victims of cramp and pins and needles the easing interval is all too short, and we can enjoy it only by a struggling and apologetic progress over the corns of our neighbours. If the concert-hall survives another twenty years, you will find its patrons sitting round promiscuously, moving about freely between the items, and dropping in and out quietly as they feel disposed. It will be a kind of large-scale 'at home,' in which starch and stuffiness will be as rare as they are common in the concert-room of to-day.

I broke off here to go to an orchestral concert at Queen's Hall. With this subject still in mind, I found myself wondering how much of the conductor's gesturing and posturing was necessary, and how much was for the benefit of the audience. Do you suppose that the brass department, for example, is unable to enter with a *fortissimo* crash on the very nail without being incited by the conductor? If the conductor were behind a screen, would he at such a crisis bring his right leg across the wicket, and throw a fist full of menace at the trumpet? I don't think! Not for a moment would I suggest that a conductor is a mere trimming, but I do suggest that his difficult work would be better done, and with less fatigue, if he were out of sight. As it is, a lot of mental, and even more physical, effort is

spent in bringing off coups of the showy kind. The audience sees the wild, emphatic gesture, hears the crash, and innocently regards the two as cause and effect. But the effect is the composer's, and first-rate players can be trusted to hand it on with the minimum of help from the demigod in charge. 'Tis a fine thing to ride the whirlwind and direct the storm, and an attractive thing even to appear to be doing it. But so far as orchestral music is concerned, it is not the most difficult of feats. If our conductors were hidden, and so placed beyond the temptation to be spectacular, they would leave the whirlwind-riding business alone, and concentrate on the far more difficult task of (say) giving us the delicate and perfectly-in-tune wood-wind playing that we are sure the composer had in view, but which we hear about once in a season. The wood-wind family has been called the flower-garden of the orchestra. Once in fifty times it may live up to that charming title; the remaining forty-nine it suggests the cabbage-patch.

As I said above, I believe that wireless will be a formidable rival to the concert hall. A few nights ago, twenty-three miles out of London, I heard dance music and solos with astonishing clearness. The dance music was especially good. With the window open one could have held a dance outside on the lawn: and we picked up some chamber music from Birmingham, remote but clear. A few years of improvement and development, and how can the concert-room compete with this?

With opera the case is different. I heard one of the B.N.O.C. performances of *Pagliacci* by wireless, and as a result I came to the conclusion that at present Mr. Radford is right in his view that broadcasting will increase the audience at the opera. I say 'at present,' because so far the wireless gives no more than a sketch of the music. Most of the solo work is pretty clear, but the orchestral part is very patchy, and the chorus, especially the female part, sounds like a pack of distant howling dervishes. As things are now, nobody is likely to accept opera by wireless as a substitute for the real thing. Yet it gives occasional patches so good that many people making a first acquaintance with an opera in their home will be induced to follow it up at Covent Garden. In the case of those of us who know the opera the broadcasting works differently. Hearing the music, we find it easy to visualise the accompanying action. My experience of *Pagliacci* per wireless convinces me that in the near future many of us will take our opera at home, and nowhere else. This will mean, of course, that some operas will cease to exist so far as we are concerned. Those in which the music is poor—that is, about ninety per cent.—will not be worth listening to, inasmuch as their appeal is almost entirely to the eye and to the palate for drama. Who wants to hear the mere music of *Louise*, for example? Wagner we shall take in long, deep draughts. The question of 'cuts' will be settled

in the easiest of ways: every man will be his own axe. When the *Valkyrie* is on, for example, and that deadly Act 2 is imminent, you simply switch off, and fill your time pleasantly until you know you can safely switch on again. At the opera house, you have to sit and doze it out, or go to the bar and drink it out. Wagner was a great symphonic composer who took the wrong turning. His future lies in the concert-hall where we shall enjoy his music without the distractions of the absurd text and scenic effects. Even the voice parts can be dispensed with in a good many extracts. This is dreadful heresy, of course. But all the signs point to the opera of the future being not only shorter, but also more or less a reversion to the ballad type. The interminable Wagner music-drama will be too much for the stomach of all but a few hardy enthusiasts with lots of time on their hands. Already the works are cut so drastically that such little point as the sprawling fables ever had is badly damaged. Who cares tuppence about anæmic Elsas, absurd Swans, and the whole collection of prosy prigs from Tannhäuser to Wotan? Give us the glorious music, and shoot the rest into the limbo that gapes for it.

It has been said that the operatic public is the least musical of all, and hard though the saying be one cannot but feel that it is true, seeing the absurdities and inconsistencies that opera-goers will swallow. Can you imagine a performance of (say) a Shakespeare play in which one character spoke in Italian or French, and the remainder in English? Yet this is the kind of thing that has happened at Covent Garden lately. We have had distinguished performers joining the Company for one performance and singing in a foreign language while their colleagues sang in English. These visiting performers are called 'guests.' Why, I know not. Presumably they accept engagements on the usual cash basis. Lodgers are often euphemistically known as 'paying guests'; why not be accurate as well as polite in this case, and call the distinguished ones 'paid guests'? But their style and title matters little. What does matter is that the B.N.O.C., whose policy is the development of opera in the vernacular, has on these occasions hauled down its flag, and capitulated feebly to stars from over the water. In *The Times* of June 16, Mr. Colles, in an article headed 'Polyglot Opera,' discusses this point. He says truly that the Company has still to prove

... the general proposition that the English language is the most satisfactory medium for the presentation of opera to the English audience, and the first step towards this is to dispel a false association of ideas, which regards the English language in opera as belonging to a second-rate type of performance.

And he goes on to point out that of the 'guests' four belong to English-speaking races at the fifth has long since shown himself able to sing in English. Why then should they not learn the English version of their parts? And where is to

line to be drawn in polyglotting? If one performer is allowed to sing in a foreign tongue, why not two or three? We may yet hear a performance in French, Italian, German, and English.

As Mr. Colles says, this departure from principle

... must tend to confirm the impression in the minds of a very ignorant public that the singer who sings in a foreign language is a finer artist than the one who sings in English. It falsifies the position of those singers who have done most to bring this Company into existence, and to help it towards forming a tradition of its own. One need only recall the names of Agnes Nicholls, Walter Hyde, and Robert Radford to realise that the men and women who have fought hardest throughout their careers for the principle of opera in English include some of the finest artists on the stage to-day.

And he ends by pointing out that when Richter produced the *Ring* in English a well-known German tenor got up the part of Siegfried in English specially for the occasion. But then the tenor was not a 'guest'; he was merely an artist accepting an engagement under a conductor who wished the performance to be consistent.

We all hope the B.N.O.C will be a permanent and flourishing affair, but this result is not helped by the Company's adoption of some of the absurdities and conventions that have alienated so many musicians in the past. There was a return to the bad old times recently when Melba sang, The King and Queen attended (apparently to hear Melba, not the opera), the singer was received in the Royal box, and there was a lot of the old star-worshipping and society glamour.

It is to be regretted, too, that the Company's announcements now refer to 'Melba Nights.' We cannot be expected to regard opera as a serious musical form when a single performer is put forward as being of more importance than all the rest of the cast, the orchestra, and the composer. When a Beethoven concert is given at Queen's Hall it is not announced as a 'Henry Wood Concert,' and if Lamond is playing a prominent part we do not hear of a 'Lamond Evening.' However important the performers, the event remains a Beethoven concert, and if operas in general were great works instead of being either good plays spoilt, or fine music hampered by texts beneath contempt as literature, there would be less need to depend upon the booming of stars as an attraction.

Returning, by way of *Coda*, to the question of music by wireless, I note, among other interesting discussions of the topic, one in the *Musical News and Herald*, by Mr. Jeffrey Pulver and Dr. G. A. Pfister. On May 26 Mr. Pulver expressed the view that wireless as a musical medium was like the cinema and the gramophone—merely a kind of 'second-best,' and therefore not to be regarded as a serious rival to the concert-hall. But there are degrees of second-bestness. If the gramophone and wireless telegraphy develop to such an extent that they run the first-hand performance very close, we have only to set off

against the slight loss in the performance the fact that we are saved the expense and inconvenience of going to the concert-hall.

During the past year or so, the gramophone has made great strides in effectiveness and even more in the matter of repertory. Can it be contended that the gramophone now sends people to the concert-hall? Hardly. The possessor of a good instrument and a fine stock of records can give himself an evening's music certainly not less enjoyable than any he could obtain from an average good concert; he can lengthen it or cut it short as he likes, and if he be given that way, he can encore to repletion without being a nuisance to anybody. And when his concert is over, there is no dash for bus or tube, and no straphanging. If Mr. Pulver thinks this way of getting one's music is only a 'second-best,' and not likely to damage the concert-hall box-office, he is, I think, mistaken.

Evidence on this point appeared in the *Musical News and Herald* of June 16, when Dr. Pfister answered Mr. Pulver's article. He quoted from the *Musical Courier* of May 17 the following note from Paris:

Georges de Launay, conductor of the Paris Orchestra, and the members of the orchestra, refused to go on with a concert at the Salle Gaveau until the radio broadcasting apparatus had been removed from the hall. The concert was a charity affair, and M. de Launay said friends of his had refused to purchase tickets because they had wireless receiving sets in their homes and could enjoy the concert just as well without paying the price.

If this sort of thing happens in 1923, where will the concert-hall be in 1933? By that time the broadcasting companies will have their own opera houses, theatres, and concert-halls; science will almost certainly have made it possible for us to see, as well as hear, by wireless; and the gramophone will give us complete performances of long works on one side of a record. On the whole, if you have shares in a concert-room you will be wise to unload pretty soon, unless the place is to be turned into a cinema or a dancing hall—I beg pardon, a *Palais de Danse*.

One word on the attitude of publishers towards wireless music: For the life of me I cannot understand their hostility. When concerts are broadcast regularly, there may be a slight loss in performing fees on biggish works, but this loss should be counterbalanced a hundred times over by the increased sale of popular music. At present a valuable means of advertising new and popular songs is the ballad concert. Now a ballad concert reaches, say, a thousand hearers. But get these same songs broadcast and you have an audience of a million. Set a million hearers nightly listening to a good performance of *Rose o' my heart*, *Heart o' my Rose*, *Comrade o' mine*, *Friend o' mine*, *Mother o' mine*, *Baby o' mine*, *Pal o' mine*, and all the other o' mines, and the sales will leap a hundredfold. The same holds good, of course, with popular pianoforte and violin music. The publisher who first gives up

abusing wireless, and lays his plans to make skilful use of it, will leave his rivals standing.

By the by, if you take your opera by wireless, and don't wish to have the illusion rudely dispelled, switch off the moment the work is over. When I listened to *Pagliacci* I saw in my mind's eye the horrid and bloody end of Nedda and Canio, heard the latter's tag, 'The comedy is ended,' and was just taking in the confused rustling murmur of the audience's applause, when there was a sudden silence, from which emerged a startlingly clear voice saying, with a geniality that seemed quite out of place, 'Latest weather report: The present north-easterly winds will continue; rain is likely to-morrow [Sunday!]; there is a depression over the Irish Channel . . .'

We caught some of that depression, drew the curtains closer, and sat more tightly round the fire. Only the bland voice proceeding to intone the closing cricket scores reminded us that it was flaming June.

'FÊTE GALANTE'

BY HUBERT J. FOSS

Produced by Barry Jackson at the Birmingham Repertory Theatre on June 4, and by the British National Opera Company at Covent Garden Opera House on June 11, 1923.

It is interesting that all the immediate notices of Dame Ethel Smyth's *Fête Galante* discussed the libretto fully but the music with little particularity. The libretto is certainly interesting in that it provides a more believable situation than many operas. It also provides room—too much for its length—for pretty effects on the stage. Dramatised by the composer from a story by the Hon. Maurice Baring and tricked out by verse from Mr. Edward Shanks, it is moderately well done, though it fails to achieve its dramatic aim, first by its brevity (an uncommon fault in opera), and secondly by its vapid dialogue. Not only is the verse not memorable, it is not even close knit, nor do Dame Smyth's speech at Birmingham and programme-note in London, though necessary, explain the exact nature of Pierrot's heroism, nor of the King's divining power, nor wholly the significant symbolism of the puppet-play.

But the libretto, if not brilliant, is moderate in quality and might be effective if time could be added to it and if produced by a better hand than Miss Maggie Teyte's (who, however, is far better than Mr. Cairns James). The music, on the other hand, has only in certain quarters not given dissatisfaction. More than one critic has remarked that it treats a French subject in an English way, a dainty subject presumably (but see Mr. Guedalla's essay on the 'delightfully French' and 'exquisitely Greek') in a solid way. It is a false distinction. Remove the nationality and press the criticism a little further, however, and it approaches the truth: Dame Ethel Smyth has treated an imaginative subject in an unimaginative way. Nor does

the subject matter much in this connection; the music, which matters, is unimaginative, and that is the end.

It is only possible to give here certain small examples and discuss a few points of the score,* which is well worthy of study in conjunction with these slight remarks. Besides a pretty subject Dame Ethel Smyth has a pretty touch with the orchestra (save in certain notable places); that does not mend matters, because good scoring cannot transmute dull subject-matter, cannot provide the missing development, cannot of itself make drama.

A seventh is added to the opening dominant chord of the opera after it has been held for three bars, and the scene begins at once with a Saraband, an ordinary gay piece of writing with one bar quite out of style. The counter-section or *Musette* provides the chief sentimental subject of the opera, a tune of sliding semitones, badly placed for voices, of perspicuous ancestry:

EX. 1.
ALTOS & TENORS with Orchestra.
Poco meno mosso.

This motive (undeveloped) provides the climax of the love scene and the strong moment when, at the end of the opera, Pierrot is seen hanging.

There follows at once the puppet quartet (four solo voices), whose tunes have been coined without special reference to the accent of the words, with the result that lines are set thus (I have bracketed the phrases on one note):

Ex. 2. $\text{♩} = 179$. BASS. TENOR.

Who were des-poiled if . . Pier-rot then Still

ALTO.

in his gar-den . . lounged And dreamed him-

selt the hap-pi-est of men.

This is the conventional glee, complete with its upward-sliding semitones on the tonic seventh chord:

Ex. 3.

Stay, stay, stay, . .

After a very short waltz the dialogue begins, at once introducing a pleasing and dainty motive, vaguely associated with the King, conventional in form, and relying largely upon the 5 7 4—5 7 3 suspension on the dominant (the voice holding the octave of the bass). This is a repeated trick in the opera, used not in the way a motive is repeated, but as a mere technical device. There are seven passages I have noticed* (in addition to its constant appearance in the King theme)—and there are probably others—where considerable reliance, in each case slightly different, is laid upon this *cliché* of expression. The 6-4 chord, indeed, plays a part surprisingly large in a work by one who has presumably attained a style of her own.

The scene which follows, that of Columbine's quarrel with Pierrot and acceptance of Harlequin, is, musically, the best in the play—dainty and charming, and containing a pleasant variant upon the Saraband motive. It leads to the Pierrot theme, a simple tune which comes out in performance better and more vocally than it reads (but then Mr. Raymond Ellis, the Covent Garden Pierrot, has natural dignity). The libretto marks 'distant music' after the second verse, and scored with less bass, the isolated flute melody here would be quite beautiful, a genuine melody, and the best conception in the whole work, though its vocal counterpoint slips back into easy-going commonplace. There follows the madrigal which has so charmed the critics. Dramatically, it is effective,

for the same reason that Mr. Boughton's *Fairy Song* is effective—that is to say, simply because it is sung 'off.' Beyond that, it is another conventional mid-Victorian glee, without distinction, without vocal artifice, without reference to the beautiful poem of Donne's used for its basis. The love scene to which it gives place is remarkably reminiscent of Spohr, its characteristic being the third inversion of the G chord, leading by an augmented sixth to the third inversion of the F natural chord. Suddenly there comes in this unexplained weakling of a tune:

Ex. 4. $\text{♩} = 144$.

pp *dim.* &c.

The Queen says in this scene, 'This music is like our love,' but she does not, alas, give us a description of their love.

The cross-questioning scene opens impressively with Columbine's denouncement of Pierrot's supposed love-making with the Queen. As a sample of the musical invention I quote the opening phrase:

COLUMBINE.

Ex. 5. $\text{♩} = 92$.

Al-ways, since first we played to the Court

ORCHESTRA.

sf *p*

you loved the Queen.

This *agitato* section does not carry, chiefly because it is scrappy. The phrase associated with the King is effective enough, but music that lacks development and continuous treatment lacks drama. The reintroduction of Pierrot's song is not unsuccessful, though his condemnation to the gallows utterly fails to be impressive and memorable. The rout which follows also misses fire, for two good reasons: it is far too short to give the necessary musical and dramatic contrasts with the arrest before and the hanging after, and it would have had more of the tragedy it intends to convey if it were more riotous, more frankly gay. It works up to a climax of modern harmonies *fortissimo*, a palpable error of style as they stand, but inconceivably incongruous when they lead to the bald restatement of the Brahmsian *Musette*. (There is one other instance of this incongruity, at the top of Columbine's accusations.)

* Vocal score, pp. 6 (with the village organist's flattened sixth), 22, 32 (and throughout the Pierrot theme), 38 (and throughout the madrigal), 47, 54, 55.

The opera ends with a ten-bar phrase which is quite unrelated to what has gone before.

Fête Galante is a lesson in the difference between tune and melody. Even such slight notes and indications as those here put together must indicate its singular lack of musical invention, and that is why it is a surprising selection as the second English work to be fathered by the National Opera Company. I cannot believe that it would have been so honoured by production not only in London but also at Birmingham, if its composer had not been famous. It has chances of being a commercial success, it is true, but the continual clamouring for home-made opera is not justified by a work of such insignificant musical invention. I have never trusted the production of opera as a sign of the musical vitality of a nation. We may not have produced many better operas than *Fête Galante*, yet I am sure of the musical vitality of England, which will last longer if we judge our national opera, not on its English, but on its musical qualities. Lastly, *Fête Galante* has been compared to the Sullivan operas; such a comparison simply points to ignorance of Sullivan's scores.

The Musician's Bookshelf

George Frideric Handel: His Personality and his Times. By Newman Flower.

[Cassell, 21s.]

Unlike most composers, Handel lived a life so eventful as to make him a first-rate subject for biography. Not only was he a bonnie fighter; there was also more than a touch of the adventurer about him. Mr. Newman Flower, most enthusiastic of Handelians, has apparently got together everything that is known on the biographical side, and has spread himself and it over a bulky volume. Mr. Flower edits *Cassell's Weekly*, and I find myself wondering what would happen to contributions that reached him couched in the style of this book. Or, rather, I don't wonder: I can see the blue pencil getting to work. I wish Mr. Flower the author had handed the MS. of this book to Mr. Flower the editor, with orders to be drastic: for it is, perhaps, the worst-written book of importance that has appeared in recent years. It contains a lot of irrelevant matter. (For example, there are pages about the habits of the Georges that really have no bearing on the subject; they appear to be there in order to show up the absurdity of what the Americans call the 'King business.' Mr. Flower seems to have slept with a copy of Thackeray's *Four Georges* under his pillow.) The punctuation is erratic, and some words are used in a way that makes one squirm. Thus, 'The self-appraise and snobbery is so typical of him'; 'It would have destroyed some men, fresh and excited with the first lilts of the world's appraise'; and 'made him seek the appraise which only a London success would bestow.' Why say 'appraise' when 'praise'

is meant? Again, 'Queen Anne . . . was safely cosseted beneath the Abbey stones.' What is 'cosseted' doing here? And there are such lapses as 'What he had endured doubtless enthused him towards barber-surgery'; 'Much as one would try out a modern play'; and, in the very next sentence, 'It was a very different work to that which,' &c. Again, 'Walsh was a notorious thief from the productions of,' &c. And here is a dreadful sentence: 'How opposite to the Georgian principle, which, instead of respecting the dead, explored their faults in order to decorate oneself with virtue for having endured them.'

These faults are mentioned at the beginning of the review because they are the first things to strike any reader who has some feeling of respect for language. When we are hardened to Mr. Flower's little ways we find the book rich in interesting matter. Much of the material is new, and some is less new than Mr. Flower thinks it is. Thus, there was no need for him to make such a business of exposing the *Harmonious Blacksmith* fable. Hardly anybody has believed in it for a long time. And the important document of Frederic Bonnet concerning the real origin of the *Water Music* was translated and dealt with by Mr. Barclay Squire in a letter to the *Musical Times* of December, 1922.

In the chapter dealing with Handel's parents and relations, Mr. Flower is, I think, unduly hard on them for their respectability. After all, there is a good deal to be said for the man who works hard at his job and pays his way. Mr. Flower seems to imply that such old-fashioned virtues, especially if combined with religion, must end in meanness and hypocrisy. See his account of Valentine Handel: 'clean-trading,' 'rather ignorant,' 'unostentatious,' 'his financial affairs very simple, and arranged with a clear conscience that those for whom he had worked should never be troubled with any irritating annoyance about their heritage,' 'a very safe person . . . rather difficult to live with at times [who isn't?] but worthy of the elegant inscription they put upon his tomb.' Not a bad sort, you would say. But Mr. Flower sums him up as a person 'rather dour and sanctimonious,' apparently on no stronger grounds than his assiduity in business and his lack of the artistic temperament. One had hoped that this sort of cant was dead long ago. Many musicians are now useful citizens, monotonously solvent, and looking after their affairs with acuteness. And as for religion, there are men who carry it to such lengths as to be regular attendants at places of worship, and yet somehow remain quite decent chaps.

It is clear that Mr. Flower is less a musician than a journalist. No musician would have been guilty of the gushing page on an imaginary meeting between Bach and Handel:

What might have happened if these twain had met! Let the imagination still drift as it may in the space of a dream. Supposing that they had agreed to put into music the birth of the world. Bach, with his great chords, interpreting the wind rustling through trees, the birth of sound across an empty earth, the birth of rivers. Then Handel, with his sense of human life, putting into sound the first meeting of those stealthy figures in the garden, the clash of beauty, of sex, and the uprising of humanity. Then Bach following with the movement of growing things, the intangible burst of life, the flooding stream, the bird song, all Nature stirring into the accustomed order it was henceforth to know. Then Handel again, with his Cain, the flame at the gate . . .

I remember once reading in a book of advice to young journalists a sentence to this effect: When you have written a passage that strikes you as being fine, cut it out. Mr. Flower should have read his purple passages the morning after, with a cold and merciless eye.

By-the-by, the allusion to Queen Victoria as having exclaimed, 'after an unpleasant incident with a subject, "we are not amused,"' rather misses the point. Wasn't the crushing remark made after a guest at the royal dinner table had rashly ventured on a joke? (I was not present, and speak only from hearsay.)

The strong point about this book is that from the welter of words there emerges a vivid picture of the man Handel. We have, too, a good deal of curious lore on contemporary matters. In fact, the book is a mine in which many a journalist will delve for years, and the variety of matter, made very much alive by the enthusiasm of the author, should ensure its popularity. There are many portraits and other illustrations, some of which have not been published before. Of special interest to the musician are the facsimiles of Handel's manuscripts, and, above all, that of a passage as written by Handel and transcribed by Christopher Smith. The able and faithful Smith well deserves a niche in the house of fame, and Mr. Flower does well to see that he gets it. Delightful, too, is the portrait of Gustavus Waltz, Handel's cook, 'who, possessed of a good tenor voice, sang in some of the composer's later productions.' This highly desirable domestic is shown playing the violoncello, and a hint is given as to his convivial habits by the clay pipes, paper of tobacco, bottle of wine, and foaming tankard on the table hard by. But if I start holding forth on the illustrations there will be no stopping for a long while. It will be safer to wind up by saying that with all its faults this is a volume as attractive as many a popular novel, and one to which the reader will return long after the novel is forgotten. H. G.

Les Violonistes Compositeurs et Virtuoses. By Marc Pincherle.

[Paris: Laurens.]

The chief merit of this substantial and interesting little volume is the balance struck between the history of the violin and of violin playing and the history of violin music. The author has read and studied much, and is an expert in the art of condensing. In size, his book is a primer; but in actual fact, it constitutes a valuable addition even to the library of the specialist—for M. Pincherle generally has something of his own to say on the music he mentions. His terse references to the works of composers such as Carlo Farina, a pioneer in imitative instrumental music whose ambitious efforts led to considerable extension of the technique current in his time; on Heinrich von Biber's fine Sonatas; on the difference between the written violin music of Lully's time and the way in which it was performed—to mention only a few points at random—are really useful. The modern period is treated more briefly, and perhaps somewhat perfunctorily, the reason given being that with Paganini's contribution the art of violin playing may be considered as having completed its evolution. Nowadays, M. Pincherle adds, new methods in harmony and instrumental writing lead to a curious result: the violin is no longer requested to assert its individuality, but tends to revert to its primitive condition, that of a treble

which not infrequently might be replaced by an oboe or a flute.

This perhaps is a slight exaggeration: the recent contributions to violin literature of, say, Bartók and Kodály show a very definite understanding of the instrument's idiosyncrasies. But it is quite true that the best composers of to-day no longer draw upon the commonplaces of virtuosity.

The book is carefully got up—so carefully that it comes as a shock to find that a misprint refers us to the twenty-four violins of King Louis XVII.

M.-D. C.

The Orchestral and Cinema Organist. A popular treatise on the use of the organ and harmonium in cinema, hotel, and other bands; with a simple introduction to the study of harmony. By P. Kevin Buckley.

[Hawkes & Son, 2s. 6d.]

This book should be in the possession of every one of the large number of musicians who, with no organ training behind them, find themselves called on to do the 'filling-in' on harmonium or organ at places where there are small and incomplete orchestras. One has only to attend an average cinema to be painfully aware that this important work is often done by players who know little of the construction or technique of the organ. The result is muddiness through bad registration, and lack of *sostenuto* owing to the player going to work more or less as a pianist. Moreover, we often hear mere 'vamping,' whereas real 'filling-in' is work that gives scope for art and musicianship, and so calls for good all-round knowledge of harmony. Mr. Buckley's chapter on harmony is necessarily a highly condensed affair. It cannot take the place of a primer, but a careful study of it should save inexperienced players from the worst forms of blunder. Mr. Buckley strongly condemns the practice of giving the organist a mere single part, such as a second violin part, from which to construct a harmonic background. If he had not told us that such things were done, we should have thought it incredible. The wonder is, not that so much cinema music is bad, but that it is not even worse. This thoroughly practical book is well written and well produced. H. G.

The 'Old Vic.' is in need of a few good leaders for the opera chorus. Applicants must have (a) good voices, (b) good memories, and (c) some experience in stage work. There are vacancies for sopranos, tenors, baritones, and basses—not mezzo-sopranos, nor (wonderful to relate) altos. Rehearsals for new members will take place on Monday and Tuesday evenings and alternate Saturdays. There are five performances per fortnight—Thursday and Saturday evenings, and a matinée on alternate Saturdays. The next season opens early in October, and will last for about thirty weeks. Pay will be according to ability. Here is a good example of the kind of work we alluded to recently in discussing the question of the half-timer or semi-amateur. There must be plenty of keen singers of the right type to whom such work would be highly interesting and enjoyable, and a congenial and not too exacting means of helping the domestic exchequer. If there be such among our readers, they should at once write to the manager of the 'Old Vic,' Miss Lilian Baylis, Waterloo Road, S.E.1, and so try to do a good turn to that excellent institution and to themselves as well.

MUSIC PRINTING IN THE YEAR 1603

BY H. ELLIOT BUTTON

Great interest is being taken just now in Music of the Tudor and Stuart dynasties. Many are singing and playing, and more are hearing and enjoying, examples of surpassing beauty; but few know from whence we get this music—sacred, secular, and instrumental. People know, but only in a vague sort of way, that it comes from the British Museum or other libraries, so a detailed account of an example of this period may interest those who are unable to see and study the originals for themselves.

Herewith is a reduced facsimile of an open book (photographed by kind permission of the British Museum authorities) known as a 'table-book' or 'table-music,' so-called because the singers sat round the table and all sang from the same copy. It is called:

The Third and last booke of songs or aires by John Dowland, Bachelor in Musicke, and Lutenist to the most high and mightie Christian the fourth by the grace of God king of Denmark and Norway, &c. Printed at London by P. S.* for Thomas Adams, and are to be sold at the signe of the white Lion in Paules Churchyard, by the assignment of a Patent granted to T. Morley. 1603.

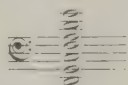
The original is more than twice the size of the facsimile.

It will be noticed that the Cantus, Altus, and Tenor parts have a signature of one flat, but that the Bassus has two flats. The Tenor has as an accidental a flat to each E. The Altus has two flats marked in the same way. The Bassus has seven E's, six of which are flattened, so apparently the composer considered this part worthy of a two-flat signature. The Cantus E's are not flattened—presumably a printer's error.

The Tablature beneath the Cantus is for Lute, and both staves are barred, the intention, no doubt, being to help singer and accompanist to keep together. There are no bars in the other parts.

It is a curious fact that music for the Lute in Tablature was usually barred (sometimes in the rhythmic style of the present day), whereas voice-parts were seldom so treated.

The six horizontal lines of the Tablature represent six open strings of the Lute; the small letters represent the frets to be used. The lute in this case is tuned:

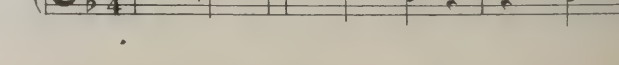
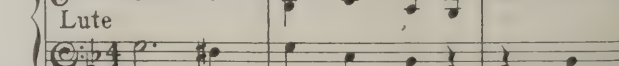
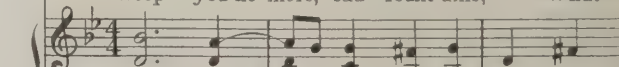
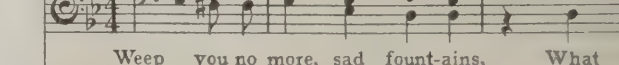
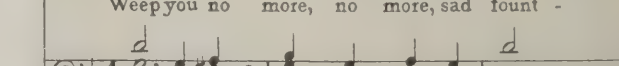
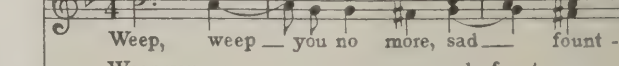
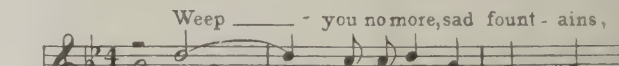
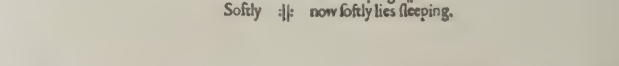
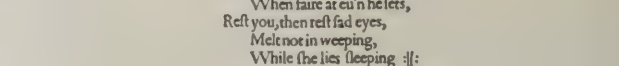
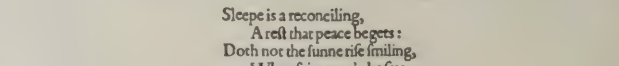
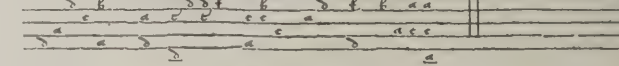
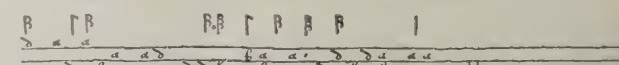
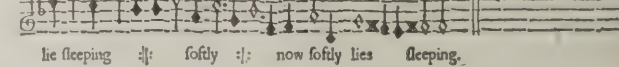
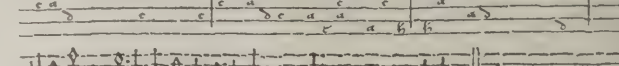
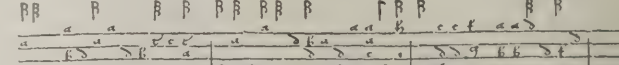
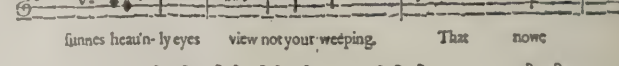
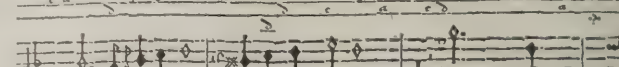
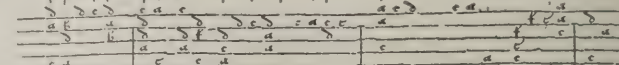
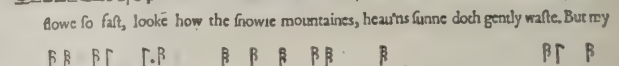
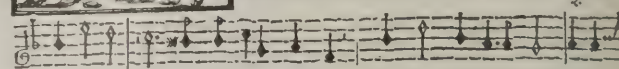
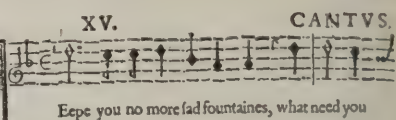
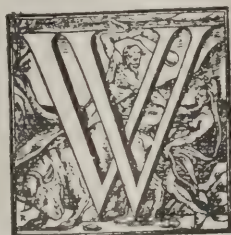


the lowest string, D, being indicated in the Tablature by leger lines only.

The small *a* denotes the open string, *b* a semitone higher than *a*, *c* a semitone

XV.

CANTUS.



Sleepe is a reconciling,
A rest that peace begets:
Doth not the sunne rise smiling,
When faire at eu'n he fets,
Rest you, then rest sad eyes,
Melt not in weeping,
While the lies sleeping :||:
Softly :||: now softly lies sleeping.

Transcription of the above

Weep — you no more, sad fount - ains,

Weep, weep — you no more, sad — fount -

Weep you no more, no more, sad fount -

Weep you no more, sad fount - ains, What

Lute

* Probably Peter Short, who printed Dowland's 'First booke of songs.'

Facsimile of the original tablature notation for the song "Flow, What Need You Flow So Fast?". The notation consists of five staves of music, each with a line of text underneath. The text is written in a mix of upper and lower case letters, some of which are decorated with flourishes. The music is written in a style that is characteristic of the early 17th century, with a focus on the rhythm and pitch of the words.

Transcription of the original tablature notation into modern notation for Bass and Alto parts. The Bass part is on the left, and the Alto part is on the right. Each part has a line of text underneath. The text is written in a mix of upper and lower case letters, some of which are decorated with flourishes. The music is written in a style that is characteristic of the early 17th century, with a focus on the rhythm and pitch of the words.

Transcription of the original tablature notation into modern notation for Tenor part. The Tenor part is on the left, and the Alto part is on the right. Each part has a line of text underneath. The text is written in a mix of upper and lower case letters, some of which are decorated with flourishes. The music is written in a style that is characteristic of the early 17th century, with a focus on the rhythm and pitch of the words.

in modern notation—

Modern notation transcription of the song "Flow, What Need You Flow So Fast?". The notation consists of five staves of music, each with a line of text underneath. The text is written in a mix of upper and lower case letters, some of which are decorated with flourishes. The music is written in a style that is characteristic of the early 17th century, with a focus on the rhythm and pitch of the words.

above *b*, &c. The stems above the letters indicate the times of each note :

$| = o \quad p = d \quad \beta = \text{half note} \quad \beta = \text{half note}$

each sign obtaining until another is used. It will thus be seen that it is a fairly simple matter to transcribe music in Tablature in modern notation in such a way as to be suitable for a pianist. Such a transcription has been made in this case, and is printed beneath the facsimile. The whole song was published in the *Musical Times* of March, 1918 (*M.T.*, No. 901).

It would be interesting to know if the composer was also the writer of the words—words that have become so popular and that have appealed to so many composers since Dowland first set them to music.

Over the second line of the Cantus a small sign can be seen where occur the words: 'But my sun's heavenly eyes.' This sign indicates the point from which a repeat has to be made.

The dedication is subjoined. Its somewhat grovelling tone is in the style of the period; but it must be remembered that but for the help of such Patrons the writing and printing of a vast amount of beautiful music would have been impossible :

To my honorable good friend

JOHN SOUCH, ESQUIRE,

for many curtesies for which I imbolden my selfe, presuming of his good fauour, to present this simple worke, as a token of my thankfulness.

The estimation and kindnes which I haue euer bountifullly receiued from your fauour haue moued me to present this noueltie of musike to you, who of al others are fittest to iudge of it, and worthiest out of your loue to protect it. If I gaue life to these, you gaue spirit to me; for it is alwaies the worthy respect of others that makes arte prosper in itselfe. That I may therefore profess, and make manifest to the world both your singular affection to me, and my gratefull minde in my weake ability to you, I haue prefixt your honourable name, as a bulwark of safetie, and a title of grace, thinking my selfe no way able to deserue you fauours more, then by farther engang my selfe to you for this your noble presumed patronage. He that haue acknowledged a fauour, they say, hath halfe repaide it: and if such payment may passe for currant, I shall be euer readie to grow the one halfe out of your debt, though how that should be I knowe not, since, I owe my selfe (and more, if it were possible) vnto you. Accept me wholly then I beseech you, in what tearmes you please, being euer in my uttermost seruice.

Devoted to your Honours Kindnesse,

JOHN DOWLAND.

WOTAN THE VICTORIAN

BY RICHARD CAPELL

Cymbeline, as played the other day at Birmingham in 1923 costumes, with Posthumus in a tweed-suit, Imogen in a knitted 'jumper,' the soldiers in khaki and 'tin hats,' and so on, was a spectacle one regrets to have missed, for the suspicion has long been growing that elaborate displays of archaic millinery are too often a veil for a play's emptiness of humanity or for insipid, characterless acting. And we have all long since been bored with the historical novel that makes an impossible pretence of reviving dead and buried years with archæology's creaking aid. The life of such compositions must really of course be contemporary life, and the rest is fancy dress. Whoever thinks of any creature of Scott as being anything but early 19th century, saving a few who are of the late 18th? Shakespeare, it would be impious to doubt, stood the test at Birmingham. He, who of all men cared most for men, cared less than anybody for the rigours of pedantry. He probably cared little or nothing for fancy dress, and no doubt we wilfully put barriers between us and his rich humanity in the precisely archæological prettiness of our modern representations.

To come to Wagner, we find that very different bird, a professional romanticist—that is to say, one who ekes out the inexactitude and the poverty of his humanity by placing it a long way off, and a long time ago. The Irish poet's play about the two lovers on the rudderless ship, who came from nowhere particularly and didn't care where they went, is, we conceive, the last word of that art.

But while there admittedly are among Wagner's personages more clothes-horses than persons, it appears to me unfair to deny his dramas all human quality. Wolfram, for instance, seems a real prig, and presented with a thought more of humour would have been a memorable one. When quite alone with Tannhäuser—in the smoking-room, so to speak—he persists in talking as though ladies or clergymen were present. There is matter for comedy here. A character in Wagner one often hears excessively disparaged is Wotan. But there are elements to justify our holding him a first-rate example of a living creation obscured by his author's romantic passion for antiquated clothes. I venture to think that not until something of the Birmingham treatment of *Cymbeline* is applied to Wotan will the reality of the old god, or panjandrum, be generally perceived.

Under all the pinchbeck mythological furniture there is surely here a very actual person, an Early- or Middle-Victorian *paterfamilias*, somewhat clumsily portrayed, yet with sincere fidelity, true to type, while at the same time distinctly individual. Wotan is handicapped with a costume more ill-fitting than that donned by Leech's Mr. Briggs when he followed the Queen and Prince Albert to the Highlands. Wotan should have a wardrobe as decent and ample as that of Mr. Dombey or Sir Austin Feverel, and we should see him as he was.

His were pre-eminently the palmy days of tyrannical fathers of families, particularly fathers of numerous unmarried daughters; and Wagner was as struck by the phenomenon as our English novelists of the time. Wotan's powers in the family circle were hardly questioned, and no doubt of their legitimacy ever crossed his mind. No such person as Samuel Butler entered his dreams, and his rage if he had

chanced upon so subversive a book as *The Way of all Flesh* would have equalled anything in *Die Walküre*. Even his genuinely affectionate daughters had to admit their father's hastiness of temper. Indeed, it was violent, and when at home he never made the least attempt to curb it. Away from home he could behave himself moderately well. But with all those daughters waiting on him hand and foot—poor dears, they were all unmarried, and depended on him for every penny of their pin-money; he even made them serve at table—he was absurdly spoilt.

He was convinced of the inferiority of women, and grossly bullied those girls—quite nice girls, not clever, of course, but sensible, and rather handsome in a heavy style. And yet this domestic tyrant hadn't it all his own way: for the Victorian woman managed after her fashion, and if her father bullied her she (according to Thackeray and *Punch*) henpecked her husband. Wotan, that influential magnate, who was so respected in the City, and had built himself a most commodious and imposing residence up near the new Crystal Palace, privately was lamentably henpecked!

That there were amiable elements in the old humbug's nature is vouched for by the sincere attachment of his daughter Brünnhilde. She was a typical girl of her period. She was fair, and already stout many years before her marriage, although she took ample riding exercise. In character she was both stolid and affectionate. She had sufficient experience of her father's outbursts to take them complacently enough, though after the enormous tirade in Act 2 of *Die Walküre* she was driven to exclaim reflectively, 'Poor, dear papa—I have seen him a little hasty at different times but really have never known him quite so upset as this afternoon!' Beneath Brünnhilde's placidness we recognise a useful tenaciousness. Slow as her imagination was to move, she realised at last that escape from the paternal roof was desirable. Marriage in those days was the one career for such a girl, and the restricted social relations of the family and also Wotan's jealous egotism (Brünnhilde acted as his secretary, butler, and general fag), made it appear a hopeless goal. This large and mild maiden, who may be seen often depicted in Mr. Leech's drawings of the 1850's, was not for a moment deterred from accepting the only suitor who presented himself, by an obstacle (a question of consanguinity) which would probably cause even the 'emancipated' girl of later generations to pause twice and thrice.

Again we recall the ageing Wotan's pleasing sympathy with his rather loutish young grandson Siegfried. The charitable will not fail to be touched by his unfeigned joy in the youngster's exploits in big game hunting. Blind to Siegfried's failings, he cherishes a pathetic hope that the young man will retrieve the family fortunes. But Siegfried was distinguished only for animal courage and a propensity to philandering. He had no business inclination. He died by violence in some obscure brawl—by a curious coincidence on the very night of the crash of his grandfather's old firm, Wallhall & Co., once a power in the land. The cause was the serious Westphalian inundations of that year, complicated by the burning down of Wotan's own mansion—which at the time was suggested to have been fired deliberately, although it was not insured.

In sum we feel Wotan—deluding and self-deluded, a crafty and a naïve character, a typical captain of

industry of the earlier 19th century, an ill-bred man of more force of will than superiority of character—to be a personage of comedy in the manner of Dickens or Thackeray; perhaps, seeing the misfortunes of his declining years, of a comedy with a sentimental vein. It seems a pity that Wotan missed both those admirable pens, the more so as a great deal of Wagner's most magnificent music would then have been free to be used on a more heroic subject.

Music in the Foreign Press

By M.-D. CALVOCORESSI

'DIE MUSIK' REAPPEARS

Die Musik, an old and long-regretted friend, reappears under the auspices of the Stuttgart Deutsche Verlags-Anstalt, which has joined forces with the quondam publishers, Schuster & Loeffler. It is, as of yore, the most substantial and most interesting of musical journals published in Germany.

In the March issue Robert Hernried offers a contribution to the problem why consecutive fifths should remain forbidden in principle. His conclusion is that two consecutive fifths create an impression of contrast, and should be used only for that purpose.

Kurt Singer writes on Brückner's Church Music, Alexander Jemnitz on 'Dilettantism,' Karl Zuschneid on 'New Methods in Musical Education' (after Leo Kesterberg's *Musikpflege und Musik-Unterricht*), and Karl Grunsky on 'The Question of Form in Wagner's Works.'

In the April issue Ernst Viebig writes on Alban Berg's opera *Wozzeck*, which, in respect of style, he describes as derived straight from Schreker's *Der Ferne Klang*:

It consists of fifteen scenes from Georg Büchner's *Wozzeck*, and the music of each Act is written in purely musical form. That of the first Act consists of a Suite, a Rhapsody, a March, a Passacaglia with twenty-one variations, and an Andante; that of the second, of a Symphony in five movements; and that of the third, of six Inventions, the fifth being an instrumental interlude. The work cannot live, but may point towards new regions. It is an achievement in so far as it embodies an idea, provides incentives, and sets new goals.

QUARTER-TONES

In the same issue, Richard H. Stein (a believer in the future of quarter-tones and other small intervals) points out that far from encouraging a tendency towards discords, quarter-tones provide new possibilities of writing music in consonances only. He thinks that thirds of a tone, as once advocated by Busoni, are not likely to be adopted.

In the *Neue Musik Zeitung* (June) Willi Möllendorff describes how in January, 1917, he introduced quarter-tones to a Berlin audience, using a specially-constructed harmonium. This instrument was included in the score of Karl Bleye's tone-poem, *Der Taucher*, and Möllendorff shortly afterwards published his *Five little Pieces* for it. Wishnegradsky and Haba followed his lead in employing quarter-tones. He analyses the two composers' contributions, and concludes:

Quarter-tone music is making headway, and will eventually take its place, not as a foe of diatonic and chromatic music, but as its complement and help-mate.

AUSTRIAN COMPOSERS

The May issue of the *Musikblätter des Anbruch* contains articles on Mahler's works and influence by P. Stefan and Mengelberg, on Schönberg's *Gurrelieder* by Jalowetz, on Schreker's recent works by R. St. Hoffmann, and on Zemlinsky by F. Adler.

Heinrich Kaminski devotes a few paragraphs to his *Concerto Grosso*, explaining the spirit in which he wrote it.

BEETHOVEN'S MUSICAL IDIOM

In *Le Monde Musical* (April-May) E. Marchand, under the title 'Essai d'interprétation d'une Sonate de Beethoven,' attempts to analyse Beethoven's idiom very much in the same way as Schweitzer and Pirro analyse Bach's. He shows that the 'Farewell' motive in Op. 81a recurs in the first song of the set *An die entfernte Geliebte*, and also in *Fidelio*, when Florestan regrets the joys long fled. He also sees it in the *Moonlight* Sonata, which he analyses with the usual references to Giulietta Guicciardi and to the Heiligenstadt will. He considers that the origin and exact significance of certain of Beethoven's motives should be sought in the music of Bach, Peter Schutz, Handel, Schubart, and other older masters.

PEDRELL'S LETTERS

In the *Revista Musical Catalana* (April-May) J. R. Carreras publishes letters which he received from Felipe Pedrell. Most of these refer either to Pedrell's investigation of early Spanish music or to his own compositions.

POLYTONALITY

In *La Belgique Musicale* (April 30) Joseph Ryelandt, referring to Milhaud's article on Polytonality in the *Revue Musicale* (see *Musical Times*, June, p. 403), writes:

It is unlikely that the ear will ever be able to deal simultaneously with music written in several different keys. The sole principle which enables us to follow tunes combined is precisely the tonal principle. Nothing but a purely mental operation will enable us to discover unity of purpose in combinations of several keys. Atonality is not altogether in the same boat. It is not necessarily harsh, and it may be quite charming—as with Debussy. But its functions are very restricted, and in all likelihood music will remain tonal.

A PROTEST AGAINST BROADCASTING

Le Canada Musical (May 19) reproduces a message to the *New York Times* stating that on May 11, at the Salle Gaveau (Paris), Georges de Launay and his orchestra refused to commence operations unless the wireless transmitter in the hall was taken away. The proceeds of the concert, M. de Launay said, were to go to a charity; and many of his own friends had declared the intention to hear the music at home instead of buying tickets.

Curiously enough, the French musical press has no remarks to offer on the matter.

BRITISH MUSIC AS SEEN BY ITALIAN WRITERS

In *Musica d' Oggi* (April) Guido M. Gatti retraces his impressions of contemporary British music:

Italy knows far too little of British music. Even of Elgar's output, nothing more recent than the *Enigma* Variations is known here. The London correspondent of the *Corriere della Sera* wrote of late that 'Certain Englishmen cannot bring themselves to admit the superiority of foreign music, and the incapacity (for the

time being) of English genius to create music of any real value.' This leads one to suspect that the writer is unacquainted with British music which is nowadays no less characteristically British than the music of French or Italian composers is characteristically French and Italian. Goossens's *Eternal Rhythm*, Vaughan Williams's *London Symphony*, Bax's *Carols*, Frank Bridge's and Herbert Howells's chamber music, Holst's *Hymn of Jesus*, and Bliss's *Rhapsody* are given as instances.

In *La Critica Musicale* (new series, No. 2-3) Giulio Confalonieri devotes an article to Holst:

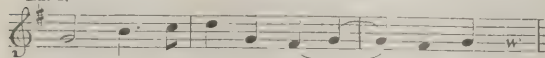
Whether we like his music or not, we must agree that he is 'above the turmoil' and that his individuality yields to no alien influence. Of paramount importance in his formation was the tradition of choral and polyphonic style preserved in England. A genuine and deep mysticism informs his work.

The Funereal Hymn (Op. 26), the *Hymn of Jesus*, and, in *The Planets*, 'Mars' and 'Venus,' are specially praised.

Occasional Notes

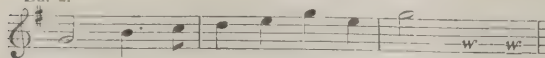
More than ordinary importance attaches to Mr. H. Elliot Button's edition of Edwards's *In going to my lonely bed*, which appears in the present issue of the *Musical Times*. Few madrigals have suffered more from corrupt editions, and the circumstances that have enabled Mr. Button to prepare his version are of sufficient interest to deserve a few words. Looked at side by side with his article on page 472, they will enable the reader to understand the difficulties that lie in the path of those who are now doing such fine work in rescuing from oblivion the music of our Tudor composers. The earliest known copy of Edwards's famous madrigal, and the one from which past editors have apparently worked, appears to be that in Mulliner's *Organ Book* (circa 1560), where it is given as an organ piece, with no text, and only the title. The transcriber of the work from the parts to the organ version naturally made certain slight changes. Thus a couple of repeated crotchets in the original became a minim in the organ version, and when two voice parts coincided or crossed, the individuality of the parts was not preserved. These slight alterations have of course made it necessary for editors to use their discretion in re-casting the work for voices. How different are the ways of treating a simple passage is shown by the following quotations. Here is the opening tenor phrase, given in Oliphant's edition as:

Ex. 1.



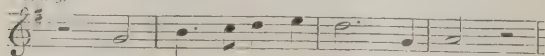
And here is the tenor lead, as it appears in the recent edition of Dr. Fellowes:

Ex. 2.



The opening phrase of the treble part is:

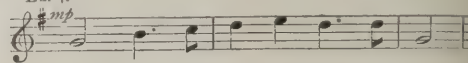
Ex. 3.



The real outline of the theme is that shown in the treble, as can be seen by a glance at the beginning of

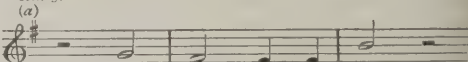
the bass. The two outer parts may be taken as guides, because they were less liable to alteration in the process of organ transcription. As a piece of imitative writing, both the above tenor parts seem lacking. Still, we cannot blame editors, seeing that they had merely an organ version to work from. Fortunately Mr. Button recently discovered manuscript copies (circa 1597) of the tenor and bass parts of the madrigal, and from these he has been able so to reconstruct the voice parts as to make the imitation much closer, and the rhythm more interesting. Here, for instance, is Mr. Button's version of the opening tenor phrase:

Ex. 4.



We give a further quotation, again from the tenor, (a) being that of Dr. Fellowes's edition, and (b) that given by Mr. Button:

Ex. 5.



I heard a wife sing.



I heard a wife sing to her child.

The version at (b) is not only more interesting rhythmically and melodically, but it has the further merit of starting an imitative passage which the other parts take up fairly closely. Readers who have (say) the edition of Oliphant will find it well worth their while to compare it, bar by bar, with Mr. Button's version. They will find that although the harmony is practically identical (not always, for Oliphant was not above slightly 'improving' Edwards) the polyphony is in many bars by no means the same. The difference in interest and effect will be obvious to any reader who looks at the various editions with the eye of a choralist.

We read with interest Mr. Arnold Bennett's notice of *The Perfect Fool* in the new monthly magazine, *The Adelphi*. Mr. Bennett, like a good many more of us, thinks the music is far and away better than the libretto. After complaining of the production and the ballet (the music of the latter he found 'adorable'), he goes on:

The evening might have safely survived these drawbacks, if Holst had been well served by himself. He was not. I should be buried for ever in ridicule if I announced: 'I will write the libretto of an opera, and as I have my notions about music I may as well write the music too.' Yet this, *mutatis mutandis*, is almost what Holst did. He has, of course, the general intelligence of a fine creative artist, but when it comes to the point he is a mere amateur at libretto writing. (He is worse even than the Wagner who committed the libretto of *The Twilight of the Gods*.) He simply does not possess the sense of words. He knows what is funny in life, but he does not know what is funny on the stage. He doubtless feels humorous and means to be humorous, but he cannot 'get it over.'

Without expressing any view on the libretto of *The Perfect Fool*, we think that Mr. Bennett does a good deal less than justice to Holst as a librettist. Are the texts of the *Rig Veda Hymns* and *Savitri* the work of one who 'simply does not possess the sense

of words'? And we remember reading a year or two ago an article in a magazine (we forget its name) in which a musical subject (also forgotten) was treated in an extremely readable and convincing manner. The article was by Holst.

We think Mr. Bennett strains a point in suggesting that Holst, in deciding to be his own librettist, was pretty much like Mr. Bennett writing a libretto and then going on to set it to music. The analogy is weak, because, so far as is publicly known, Mr. Bennett has never written a bar of music; on the other hand, Holst years ago wrote or translated the texts of fairly long works. And whereas a lot of special knowledge and training go to the composition of an opera, a good libretto, like a good play, may be turned out by anybody with a ready pen, a sense of humour, and some knowledge of stage requirements. The medium—language—is in everybody's possession, but comparatively few people have more than a trifle of the musical knowledge necessary for the production of a vocal and orchestral score.

There can be no doubt that many people hardly know how to take *The Perfect Fool*. Is it a parody on operatic conventions, or a mere musical entertainment with no *arrière-pensée*? Far be it from us to make a pronouncement. We will only say (hoping that we are not betraying confidences) that a friend of ours pointed out to Holst that on page 68 of the vocal score the Shepherd describes the flocks and herds as going by in a mad rush, and on page 73 the oxen are said to be 'idly grazing.'

'Well,' said Holst, 'Isn't that the sort of thing they do sing?' If there is a cue here, we make readers a present of it.

However, if the libretto is a really vital constituent of an opera, this one of Holst's cannot be so bad as Mr. Bennett says, for he ends his notice thus:

Nevertheless, the British National Opera Company did well to produce *The Perfect Fool*, and has thereby acquired merit. *The Perfect Fool* is incomparably the best modern British opera. So there you are, and you are requested to make what you can of the situation.

We are glad to hear that the difficulties in the way of the League of Arts entertainments in Hyde Park have now been removed by the Chief Commissioner of Works. The League will have opened its season by the time this journal appears—on June 23 with a concert of traditional English music by the League Choir (conducted by Mr. Geoffrey Shaw), and dances; on the 30th with a Pageant of Dancing, national, classical, and mime, by the Mayfair School of Dancing. The programmes for the Saturdays in July are—July 7, Scenes from *The Tempest*, with music by Purcell, Arne, and Sullivan; 14th, to be announced later; 21st and 28th, *Fools and Fairies*, adapted from *The Midsummer Night's Dream*, by Percy A. Scholes, music by Martin Shaw, and produced by Arthur C. Chapman.

These entertainments are free, as in the past, but in order to meet the expenses (which work out at about £50 each show) programmes will be sold at two shillings each to those occupying seats in the enclosure, the programmes outside costing threepence each. The public were so indignant at the threatened stoppage of these delightful entertainments that we may reasonably hope to see them showing their sense of the League's good work by a liberal buying of those two-shilling programmes. It may be worth while reminding readers that all concerned, from choir and orchestra to stewards, give their services.

Few of those who founded the League of Arts at the end of 1918 dared to hope that the organization would become, as it has, a well established and popular means of providing thousands of Londoners weekly with entertainments of a unique type. Dr. Dearmer and his colleagues are to be congratulated on the successful result of their struggle with officialdom and red tape.

The English Folk-Dance Society announces a Festival of Song and Dance, under the direction of Mr. Cecil J. Sharp, to take place at the King's Theatre, Hammersmith, during the week beginning July 2. Matinées will be on Thursday and Saturday at 2.30; the evening performances will begin at 8. Four different programmes will be presented. As usual, the musical side will be an important feature. Mrs. Gordon Woodhouse will play folk-music on the harpsichord, Mr. Clive Carey will sing folk-songs, a party of children will give singing games and dances, and the Oriana Madrigal Society will sing folk-song arrangements.

The Society's Summer School of Folk Song and Dance will take place at Aldeburgh from August 4 to August 25. As the School can accommodate only a limited number per week, intending members should make early application to the secretary, Mr. Bertram Gavin, 7, Sicilian House, Sicilian Avenue, Southampton Row, W.C.1.

Apropos of the Folk Dance Society, we note with pleasure that the director, Mr. Cecil J. Sharp, has just received the honorary degree of Master of Music at Cambridge.

The Festival of Modern Chamber Music, arranged by the International Society for Contemporary Music, will take place at Salzburg on August 2-7 (not on August 8-14, the date previously fixed). There will be a concert on each day at the Mozarteum. Thirty-four composers will be represented, the British works being Arthur Bliss's *Rhapsody*, W. T. Walton's String Quartet, and Lord Berners's *Valses Bourgeoises*. The prices of tickets, based on the value of the Swiss franc, will be announced shortly, together with the names of the agents.

A concert worth noting both for its object and its musical importance takes place at Queen's Hall on the evening of July 3. Two important new works will be produced—a Violoncello Concerto by Delius, and Bax's tone-poem *The Happy Forest*. Miss Harrison will be the soloist in the Delius work, and will also play Elgar's Violoncello Concerto, which will be conducted by the composer. Mr. Eugène Goossens, who is bringing his own orchestra, will conduct the rest of the programme. This attractive concert is in aid of the Great Ormond Street Hospital for Children.

The Novello Choir has vacancies for a few new members, especially altos and tenors. Next season the choir will make a point of singing unaccompanied works, chiefly for eight parts (double choir). The secretary is Mr. H. A. Griffith, the Novello Works, Hollen Street, W.1.

New Music

SCORES

Adam Carse's *The Merry Milkmaids* is a pleasant treatment of an old English dance tune. (Isn't the original title *The Milkmaids' Song*? If so, it was a pity to change it to one suggestive of a Gaiety production.) The work is scored for full modern orchestra. A wiser course would have been to make more modest demands, or to arrange for some of the wind and percussion to be *ad lib.* The piece is too slight to be taken up by our big orchestras, whereas there are plenty of amateur combinations that need such music (Augener).

Sir Henry Wood has arranged Purcell's *Trumpet Voluntary* for three trumpets, three trombones, timpani, side-drum, and organ. Sir Henry holds back the Great organ reeds until the final phrase. Perhaps even here nothing but diapasons would be better. But he calls for full Swell from the start; where the Swell is powerful it would surely be better to use diapasons and mixtures only. The organ reeds as an accompaniment to brass are generally a mistake. When the organ is used in combination with the orchestra one rarely wants anything but diapason tone. Apropos of this, I wish Sir Henry would issue a stern decree that at Queen's Hall whoever is playing the organ should refrain from the use of string-toned stops and reeds when accompanying the strings. There is some delightful soft flue work on the Queen's Hall organ, but we rarely hear it. This stirring little piece is published by Murdoch. From the same house comes *Suite No. 6*, for orchestra, arranged by Sir Henry Wood from works by Bach. The music is mostly familiar—the C sharp major Prelude from Book I of the *Forty-Eight* (transposed to D), the *Scherzo* from the A minor Partita, the D minor *Gavotte* and *Musette*, the B flat minor Prelude from Book I. of the *Forty-Eight*, a quiet movement that, for the moment, I cannot place, and, by way of *Finale*, the brilliant Symphony to the cantata *Wir danken dir*, here transposed to E. The Suite has already been heard at Queen's Hall, and will no doubt delight us again and again.

Two pianoforte and vocal scores of operatic works have been received—*La morte delle maschere*, being Part I of *L'Orfeide*, by Malipiero, and Holst's *Savitri*. They present the greatest possible contrast. Malipiero's music is of the type about which one hesitates to express an opinion without a hearing; Holst's is so slight and transparent that the reviewer is able to lean back in his chair and take it in with ease. A beautiful little work it is. Both these scores come from Chester.

H. G.

SONGS

The revival of our old song writers goes on at such a rate that the material cannot be given the space it deserves. From Winthrop Rogers come two books of songs from Phillip Rosseter's *Book of Airs, 1601*, edited by Dr. Fellowes; from Enoch, Robert Jones's *The Muses' Garden of Delights, 1610*, edited by Peter Warlock. Rosseter was no doubt the greater song writer of the two, yet it is probable that Jones, with his light touch and saucy humour, may well turn out to be a more popular revival to-day. Both collections are admirably done, though the editorial methods differ. Dr. Fellowes gives two versions of each song, one an exact transcription of the original tablature, the

other a slight amplification for the pianoforte. A good practical point in regard to the two versions is that when the original is in a high key the second arrangement is in a low one, and *vice versa*—a great convenience to singers. Mr. Warlock, holding the view that what the composer wrote is good enough, gives only an exact reproduction of the original lute part. There is much to be said for both methods, though a good deal depends on the style of the composer. For example, one feels that these songs of Jones with their almost invariable high rate of speed and humorous style, are best served by the slender accompaniments. The addition of even a few passing-notes or contrapuntal parts would merely hamper them. It is to be hoped that these delightful collections of rare old music are receiving the support they deserve.

Six Shakespeare Songs, by Mario Castelnuovo-Tedesco (Chester) are of first-rate interest. They are in two sets of three: *Come away, Death, Tell me where is fancy bred*, and *You spotted snakes*; and the three familiar songs from *As You Like It*—*Under the greenwood tree, Blow, blow thou winter wind*, and *It was a lover and his lass*. There is far more frank tune than one expects from a member of the New Italian school, though the tune has often little apparent connection with the harmony. Strange and delightful things are done over an inverted pedal point in *Come away, Death*; bell effects play an important part in *Tell me where is fancy bred*; there are *ad lib.* parts for triangle and female chorus in *You spotted snakes*; *Under the greenwood tree* is practically a string of softly jangling sevenths with suggestions of the cuckoo; the setting of *Blow, blow* has a more bitter flavour than our own composers give it, and the winter wind does not brace and stimulate, being of the moaning sort that gets into your bones. It is graphically suggested by quiet, rapid passages in the accompaniment, largely in fifths, *pp*, *triste e monotone*, with a cuckoo call thrown up at intervals. The refrain, 'This life is most jolly,' sounds satirical, and even the cuckoo-call has a touch of liver. This setting is not Shakespearean, but it is a striking piece of work and a welcome relief from some of our native versions, which fuss and bluster without saying much. *It was a lover and his lass* has a capital tune, and a pianoforte part that will delight good players. A really engaging set of songs, full of character.

Herbert Howells's *O my dear hert* is a setting of an antique cradle-song carol, in which the rocking is suggested by unconventional means. The harmony is chiefly modal. It would have been well to provide a modernised version of the words. The same composer's *King David* is a long song, calling for a resourceful singer and player. The poem is by Walter de la Mare, and its imaginative quality is well reflected in the music. I have seen nothing of Howells's in the way of song-writing that has struck me more. Both these songs are published by Winthrop Rogers.

Just now our composers are tumbling over one another in their haste to set the 16th-century *Hey nonny no!* The latest essay is by Arthur Benjamin, who makes a rattling thing of it, with plenty of pace and the right touch of grimness (Curwen). Harold Rutland's *To the Moon* leaves me doubtful. There is skill and fancy in the delicate accompaniment, but some of the harmony is unconvincing. Surely the G's in the bass of bars 6 and 7 should be natural? One never knows in these days of strange goings on.

Anyway, the passage as it stands jars horribly (Curwen).

Two songs by Muriel Herbert—*Beauty* and *Renouncement*—show the composer leaning at one moment towards the ballad of commerce and the next flying at a higher mark. When she does the latter, as in *Renouncement*, she is not always in complete and easy control of her material, and there is too much point-to-point setting, with a patchy result. In *Glycine's Song* Percy Judd deals lightly and attractively with a bird lyric of Coleridge. Sir George Henschel has written a couple of love songs (issued under one cover)—warmly expressive settings of Herbert Trench's *She comes not* and *Since I have given you*. This batch of songs is published by Augener.

Donald Ford's *A Prayer to Our Lady* is spoilt for me by one or two lapses in the way of minor ninths and diminished sevenths. 'Why lapses?' you may ask. It is impossible to explain, but I feel they are wrong just where he has used them. And the progression at 'In woods of Summer' suggests the clumsy amateur finding out juicy chords at the pianoforte (Murdoch). *Chantez, mes enfants* is a collection of French folk- and action-songs, selected and arranged by Lady Bell. They are published in two editions—melody and text only, and with pianoforte accompaniment, the latter in stiff paper and in cloth. Here is a delightful way of helping on your youngsters in French and singing at the same time (Hachette). H. G.

[We regret that our review columns last month credited a song called *The Satyr's Dance* to Josef Holbrooke. The composer is Felix White, and the song is published by Messrs. Curwen.]

PIANOFORTE MUSIC

The stack of new works is so big that it must be dealt with on the run, so to speak.

Our old keyboard composers, like our old song writers, are very much in evidence lately. Chester's have added to their editions of early English music for keyed instruments an album of *Twenty-five Pieces from Benjamin Cosyn's Virginal Book*, edited by J. A. Fuller-Maitland and W. Barclay Squire. The composers represented are: John Bull (six pieces), William Byrd (one), Cosyn (three), Orlando Gibbons (fourteen), and Anonymous (one). Inevitably much of the interest in these pieces is purely antiquarian, but there is real attraction in some of them, e.g., *Dr. Bulle's Greefe*, Byrd's *Goe from my windoe*, Cosyn's *The Goldfinch*, &c. The Gibbons pieces were evidently intended for the organ, and there is a grave charm about many of them, especially when the composer doesn't go on spinning his rather monotonous tale too long.

Edward Poldini's suite, *Folies d'autrefois* (Chester), is in the vein of parody. It is as well that two of the titles make this clear—*Notre vieux clair de lune* and *La farce de l'aubade*—otherwise some sentimental players and hearers might be taking it all seriously and regarding it as unusually successful music of the very kind the composer is poking fun at. On the whole, satire in music is a tricky thing unless there is a text to make it safe.

Julius Harrison's jolly perversion of the old song *The Ledbury Parson* from the *Worcestershire Suite* has now been issued for pianoforte solo (Enoch). Stravinsky's *Grand Suite de L'Histoire du Soldat*, arranged for the pianoforte by the composer, reminds us of the concert at which the Suite and other late

works of the composer were heard for the first time in London. These particular examples sounded pretty bad in their orchestral form, and, as may be expected, their asperities are not smoothed over by being reduced to the one tone-colour of the pianoforte (Chester). If you went to *East of Suez* and wish to remind yourself thereof by playing Eugène Goossens's incidental music, you may obtain it arranged for pianoforte from Chester. But you must be a good player in order to make anything of it.

French composers have lately had a craze for writing pianoforte pieces on composers' names, by way of doing homage. It was hardly to be expected that Fauré should escape, so the recent honours paid him include a number of pianoforte pieces on F A U R E. Two of these, by Florent Schmitt and Louis Aubert, have been issued by Durand. The only justification for using a composer's name as basis for a theme is the production of something significant. B A C H, for example, is full of possibilities that have not yet been exhausted, though lots of composers have done their best—and worst—with it. F E S C A (S being E flat, of course) makes a charming little motive, and G A D E may be done much with. But F A U R E, judging from these pieces, produces merely a wandering succession of notes. The Aubert piece is the better in every way, the theme being fairly significant, and the work happily short. Schmitt, believing in no half-measures, also drags in the G A B R I E L, and from the two words produces six pages of difficult and unpleasing music.

Alexandre Tcherepnine's *Petite Suite* (Durand) should do more for his repute than both the shallow Concertos. The pieces are attractive and not frantically difficult. I like especially the curious little *Marche* and the *Berceuse*, despite the fact that the *fortissimo* passage in the latter seems out of place. Chester's have issued a new edition of Debussy's *D'un Cahier d'Esquisses*, a work already familiar. There is a lot of good stuff in Manuel de Falla's *Fantasia Bética* (Chester). It is long and very difficult, but the difficulties really strike one as being well worth while, which is too rarely the case with modern music. I am willing to keep an open mind on this point in regard to Karol Szymanowski's *Etudes*, Op. 33, and *Metopes*, Op. 29 (Universal Edition). Only a master of the keyboard with plenty of time on his hands is qualified to pass a verdict on this fearsome music, so I leave the task to those who can meet both requirements. The same remark applies to Kaikhosru Sorabji's *Fantaisie Espagnole* (London and Continental Publishing Co.). One feels that there is an uncannily clever musical brain at the back of it all, but I wish Mr. Sorabji would write music as clear and easy of comprehension as his excellent letters to the press. Felix Swinstead's *Six Pieces after Scarlatti* are capital little works of fair difficulty that would serve well as recreative studies. They are published separately (Augener). Francis Poulenc's *First Book of Improptus* (Chester) consists of tough morsels, with occasional hints of a beauty of sorts. For example, the sombre *Andante* over a ground bass has its moments. But most of the music is strained. There is monotony too, and such devices as the simultaneous use of two tonalities is already conventional. Roy E. Agnew's *Dance of the Wild Men* (Chester) is just what might be expected from its title, with pretty constant semiquaver movement at a hundred and seventy-six crotchets per minute.

The composer uses the conventional terms of expression, but at times he feels their inadequacy, and helps himself out by the vernacular. Twice he lets himself go with a 'fff bang,' and the final bar opens ffff and ends ffffff, with a sf thrown in so that there can be no mistaking his intentions. Clearly he wants the ending to be quite loud. H. G.

EASY PIANOFORTE PIECES

A second set of *Little Preludes* for pianoforte by H. V. Jervis-Read (Elkin), consists of four well-written and effective little works.

Three sets of *Two Easy Pieces* for junior pupils with small hands, by C. W. Pearce (Elkin), are excellently written little works, chiefly in dance form—*Rustic Dance*, *Tempo di Bourrée*, *Maypole Dance*, &c. They provide admirable practice in part-playing, and would usefully pave the way to the dance movements of Bach.

Light, recreative fare of only moderate difficulty will be found in Leonard Butler's *Four little Songs on a hill-top* (Augener). The music requires, however, a full-sized hand. The same composer's *Stray Leaves* (Augener) contains five pieces, some quite easy, but all requiring neat manipulation of octaves and full chords.

For quite junior pupils, useful and entertaining practice will be found in Leslie Fly's twelve miniatures for pianoforte under the title *Robin Hood and his Merrie Men* (Forsyth). For purposes of technique these are admirably written, and may be safely recommended.

Hugh Blair's *Serenata Life and Love*, for pianoforte solo (Novello), is a suavely-written little piece of no great pretensions or difficulty. It is also arranged for small orchestra, in which form it will probably prove even more effective.

Two other publications may be fittingly referred to here. *A Day in the Country* is a children's play arranged by Ethel Barras with music by Walter Carroll (Forsyth). It is, we are told, intended primarily to assist a music-mistress in arranging an interesting and instructive entertainment, with an ordinary term's school-work at her disposal. The music consists of extracts from Walter Carroll's widely known works, and the play is merely written to enable the children already using the music to realise it and to enjoy it more fully. We commend this little work to the notice of teachers.

Teachers who are in the habit of using copy-books in the teaching of musical theory to young pupils might note that three such books have been compiled by Ernest Newton (Paxton). Book 1, which is before us, appears to go into the matter very thoroughly, and in addition to actual copying provides much that will necessitate the pupil thinking for himself. G. G.

CHAMBER MUSIC

A *Quintet* for pianoforte and four stringed instruments by Kaikhosru Sorabji (London and Continental Music Publishing Co.), deserves special mention as the first work in which the thoughtful composer has provided an 'index of beats' for the benefit of the performer. That the index is much needed a single glance suffices to prove. When bars follow one another in this order, 20/8, 8/8, 4/4, 6/4, 4/4, 5/4, 6/4, &c., it is evident that some little guidance is sure to be welcomed by

the harassed reader: harassed not only by time-signatures but by the accidentals which adorn every chord, by the three staves of the pianoforte (the upper stave to be played an octave higher), by the frequent directions, by the unusual demands the composer makes on his string players. Thus the reader will be sincerely grateful for the index. For this relief many thanks—especially as it happens to be the only relief worth mentioning. The actual music, alas, is aptly defined in the directions printed over the last bar, *Enigmatique équivoque*. Whether anyone will care to solve that problem is not our affair.

From the Quintet of Mr. Sorabji to the *Sonate pour flûte, hautbois, clarinette en si^b, et piano*, of M. Darius Milhaud (Durand, Paris)—is but a step. But it is the kind of step which desperate men used to take from the top of the Monument in Mark Lane. M. Milhaud's music may delight us, bore us, or leave us indifferent—that is a matter of personal temperament and bias. Yet there is no denying the fact that if he uses modern devices with perfect freedom he also uses them for lawful purposes, and with taste and a distinct appreciation of their values. He is in the fashion in so far as dissonances are concerned, and he does not scruple to write a round E flat under a chord of C major. But his thoughts and aims are perfectly lucid. Thus he contrives to keep safe and within the realm of art; beyond this is the void.

Mr. B. J. Dale's *Sonata for pianoforte and violin* (Augener) is less daring and also more solid stuff. The composer's aim is not the shock—pleasant or unpleasant—of novelty so much as the charm of a good theme well presented and well developed. Its only weakness, to my mind, is in the second movement, the variation form of which is seldom wholly satisfactory—in spite of many admirable and classical precedents. The *Kreutzer* Sonata is the exception which proves the rule. But Tchaikovsky's Trio would be all the better for fewer and less loquacious variations, and the best Sonata of Rubinstein is ruined by the set of variations which, good enough in themselves, contrive utterly to spoil the proportions of the work. A less imposing second movement might perhaps add to the symmetry of the Sonata, which is certainly a composition of considerable merit.

F. B.

ORGAN MUSIC

Sir Charles Stanford's *Three Preludes and Fugues* (Novello) serve to remind us that this time-honoured form is still one of the best. If it has in late years lost favour, the cause is perhaps to be found in some modern organ composers' tendency to spin a polyphonic web that is not only too long for the ear, but also too complex for the instrument. It is fatally easy to go on writing a fugue of sorts, and only a cutting off of the supply of paper can stop a composer determined to develop his material to the bitter end. A fugue is the musical analogy of a sermon, and generally speaking, the short and moderately long examples are the best. If we could arrive at a general agreement as to the twenty finest Fugues of Bach, we should probably find that the majority of the elect were on the short side. These new Preludes and Fugues of Stanford have many excellences, but perhaps the quality that strikes us most is their compactness. No. 1, in C major, is merely an affair of four pages, yet it does all that a

strict fugue is expected to do, and it remains natural and pleasant to the ear. There are some delightful examples of *stretto*, and the subject is inverted very effectively. (Its inversion over the dominant pedal at the top of the last page, by the way, misses the eye at first owing to the want of a *staccato* mark over the G, or a slur over the C and F.) This admirable little Fugue has an appropriately modest but effective Prelude of three pages. In No. 2 the Prelude is of similar length, a simple *staccato* figure and a hymn-like phrase being contrasted and treated on quiet contrasted manuals. The Fugue, *Molto allegro alla Toccata*, is a spirited affair, with a rhythm suggestive of the gigue. The texture is slight, and calls for the utmost neatness in performance. The alternation of *legato* and *staccato* both on manuals and pedals, the importance of the phrasing, and the unrelaxed pace make it an admirable study. A student weak in rhythm would derive great benefit from it. Apropos of rhythm, let us hope that no players will ruin the characteristic cadence by a *rallentando*:

EX. 1.



The conventional pull-up would make this capital Fugue fizzle out. With the pace and rhythm maintained, the dotted crotchets and minims are as energetic as the lively jig that they clinch.

No. 3, in B minor, is the most serious of the set. The Prelude—*Lento e solenne*—though short, is impressive; the Fugue (headed *Fuga Chromatica*) has a subject no less suggestive of a wedge than Bach's famous E minor, though it is rougher and begins with the thick end:

EX. 2. *Allegro moderato*.

The counter-exposition over, we have a new subject, a simple but telling theme of an arpeggio character. The two are worked alternately and together, developing into a sonorous final page. Less attractive than its companions, this work grows on one. It has a good deal of expressive power and harmonic interest. Like No. 1 it would make an ideal voluntary; No. 2 is more of a recital piece. The three are moderately difficult, and owing to their admirable style, will be invaluable for purposes of study.

Herelle & Co., Paris, have added several numbers to the organ section of their *Antologia Sacra*.

The best of these, and a truly excellent example of organ music based on a fragment of plainsong, is F. de la Tombelle's *Offertoire on Meum ac Vestrum Sacrificium*. Its plainsong character is not very evident, either in harmony or melody, but the whole is unmistakably devotional. It is only moderately difficult. M. Jacques Ibert's *Trois Pièces* (Heugel, Paris) are unequal. The *Pièce Solennelle* has some fine moments, but is patchy, and there are some harmonic crudities of the type that do not improve on acquaintance.

The *Musette* is far better, being a delightful piece. The *Fugue* is a desperately serious affair in E flat minor, with a long subject worked out in about a hundred and fifty bars. It is difficult, full of good writing, and has a very effective close which comes about fifty bars too late. These French pieces are to be had from Novello. H. G.

CHURCH MUSIC

The issue of Tudor Church music by the Carnegie Trust (Oxford University Press—Humphrey Milford) proceeds apace. One of the latest additions to the series is the Motet *Laetentur Coeli* ('Be glad, ye heavens'), edited, with an English text, by A. Ramsbotham. This very fine work is for five voices (S.A.T.B.B.), and needs a good choir. The editor favours the use of a dot in carrying a note over into the next bar: most singers, we fancy, would prefer the use of tied notes as being easier to read.

From Messrs. Novello come two other works by Byrde—*Looke downe, O Lord* and *Come, come, help, O God*. The first of these is an arrangement for female voices (S.S.A.A.), by Sir Frederick Bridge, from the original version for S.S.T.B., published in *Sacred Motets or Anthems*, by Byrde and his contemporaries, and also edited by Sir Frederick (Novello). It is not difficult, and should find its way into girls' clubs and female-voice choirs generally. *Come, come, help, O God* is an expressive little work, and although for five voices (S.S.A.T.B.) is quite easy. This also appears in the collection mentioned above.

Henry G. Ley has freely arranged for voices and organ an Ascension Hymn (*Ascendit Deus*), words by Arthur Russell (1806-74), music by Johann Schicht (1753-1823). The tune is a strong one, and has been very effectively treated by Dr. Ley (Novello).

Geoffrey Shaw's anthem for general use, *He wants not friends that hath Thy love* (Novello), is a setting of some words by R. Baxter (1615-91). It is intended for unaccompanied singing, and, owing to the frequent division of the parts, needs a choir of ample resources. One section is for sopranos and altos divided, and another for tenors and basses—the latter at one point being in three parts. The setting is an admirable example of English Church music, and may be strongly commended to the notice of good choirs.

A short anthem for Evening Service, *Saviour, Thy children keep* (Novello), is an adaptation by Robert Steele of some words to the music of *The long day closes* by Arthur Sullivan. Originally published for S.A.T.B., the present arrangement is for female voices (S.S.A.A.) unaccompanied. In its present form Sullivan's simple and melodious music will probably be welcomed by many female-voice choirs.

A new series of polyphonic music with Latin text is now being issued by J. & W. Chester under the

O LORD, THE MAKER OF ALL THING

EVENING ANTHEM

WORDS FROM THE PRIMER (1545)

MUSIC BY

H. A. CHAMBERS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Poco Andante

SOPRANO *mp* O Lord, the Ma - ker of

ALTO *mp* O Lord, the Ma - ker of

TENOR *mp* O Lord, the Ma - ker of

BASS *mp* O Lord, the Ma - ker of

ORGAN **Poco Andante** $\text{♩} = 96$
p Gt. or Ch. Sw. coup.

all thing, . . We pray Thee now in this ev' - ning, . .

all . . thing, We pray Thee . . now in this ev' - ning, . .

all . . thing, We pray Thee now . . in this ev' - ning,

all . . thing, We pray Thee . . now, we pray Thee

O LORD, THE MAKER OF ALL THING

Us to de - fend through Thy mer - cy, Thy mer -
 Us to de - fend . . through Thy mer - cy, Thy mer -
 Us to de - fend, de - fend, us to de - fend through Thy
 Us to de - fend through Thy mer - - - cy From
 - cy From all de - ceit of our en - e - my, from all de -
 cy, . . us to de - fend, de - fend From all de -
 mer - cy . . From all de - ceit . . of our en - e - my,
 all de - ceit, from all de - ceit, all de -
 - ceit of our en - e - my. O let not us de -
 - ceit of our en - e - my.
 of our en - e - my.
 - ceit of our en - e - my.
 - ceit of our en - e - my.
 - ceit of our en - e - my.

cres.
cres.
cres.
cres.
cres.
dim.
mp espress.
dim.
dim.
dim.
dim.
dim.
Sw.

8 ft. only

O LORD, THE MAKER OF ALL THING

- lu - ded be, Good Lord, with dream or fan - ta - sy,
 O let not us de -
 with dream or fan - ta - sy, with
 with dream or fan - ta - sy, with
 - lu - ded be, good Lord, with dream or fan - ta - sy, with dream, with
 with dream or fan - ta - sy, with
 dream . . or fan - ta - sy, good Lord, with dream or . .
 dream . . or fan - ta - sy, good Lord, with dream or
 dream . . or fan - ta - sy, good Lord, with dream . . or
 dream . . or fan - ta - sy, good Lord, with dream or

mp espress.
Gt. or Ch.
cres.
add 16 ft.
mf

O LORD, THE MAKER OF ALL THING
Poco meno mosso

fan - ta - sy ; Our hearts
fan - ta - sy ; Our hearts
fan - ta - sy ; Our hearts
fan - ta - sy ; Our hearts

mf

p Sw.

Sw.

senza Ped.

wa - king in Thee Thou keep, That we in sin, in
wa - king in Thee Thou keep, That we in sin
wa - king in Thee Thou keep, That we in sin
wa - king in Thee Thou keep, That we in sin

ad lib.

sin fall not on sleep. . .

dim. e rall.

Tempo 1mo.

fall not on sleep.

dim. e rall.

fall not on sleep. . .

dim. e rall.

fall not on sleep.

Tempo 1mo.

dim. e rall.

Gt. or Ch.

p

Man.

Ped.

O LORD, THE MAKER OF ALL THING

Fa - - ther, through Thy . . bless - ed Son, . . Grant us

O Fa - ther, through Thy bless - ed . . Son, Grant,

O Fa - ther, through Thy . . bless - ed . . Son,

O Fa - ther, through Thy bless - ed . . Son, . . .

this our pe - ti - tion, . . grant us this our pe -

grant us this . . our pe - ti - tion, grant . . us, . .

Grant us, . . grant us . . this our pe - ti - tion, . .

Grant . . . us, grant us this our pe -

O LORD, THE MAKER OF ALL THING

cres. poco a poco

- ti - tion, our pe - ti - - - tion ; To Whom with the Ho - ly Ghost

cres. poco a poco

grant us this our pe - ti - tion ; To Whom, . . .

cres.

. . . grant us this our pe - ti - tion ; . . . To Whom with the

cres. poco a poco

- ti - tion, our pe - ti - tion ; To Whom, . . .

cres. poco a poco

cres.

al - ways, al - - - ways, In heav'n and earth be

f *cres.*

. . . to Whom with the Ho - ly Ghost al - ways, In heav'n and

f *cres.*

Ho - ly Ghost al - ways, al - - - ways, In heav'n and

f *marcato* *cres.*

. . . to Whom with the Ho - ly Ghost al - ways, In heav'n and

f *cres.*

O LORD, THE MAKER OF ALL THING

Allargando al fine

ff

laud, in Heav'n and earth be laud, . . in . . heav'n and earth be
 earth be laud, in heav'n and earth, in heav'n and earth be
 earth be . . laud and praise, in heav'n and earth be
 earth be laud and praise, in heav'n and earth . . be . .

Allargando al fine

ff

laud and praise. A - men. . .
 laud and praise. A - men. . .
 laud and praise. A - men. . .
 laud and praise. A - men. . .

In going to my lonely bed

BY

RICHARD EDWARDS

Edited by H. ELLIOT BUTTON

[NOTE.—The discovery, early in 1923, of MS. copies (date, about 1597) of the Tenor and Bass parts of this Madrigal, has enabled the present editor to reconstruct the composition with a much greater degree of accuracy than was possible from the organ arrangement in the Mulliner MS. (British Museum, Add. 30,513) from which presumably all other editions have been conjectured.

A comparison of the part-writing in this and in any previous edition forms an interesting study.]

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO

ALTO

TENOR

BASS

(For practice only)

In go - ing to my lone - - ly bed

In go - ing to my lone - - ly bed

In go - ing to my lone - ly bed as one that would have

In go - ing to my lone - ly bed as

as one that would have slept, I heard a wife

as one that would have slept, I heard a wife sing to her

slept, I heard a wife sing to her child

one that would have slept, I heard a wife sing to her

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sing to her child that long had moaned and wept. She sigh-ed

child that long had moaned and wept. She sigh-ed

that long had moaned and wept. She sigh-ed

child that long had moaned and wept. She sigh-ed

sore and sung full sweet to lull the babe to rest, That

sore and sung full sweet to lull the babe to rest, That

sore and sung full sweet to lull the babe to rest, That would not

sore and sung full sweet to lull the babe to rest, That

would not cease but cri-ed still up-on its mo-ther's

would not cease but cri-ed still up-on its mo-ther's

cease but cri-ed still up-on its mo-ther's

would not cease but cri-ed still up-on its mo-ther's

breast. She was full wea - ry of her watch . . and griev - ed

breast. She was full wea - ry of her watch . . and griev - ed

breast. She was full wea - ry of her watch . . and griev - ed

breast. She was full wea - ry of her watch . . and griev - ed

pp *cres.*

with her child, She rock - ed it and ra - ted it till

with her child, She rock - ed it and ra - ted it till

with her child, She rock - ed it and ra - ted it till that on.

with her child, She rock - ed it and ra - ted it till

f *dim.*

that on her it smiled. Then did she say: Now

that on her it smiled. Then did she say: Now

her it smiled. Then did she say: Now have I found this

that on her it smiled. Then did she say: Now have I found this

dim. *p*

have I found this pro - verb true to prove, "The fall - ing out of

have I found this pro - verb true to prove, "The

pro - verb true to prove, "The fall - ing out of faith - ful

pro - verb true to prove, "The fall - ing

faith - ful friends re - new - ing is . . . of love."

fall - ing out of faith - ful friends re - new - ing is of love."

friends, of faith - ful friends re - new - ing is . . of love."

out of faith - ful friends re - new - ing is of love."

(Continued from page 482.)

Military Band, conducted by Arthur W. Ketèlbey. It is a melodramatic affair, with a climax followed by a side-drum roll which suggests that dirty work is being done with the guillotine. We are inevitably reminded of the 'off with his head' passage in the *March to the Scaffold* in Berlioz's *Fantastic Symphony*. This Litoff Overture would be a popular revival at the 'Promenades,' I fancy. Smetana's *Aus Meinem Leben* is a welcome addition to the gramophone chamber music repertory. Its first two movements, played by the London String Quartet, are well recorded on an *Æ.-Voc.* 12-in. d.-s. I have no score at hand, so I cannot be sure, but the work gives me an impression of having been 'cut.' If so, it is a pity.

Albert Sammons is heard to advantage in Gerald Phillips's *Chanson Tzigane* and Lloyd Hartley's *Serenade Mélancolique*. What's the matter with plain English when titles are wanted by English composers? (*Æ.-Voc.* 10-in. d.-s.). Some astounding flute playing is recorded by *Æ.-Voc.*—John Amadio in Sabathil's *Scherzo Capriccio* and Doppler's *Birds in the Wood*. Such a dazzling performance makes us overlook the superficiality of the music (10-in. d.-s.). But the flute gains when associated with another wood-wind instrument, so the listener finds even more pleasure in the Columbia record of Saint-Saëns's *Tarantelle* and Pfyffer's *Serenade*, beautifully played by Robert Murchie and Haydn P. Draper, with pianoforte accompaniment. The Saint-Saëns is musically the better of the two pieces (10-in. d.-s.).

A capital pianoforte record is that of William Murdoch in Debussy's *Arabesque* in G, and Grainger's version of the *Londonderry Air*. The Debussy comes off the better, owing to some lack of singing tone in the middle of the keyboard in the *Air* (Col. 10-in. d.-s.). A brilliant pianoforte record of a very different type is that of Roy Barge in two staggering syncopated pieces of his own—*Pianoflage* and *Knice and Knifty*, both astonishingly kneat and knimble (H.M.V. 10-in. d.-s.).

I have never heard a more brilliant violin record than the H.M.V. of Heifetz playing the Mozart-Kreisler *Rondo* in G—surely the last word in faultless agility (12-in.).

The record of Caruso singing Pergolesi's *Nina* appeals to me less than some others of the tenor of tenors. I prefer him in the warmer airs of modern opera (H.M.V. 10-in.).

Tudor Davies in two love songs, Beethoven's *Adelaide* and Coleridge-Taylor's *Éléanore*, with orchestral accompaniment conducted by Eugène Goossens, is recorded on a H.M.V. 12-in. d.-s. *Adelaide* is held to be one of the world's great love songs, but I have no use for it. *Éléanore* sounds a good deal more like the real thing. Fancy preferring Coleridge-Taylor to Beethoven! But I do, just for this five minutes.

For full enjoyment of the record (H.M.V. 12-in.) of Chaliapin singing Pimen's Monologue from *Boris Godounov*, one must know something of the opera, and have an English version of the text. Both these aids appear in the H.M.V. June list, but I wish the Company would issue a helpful slip like that sent out by the Columbia Company with its record of *Madame Noy*.

A brilliant and exciting affair is the Trio, *Troncar suoi di quel empio* from *William Tell*, as sung by Martinelli, de Luca, and Mardones (H.M.V. 12-in.). Florence Austral's admirers will be glad to hear her

as recorded singing *Return, victorious*, from *Aida*, and *Ah! Suicide* from *La Gioconda*. But I am bound to confess that I didn't know what language she was singing in till I consulted the catalogue. To my surprise I found I had been listening to English without hearing it (H.M.V. 12-in. d.-s.).

Selma Kurz has not been heard in England for some years, so a record of her singing has special interest. Her performance of an extract from Goldmark's *Queen of Sheba* is a real feat. Her breath control is notable, and her long shake is a thing beside which that of the average good singer is a mere clumsy wobble (H.M.V. 12-in.).

Two more examples of Gerhardt's singing need no bush. They are of Brahms's *Feldeinsamkeit* and Grieg's *Im Kahne*, deftly accompanied by Ivor Newton (*Æ.-Voc.* 12-in. and 10-in. respectively).

Frank Titterton is a tenor whose manly singing is a relief from the lachrymose snivelling that is so often doled out by his fellow-tenors. He is recorded in two dismal numbers—*The Volga Boatmen's Song* and Gretchaninov's *The Dreary Steppe*, but he is not unduly depressing. What some tenors would make of these songs will hardly bear reflection. Mr. Titterton's is one of the best recording voices (*Æ.-Voc.* 10-in. d.-s.). Mention should be made, as a matter of historical interest, of the H.M.V. records of The King and Queen in Empire Day messages to school-children. The voices and speech of both are very clear. The King is deliberate, and inclined to the monotone, the Queen fairly rapid. These records make us realise the possibilities of the gramophone as a means of preserving voices of notabilities, and of the delivery of messages of this kind in a personal way that print can never approach. On the reverse side of this 10-in. d.-s. are *Home, sweet home* and *God Save the King*, played by the band of the Coldstream Guards. They are arranged by Lieut. R. G. Evans, who has not strengthened Bishop's air by some Spohr harmonies.

Just as these notes are being finished comes a second batch of Wagner records issued by H.M.V.

There are three 12-in. d.-s., and two 12-in. single, of *Siegfried*, and four 12-in. d.-s. of *The Twilight of the Gods*. The singers are Florence Austral, Bessie Jones, Tudor Davies, Sydney Russell, Clarence Whitehill, and Robert Radford, and the conductors Albert Coates, Percy Pitt, and Eugène Goossens. I have not space to give the full titles of all the extracts. Your local dealer will of course have a catalogue, and the daily press advertisements will also show them. All I have to do is to express my delight. Of course we don't hear many of the singer's words—we don't expect to. But the voices are fine and telling, and if we regard them merely as part of the ensemble, there is no great loss. After all, the orchestral music is what matters most here. The playing is what we expect from the conductors, and the reproduction shows a marked advance, especially in regard to the brass instruments. These have now a good deal of their right impressiveness: a few years ago they sounded like toys. To every one his favourite record. Mine here are that of Tudor Davies in Siegfried's *Forging Song* (an exciting bit of reproduction, with stout work on an anvil apparently just round the corner), and the Prelude to the Rhine-maiden's Scene, the ravishing score of which is wonderfully well reproduced. The issue of this series is a real feat to the credit of the H.M.V. Why should we toil to Covent Garden, when so many of its plums may be enjoyed at home?

THE CAMBRIDGE FESTIVAL OF BRITISH MUSIC

BY HERBERT THOMPSON

Between June 2 and 8 Cambridge was the scene of a series of demonstrations of British music in its most characteristic forms. There was a due tribute to the great Elizabethan school in a programme of Tudor Church Music given in King's College Chapel by the united choirs of King's, St. John's, and Trinity Colleges; there was a lecture by Dr. Edward Naylor on the *Fitzwilliam Virginal Book*, that unique repertory of keyboard music of the late 16th and early 17th centuries; there was a concert of Madrigals; there was a recital of organ music of all times, from Byrd to Bairstow; there was chamber music by Boyce and Elgar; there was a Masque of 1701, and a comic opera of 1764; there were folk-dances from traditional sources and a modern ballet by Vaughan Williams; and the whole was wound up by a concert of orchestral and choral music, the programme of which was supplied by five living Cambridge musicians. It will be seen from this summary how representative was the programme, the arrangement of which reflected great credit on the members of the famous C.U.M.S., who planned it and carried it out with unequalled success.

To go into rather greater detail, Mr. E. J. Dent furnished a prologue in the form of an interesting though necessarily quite incomplete sketch of the history of English opera up to Purcell's time. He based his discourse on a mass of material he had accumulated, and from which it is much to be hoped he will be encouraged to evolve one of his invaluable contributions to the history of music. It is worth while recalling, as a proof of the enhanced respect paid to music in the University in recent times, that Mr. Dent was made a Fellow of King's simply on the strength of his work in music, and that this precedent was followed in the cases of Dr. Rootham of St. John's, Dr. Naylor of Emmanuel, and Dr. Mann and Mr. Bernhard Ord of King's—which represents a change in the order of things from the time when the Master of Trinity used to say, with unconcealed contempt, that 'So-and-so fiddled for his degree.'

The 'English Singers' gave one of their delightful concerts, chiefly of works of the madrigal type, but diversified by some of Vaughan Williams's very happy arrangements of folk-songs. The programme of Church music, in which the names of Byrd and Weelkes were of course prominent, was chiefly concerned with the Elizabethans, but ended with Purcell's Coronation Anthem for James II. The effect of the music was greatly enhanced by the surroundings, for no more appropriate background for Tudor music could be imagined than the unsurpassed interior of King's College Chapel, Gothic in its main structural lines, Renaissance in its furnishings. Dimly lighted by a multitude of candles, one felt it presented very much the same effect that it did in the time of Gibbons and his contemporaries, so the correct atmosphere was supplied, and although the performances suggested that perfect unanimity was not always procurable between the three choirs, the general effect was admirable.

Of particular interest were the dramatic performances in the Hall of Trinity. The Masque was *The Judgment of Paris*, a pastoral by Congreve, set by John Eccles, which won the second prize in a competition. Weldon was the winner, but his music has disappeared, and Eccles, though fluent and

pleasant, is hardly strong enough to hold attention for three-quarters of an hour. *Midas*, styled a 'Burletta,' is by an Irishman, one Kane O'Hara, who chose and arranged the music very discreetly. 'Pray Goody, please to moderate the rancour of your tongue,' is still intermittently remembered, and a familiar note is, where the chorus sings Handel's *See the conqu'ring hero comes*, which was evidently thoroughly popular five years after the composer's death. Pan's part is characteristic, and his lively 'patter' songs give an amusing touch of modernity.

Perhaps the most attractive feature of the Festival was the programme of dances—which were given in a suitable setting, Neville's Court at Trinity. The first part consisted of a series of folk-dances, for which the Cambridge branch of the English Folk-Dance Society was responsible. These were very charming, but still more interest attached to a new ballet, *Old King Cole*, with music written for the occasion by Dr. Vaughan Williams. The 'argument' followed the lines of the nursery rhyme: the lively old monarch called for his pipe, and his bowl, and his 'Fiddlers Three,' who appeared in turn, and actually played their characteristic solos, all based on folk melodies. Two played gay dance-tunes, the third a romantic fantasy, which captured the attention of the Princess Helena, but bored the King, who nodded. Vaughan Williams has written delightful music for full orchestra, not so elaborate as to be out of keeping with the popular folk-tune character aimed at, and so rhythmical as to give the cue to the dancers, who, it may be said, performed their part with admirable spirit. The work is, indeed, one which should be heartily welcomed in every quarter, for it makes for a truly national form of ballet, and that in an attractive and thoroughly practicable guise.

The chamber concert has already been referred to: Boyce's very genial Sonata in D minor for two violins, violoncello, and continuo, was played by one party, Elgar's Pianoforte Quintet by another, all the performers, as well as two vocalists, being members of the University Musical Club, which was founded in 1889, and has done much for the performance and appreciation of chamber music in the University. Dr. Alan Gray's organ recital, on the great instrument in Trinity College Chapel, covered a wide ground of British organ music, and the names are so representative that they deserve to be quoted: Byrd, Gibbons, Purcell, S. Wesley, S. S. Wesley, Parry, Stanford, Elgar, Alan Gray, Charles Wood, Vaughan Williams, Bairstow, and Howells. The Festival culminated in a choral and orchestral concert by the University Musical Society under its very able conductor, Dr. Rootham, organist of St. John's. The programme was furnished by five living Cambridge composers, which reminds us that all the Festival performers, with the exception of some of the 'English Singers,' were Cambridge residents, so that the event gave striking evidence of the vitality of music in the University. Armstrong Gibbs's eight-part motet, *All creatures of our God and King*, opened the concert, and was followed by Dr. Charles Wood's inspired setting of Whitman's *Dirge for Two Veterans*, Vaughan Williams's *London Symphony*, which was admirably played by an orchestra almost entirely local, Dr. Rootham's poetic choral work, *Brown Earth*, and, as an appropriate ending, the first Irish Rhapsody of Stanford, to whom, more than any other individual, the great

activity of Cambridge in music during the past half century (he became conductor of the C.U.M.S. in 1873) is due. The programmes were very interesting and representative, the only conspicuous omission being that of Sterndale Bennett, who, as a Cambridge Professor, as well as on more general grounds, might well have claimed a small place in the Festival.

THE LOUIS VIERNE FUND

We have received from Messrs. Edward Shippen Barnes and Lynnwood Farnam a statement in regard to the Vienne Fund. Vienne has so many admirers in this country that we reprint the salient portions:

The total of the fund is now nearly \$700, and the fifth remittance has been forwarded. Undoubtedly there are many more friends who will respond to the appeal, especially when are recorded some of the more recent misfortunes that have been the lot of M. Vienne. In 1914 he had an attack of glaucoma, which caused him four years of intense suffering and was followed by a second operation on his eyes. The year following was one of disaster. His oculist being called to the war, Vienne was forced to go to Switzerland for care, and, being poor, he was compelled to sell everything, even to the little organ in his apartment on which he worked and gave his lessons. His eldest son enlisted at seventeen, and was killed after three months' service. His youngest brother, René Vienne, organist of Notre Dame des Champs, was killed after four years' service. Vienne lost in him not only a brother, a disciple, and an artist, but one who aided him in the delicate task of preparing his compositions for publication.

Now the organist of Notre Dame must commence his life for the third time, and he is forced to go from place to place to give his lessons, as in the early days of his career; the present finds him in ill-health, alone in the world, and facing the possibility of becoming *totally blind* should could settle in his eyes.

The life of an artist in France has become more and more difficult, and the twelve hundred francs (scarcely \$100) a year received as organist of Notre Dame is nothing. The great master, now fifty-three years old, master of all his faculties, enriched by thirty years' experience, has projects for other Symphonies for organ, a Poem for pianoforte, a Ballade for violin and orchestra, a critical edition of the traditional Bach, and other works which can never be realised unless by a miracle. His friends in the United States have suggested a concert tour here, but this is impossible owing to the state of his health and his blindness, which robs him of all independence.

We know that a certain amount of help has been sent from this country. A reading of the above should lead to still more. Meanwhile, we should be glad to know what is being done by Vienne's fellow-countrymen.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS CHOIR-TRAINING EXAMINATION

The Council has accepted the Report of the Choir-Training Committee, and the following Resolutions have been adopted:

- I.—That any Choir Training Examination which may be instituted shall not form part of either the Fellowship or Associateship Examinations.
- II.—That a Diploma Examination in Church Choir-Training open to holders of either of the College Diplomas be established. Successful candidates to be entitled to use the initials Ch.M. (Choir Master) after their diploma, initials thus:
A.R.C.O. (Ch.M.) or F.R.C.O. (Ch.M.)

III.—That a Certificate Examination of a less comprehensive character than the Diploma Examination be established, which shall be open to any member of the College whether holding a College Diploma or not.

This Examination will deal with the principles and practice of Church Choir-Training. The organ playing required will be of a simple character.

Successful candidates will receive a certificate but this Certificate will not carry with it the right to use any initials with reference to the Examination or to the R.C.O.

IV.—Diploma Examination (Ch.M.):

- (a) That the Examination be held at the College yearly in April or May, commencing in 1924.
- (b) That the Examination consist of two parts—(a) paper work and (b) practical, including *vivâ voce*.
- (c) The Examination will be conducted by two examiners.
- (d) That boys only be engaged to form a choir at the Examinations.
- (e) That the practical Examination shall not exceed thirty minutes' duration.
- (f) That the fee for the Examination be three guineas and for the Diploma (Ch.M.) two guineas.

V.—Certificate Examination.

- (a) That the Examination be held at the College yearly, early in April or May, commencing in 1924.
- (b) That the Examination consist of two parts (a) paper work and (b) practical, including *vivâ voce*.
- (c) That the fee for Examination be three guineas and for the Certificate one guinea.

VI.—Lectures.

That a series of Lectures on Choir-Training and Church Musicianship be given at the College immediately preceding the Examinations.

That so far as the College funds will admit, Provincial Lectures be given on the same subjects, the Lectures to begin as soon as possible.

In regard to (I.) it may be well to state that the Council, though desirous of making the choir-training tests a part of the Fellowship and Associateship examinations, felt that such a course would press hardly on the increasing number of candidates who take the College Diplomas with a view to working as teachers, as organists in concert-halls and cinemas, or as organists at churches where there is a separate post of choir-trainer.

(II.) The Council was reluctant to add to the already bewildering number of alphabetical distinctions. It was felt, however, that there were advantages in holders of the choir-training diploma being able to signify the fact on paper. And it is only reasonable that organists who hold a valuable distinction should be at liberty to advertise the fact.

(III.) The Certificate examination was instituted in order to help the large number of people who, either as amateurs or semi-professionals, are in charge of choirs in small or remote villages, or poor town parishes. Many of these are doing excellent service, but as a body they are necessarily working more or less in the dark. The Council earnestly hopes that all such (irrespective of whether they intend entering for the examination) will take full advantage of the help afforded by the College lectures, both in the provinces and in London prior to the examinations.

It will be noted that the choir at the examinations will consist of boys only. The Council is aware that in most Nonconformist Churches, and in a growing number of Established Churches, the choirs are of mixed voices, but the engagement of a mixed-voice choir to attend at the College continuously throughout the examination is at present impossible—

partly on the ground of expense and also because, until the examination is established, the Council has no means of knowing what proportion of candidates have to deal with mixed voices only. But the elementary principles of vocal work apply pretty generally to all voices, and a good teacher of singing would not be staggered at finding himself faced with a small class of boys instead of men and women. As the examination develops, however, the Council will do its best to meet the requirements of all candidates. The Committee is still at work on details, and the syllabus will be issued in October.

Finally, it is to be hoped that incumbents and others who have to do with the engagement of organists and choirmasters will support this venture in the only obvious way.

Recently many of them have complained (and rightly) that when choosing an organist they have very little means of ascertaining a candidate's abilities apart from mere solo-playing. The R.C.O. Choir-Training Examination will give them what they want. If organists find that clergy and churchwardens inquire as to an applicant's possession of the 'Ch.M.' diploma, or of the certificate, there will be no lack of examinees. So, in the long run, the success of the scheme, and with it the improvement in choir-work throughout the country, depends upon the attitude of the Church authorities.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations by the president, Dr. Alan Gray, on Saturday, July 21, at 11 a.m. After the president's address Dr. E. C. Bairstow will play upon the College organ the three Fellowship organ-work pieces selected for the January Examination, 1924, viz.:

Choral Prelude ... 'Lord Jesus Christ, unto us turn'	
(Novello, Bk. 17, p. 26.)	<i>J. S. Bach</i>
Toccata on 'Pange Lingua' ...	<i>Bairstow</i>
(Augener.)	
Andante (from fifth Quintet) (Best's Arrangements,	
Vol. 3, No. 57)...	<i>Mozart</i>
(Novello.)	

No tickets are required.

THE ANNUAL GENERAL MEETING

Will also be held on the above date at the College, at 11.45 a.m.

Candidates for the Examinations are informed that balanced swell pedals have been added to the College organ. Either type of swell pedals (balanced or lever) is available at the player's option.

Candidates for the July Associateship examination are requested to note carefully that the Fantasia in E♭ (Best), in Group No. 2, is, as stated in the Regulations, 'No. 1 of Six Concert Pieces,' and is not the Fantasia in E♭, Op. 1, dedicated to S. S. Wesley, which will not be accepted by the Examiners.

H. A. HARDING,

Hon. Secretary.

In connection with the Byrd celebrations, a recital of English organ music will be given by Dr. A. Eaglefield Hull at Westminster Cathedral on July 5, at 6.30. The programme will open with a couple of Byrd pieces—a Pavane and a Prelude on a plain-song theme—and will include Purcell's Toccata in A, Howells's second Rhapsody, Alan Gray's Fantasia in G minor, and Chorale Preludes by Parry, Vaughan Williams, Bairstow, and Harvey Grace.

FELLOWSHIP, 10s.

A correspondent tells us that he has received an invitation to join 'The Society of Church Vocalists, which proposes to become Incorporated as The Incorporated Society of Church Vocalists, Limited (by Guarantee).' He sends along the prospectus, and asks us if we know anything of the Society. We don't; but the prospectus whets our curiosity. We note that it has excellent objects—the raising of the status of members of choirs of the Church of England; the improvement of the standard of efficiency of church choirs; the making of grants of money to choir funds or gifts of music to choirs in need thereof; the establishing of schools, colleges, and classes likely to increase the efficiency of church vocalists, and the giving of free lessons to members. Members will consist of two classes, Licentiates and Fellows, who will be entitled to use the initials 'L.I.C.V.' and 'F.I.C.V.' respectively. The qualifications are not onerous. In order to be able to call yourself a 'L.I.C.V.' you must (a) have had three years' experience as member of a church choir; (b) pass an intermediate examination in reading, singing, and general knowledge; and (c) be a member of a church choir. For Fellowship, ten years' membership of a choir is necessary, a final examination is to be passed, and the candidate must be a L.I.C.V. of two years' standing.

As the church choir membership is a simple matter, the important point in the qualifying test is the syllabus of the examinations. But the circular says nothing on this head.

The net, such as it is, will be cast wide, for we read that

'In the case of persons who are proved to possess certain abilities or who have passed an equivalent examination and have had long experience, the Council may grant exemption from examinations and may modify clause D under 'Fellowship.' [Clause D refers to the two years' Licentiate-ship.]

Moreover, the circular states that 'Clergy who assist the choir are eligible as members'—though how they are to fare in the matter of initials is not clear. Presumably they will have to present themselves for examination.

The charges are low. The entrance fee for L.I.C.V. is 2s. 6d.; the annual subscription of a Licentiate is 5s.; that of a Fellow, 10s. Transfer from Licentiate-ship to Fellowship is a mere 5s. But small as these fees are, 'persons joining now will only pay half...' One naturally wonders how the Society proposes to carry out an ambitious and costly programme (grants to choirs, establishment of schools, colleges, &c., &c.) on the proceeds of so modest a tariff.

The Council does not yet exist. It will be elected 'as soon as more applications for membership have been received. Persons wishing to stand for election as members of the Council should inform the Warden.' Who the Warden is we know not. The only name that appears on the circular is that of the Trustee, Mr. A. L. Leonard, A.L.A.A., Certified Accountant, 14, Leonard Place, High Street, Kensington, W.8, 'to whom all fees, &c., must be sent.'

But before we consider the investment of any of our floating capital in the Society, we wish to know whether the project has behind it any musicians of standing. If Mr. Leonard will give us information on this point, we will gladly make it public.

SUMMER SCHOOL OF CHURCH MUSIC

Past visitors to this enjoyable event will be glad to hear that the Committee has arranged for a School to be held this year at St. Peter's College, Peterborough, from September 10-15 inclusive. Among those who have promised help in lectures and discussions, are the Bishop of Peterborough, Mr. H. Coleman, the Cathedral organist, Dr. Henry Ley, Mr. Noel Ponsonby, and practically all the speakers who have officiated at the School since its inception. Full particulars are to be had from the hon. secretary, Miss L. M. Lascelles, Woodcock, Ash, Surrey.

It is good to see that organists are taking a part in the revival of Old English music, though their part is necessarily a modest one. Owing to the slow development of the

organ in this country, our early writers were heavily handicapped. Organ music by Tudor composers is scarce, and even that of a century later suffers from the lack of resource in the organs of the period. (It is difficult to realise that the pedal organ was not introduced to this country until about three centuries after it was established on the Continent.) But slender in style though our old organ music be, it has the tuneful and wholesome quality that pianists and string players are finding in our early harpsichord and violin music. A good number of organists are celebrating the Byrd Tercentenary by giving recitals of music by that composer and his contemporaries—the latter word being interpreted somewhat freely as a rule. From several programmes of this kind we give one played by Mr. John Pullein at St. Mary's Cathedral, Glasgow, on May 21, under the auspices of the British Music Society:

Fantasia in C, Byrd; Air and Fantasia on the *Old Hundredth*, Blow; two songs—*Cradle Song*, Byrd, and *Come, heavy sleep*, Dowland (Miss Nellie Gordon); Chaconne, Purcell; Pavane and Air, Byrd; song, *Not full twelve years twice told*, Ford (Miss Nellie Gordon); *In Nomine*, Byrd; Poco Allegro and Trumpet Tune and Air, Purcell.

The inclusion of a few vocal items is an excellent feature of such recitals. It relieves a scheme that must necessarily be rather grey, and it helps to make known the fact that in the matter of song-writing some of our old composers had nothing to learn from their contemporaries on the Continent.

During the past season (October-April) the choir of Christ Church, Crouch End, has performed a notable list of works—Mendelssohn's *Athalie* (complete, with reciters), Vaughan Williams's *Five Mystical Songs* (with choral accompaniment) and Fantasia on Christmas Carols, Brahms's *Song of Destiny* and Rhapsody for alto solo, Dale's *Before the Paling of the Stars*, Dvorák's *Stabat Mater*, Holst's *Two Psalms*, Gounod's *Gallia*, Elgar's *Light of the World*, and various Handel selections, in addition to carol services and a great number of anthems and other miscellaneous small works at services. This is a record of which the choir and its director—Dr. Walker Robson—may well be proud. Incidentally, it is a reminder of the great amount of excellent choral effort that goes on in and around London in connection with the more adventurous church choirs. Jeremiahs who say there is little choralism in London hear nothing of this kind of work, which is certainly not less important than a number of big-scale performances of hackneyed music.

The Unity Church (Islington) Choral and Orchestral Society has just concluded its first season. The Society has started well by breaking unfamiliar ground, its efforts having been devoted largely to the revival of unduly-neglected compositions. In addition to some well-known works, it has performed Cherubini's C minor *Requiem*, extracts from Raff's *World's End*, Gade's *Ossian*, and Overtures by Paer, Mercadante, and Bellini (*Capuleti e Montecchi* and *Norma*). We congratulate the Society on so enterprising a start, and wish it a long and busy career.

The memorial organ presented to the Royal Grammar School, Newcastle-on-Tyne, was dedicated and opened on June 1. The instrument was built by Mr. J. J. Binns, of Leeds, and is a two-manual of nineteen stops. The fine oak case was designed by Messrs. Dunn, Hansom, & Fenwicke. The opening recital was given by Mr. William Ellis, whose programme included Avison's Concerto in B flat, No. 8 (Avison was a Newcastle man), Widor's *Marche Pontificale*, and Bach's D minor Toccata and Fugue.

The new organ at St. Mary's Parish Church, Wanstead, built by Spurden, Rutt & Co., was opened on May 31, when Mr. Allan Brown gave a recital. His programme included Schumann's Canon in B minor, the 'Great' G minor, the first movement of Widor's fifth Symphony, and Wolstenholme's *Finale* in B flat. The organ is a three manual of twenty-eight stops and ample accessories.

The East Herts Musical Society, in response to a general request, repeated its recent performance of Brahms's *Requiem*, on June 5, giving the work this time in Ware Parish Church. Mr. W. J. Comley again conducted an excellent interpretation, and there was a large attendance.

The Huddersfield Glee and Madrigal Society drew a large gathering to Ripon Cathedral on June 2, when it presented a fine programme that included Bruch's *On Jordan's Banks* and *A Morning Song of Praise*, Moody's *Choral Elegy*, and Parry's *Songs of Farewell* and *Blest Pair of Sirens*. Mr. C. H. Moody conducted.

ORGAN RECITALS

Mr. W. J. Lancaster, Bolton Parish Church—Fantasia and Toccata, *Stanford*; Sursum Corda, *Elgar*; Sonata in D flat, *Rheinberger*; Cantabile and Finale (Symphony No. 2), *Vierne*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Preludio Festivo, *Bossi*; Psalm-Prelude No. 1, *Howells*; Offrande Musicale, *Paul de Maleingreau*.

Dr. Charles Macpherson, St. Paul's, Portman Square, W.—Fantasia in C, *Byrd*; Three Preludes on Hymn Tunes, *Macpherson*; Cantilène, *Rheinberger*; Marche Triomphale, *Alcock*.

Mr. Stanley C. Curtis, St. Paul's, Portman Square, W.—Largo (Sonata No. 2), *Bach*; Carillon, *Vierne*; Marche Pontificale, *Widor*.

Mr. G. F. Robertson, Hinckley Parish Church—Prelude and Fugue in G, *Parry*; Pastorale, *Franck*; Grand Chœur, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Fantasia in E flat, *Best*; Passacaglia, *Bach*; Sonata No. 4, *Mendelssohn*; Pastorale, *Franck*; Concerto in D minor, *Friedemann Bach*.

Mr. H. E. Wall, St. Matthew's, West Kensington—Marcia (Symphony No. 3), *Widor*; Villanella, *John Ireland*; Fugue in E flat, *Bach*.

Mr. Percy Tapp, St. Mary Magdalene, Munster Square, N.W.—Passacaglia, *John E. West*; Prelude and Madrigal, *Vierne*; Prelude on 'Martyrdom,' *Parry*.

Mr. H. T. Gilberthorpe, St. Leonard's, Exeter—Adagio and Allegro Fugato, *John Stanley*; Finale, *Franck*.

Mr. Paul Rochard, Kendal Parish Church—Symphony No. 5, *Widor*; Prelude to 'The Cloud Messenger,' *Holst*; Grand Chœur Dialoguée, *Gigout*; Evening Song, *Baird*.

Dr. H. G. Ley, Northill Parish Church, Biggleswade—Overture to 'Arminius,' *Handel*; Four Sketches, *Schumann*; Fantasia in F minor, *Mozart*; Prelude and Fugue in G, *Bach*.

Miss Christina Chalmers, St. Mary-le-Bow, Cheapside—Voluntary in D minor, *Gibbons*; Sonata in C sharp minor, *Harwood*; Chorale Preludes by *Parry*, *Harold Darke*, and *Harvey Grace*.

Mr. Frank E. Charlton, St. Paul's, Greenwich—Fantasia and Fugue, *Parry*; Sonata in C sharp minor, *Harwood*.

Mr. Frederick Fertel, Bromley Parish Church—Concerto in G minor, *Handel*; Berceuse and Finale ('L'Oiseau de Feu'), *Stravinsky*; Rhapsody, *Harvey Grace*.

Mr. Gordon A. Slater, Wesleyan Church, Kirton—Vivace (Sonata No. 6), *Bach*; Scherzo, *Baird*; Scherzetto, *Vierne*.

Mr. Arthur E. Davies, Ewell Parish Church—Andante (Sonata No. 4), *Bach*; Grand Chœur, *Dubois*; Sonata da Cámara, *Peace*.

APPOINTMENTS

Mr. Harold E. Atkinson, organist and choirmaster, St. Michael and All Angels', Stoke Newington Common, N.

Mr. Frederick Metham, organist and choirmaster, St. Paul's, Morton-by-Gainsborough.

Mr. Philip Miles, organist and choirmaster, All Saints', Eastbourne.

Mr. W. Stamp, organist and choirmaster, Benhilton Parish Church, Sutton, Surrey.

Mr. Stainton de B. Taylor, organist and choirmaster, Great George Street Congregational Church, Liverpool.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Tooting, Balham, and district. Instrumentalists (all kinds) wanted to join small orchestra being formed in connection with the Balham and Tooting Philharmonic Society.—WALTER WHITE, II, Clairview Road, Streatham Park, S.W. 16.

Lady pianist is desirous of meeting good singer for mutual practice.—Write, c/o, 30, Brighton Road, South Croydon.

Soprano (with no pianoforte) would like to meet accompanist for mutual practice. S.E. district.—Write R. M., c/o *Musical Times*.

'Cellist wanted (either sex) to join quartet for mutual practice.—Apply by letter to Miss M. JEWITT, 4, Westlock Grove, Stoney Rock Lane, Leeds.

Gentleman, good pianist, would like to join another pianist in duets (classical). Would also like to meet violinist or other instrumentalists for practice of chamber music.—Write, H. GILL, 6, Poole Road, Crossgates, Leeds.

Vocalist desires to meet pianist and accompanist for mutual practice. Classical and modern songs, &c., only. No 'shop' ballads. South Birmingham district.—J. E. R., c/o *Musical Times*.

Young gentleman (20), experienced dance pianist, would like to join dance orchestra.—Write W. G., 253, Aston Road, Birmingham.

Violinist (male, aged twenty-four) would like to meet good pianist, for mutual practice of classics. Manchester district.—M. C., c/o *Musical Times*.

New members are cordially invited to join the Bowes Park Orchestral Society. Vacancies in all sections.—Full particulars from the HON. SECRETARY, 119, Maidstone Road, N. 11.

A lady singer would like to meet a good pianist for mutual practice one or two evenings weekly. N.W. district.—K., c/o *Musical Times*.

Good viola player and 'cellist (gentlemen) wanted to complete string quartet for mutual practice. London, S.W. district.—E. G., c/o *Musical Times*.

Letters to the Editor

THE INFLUENCE OF THE ELIZABETHAN COMPOSERS ON PURCELL

SIR,—Mr. Statham is mistaken when he says that 'Elizabethan composers . . . ignored bar accents because they had not got bars.' Bars are as old as the beginning of the 16th century, and superseded the *punctum divisionis* of the mediæval musicians, which served much the same purpose. Bar lines do not alter the character of the music, but merely make it easier to read. If Mr. Statham wishes to find more modern instances of the non-coincidence of verbal and musical accent, he need go no further than the *St. John* Passion music. In the first chorus, 'Herr, unser Herrscher,' each word in turn occurs on every beat (bars 46-49). In the next chorus, 'Jesum von Nazareth,' the second syllable of the Holy Name is frequently accented. In the third chorus, 'Wäre dieser nich ein Uebeltheater,' the ultimate syllable of the noun occasionally falls on the first beat. In the chorus, 'Kreuzige,' the final syllable frequently occurs on the first beat. In the chorus, 'Lässest du diesen los,' 'kaiser' is sometimes accented on the second syllable; and the same remark applies to 'wider' and 'machtet.' Was Bach influenced by the Elizabethan composers?

Since reading Mr. Statham's letter, I have taken the trouble to examine three hundred and eleven compositions by Elizabethan composers, and I find the 4 3 2 3 suspension in the final chord of only thirty-eight of these. In seventeen instances it is accompanied by 6 5 4 5, in four instances by 6 5, and is not so accompanied in the remaining seventeen.

Mr. Statham now admits that *Hear my prayer* is not 'one big phrase.' It is, as I said, a fugue on two subjects, with central cadence in the dominant. I know of no composition by Byrd in which one pair of themes is carried through to the end.

Mr. Statham persists in his assertion that the third of the final chord is omitted in *Hear my prayer*. I say it is there, in the first alto. The immediate repetition of a chord, complete or incomplete, does not transform it into another harmony.

Dr. Fellowes said that Purcell had scored a composition by an Elizabethan composer, and seemed to regard this as proof that he was influenced by these composers. I replied that familiarity was no proof of influence, and in this connection mentioned Wordsworth and Pope. (I might have referred to Wagner and Mendelssohn.) The name of this Elizabethan composer has no bearing on the argument, but this Mr. Statham somehow fails to see. I am sorry, but cannot help it. One point puzzles me exceedingly. As I remarked in my last letter, it was Mr. Holst, and not I, who said that Purcell was uninfluenced by the Elizabethan composers. Why, then, does not Mr. Statham tackle Mr. Holst, in whom he would find an opponent worthy of his steel, instead of directing his onslaught against such an insignificant individual as—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.
Denton Road,
Twickenham.

June 5, 1923.

THE UNDERPAID ORGANIST

SIR,—In these days much is being said about the reform of church music, but one matter closely connected with it seems generally to be overlooked. I refer to the miserable sums paid to organists under the name of 'salaries.' Is there no society—the R.C.O., for example; no journal—perhaps the *Musical Times*; no prominent church official, which or who would 'get a move on'?

We are for ever hearing about the poorly-paid clergy, but do not rectors and vicars get a house rent-free, and the assistant-clergy receive from £250 to £300? Deans and canons receive very adequate remuneration—to what rate per working hour does it amount? Whereas cathedral organists have to work hard outside their church-work to earn a livelihood, and hundreds of parish church organists accompany three or four services on Sunday and conduct a daily choir practice for the sum of thirty shillings a week.

Is there no bishop, no dean, no society, no editor, no ex-organist with enough sense of justice to re-echo the words of the Master—'The labourer is worthy of his hire.'—Yours, &c., WYKEHAM.

[We are all for betterment of the organist's lot, but the case is not so simple as 'Wykeham' thinks it to be. This is not the place for discussing clerical questions, but we may point out that statistics which are beyond dispute show that the complaints as to poorly paid clergy are only too well grounded. Moreover, that 'house, rent-free' is often a doubtful blessing. Many a parson finds himself saddled with a vicarage so much too large for his needs that its upkeep costs him more than the rent of a suitable dwelling. The pay of organists is admittedly far too small, but in most cases it is as big as the parish exchequer can manage. And whereas the parson's is, or ought to be, a full-time job, the organist has ample opportunity for other work, either in business or as a teacher. 'Wykeham' says that 'hundreds of parish-church organists . . . conduct a daily choir practice for the sum of thirty shillings a week.' We should like to know his grounds for this statement. Apart from a few famous parish churches that belong rather to the Cathedral class, and where, of course, the salary is far more than thirty shillings a week, we doubt if there are a dozen where daily choir practice is the rule. Probably the average number of practices would work out at two for boys and one for full choir. We agree heartily with our correspondent in his claim for better conditions, but no good is done by overstatement of the case, and least of all by making unsound comparisons between the pay of parson and organist. And we believe there is a good deal in a view we recently heard expressed, to the effect that the average Cathedral organist,

considering the demands made on his time daily, and the responsibilities of his post, is as much underpaid as his brother in the parish church.—EDITOR.

SCIENTIFIC VOICE CULTURE

SIR,—As long ago as 1908 I published my first book on the voice, entitled *Science and Singing*. Therein I sought to show that the human voice is created by means of sinuses or air cells in the head, and not, as universally believed, by the vocal cords. The volume was the object of derision and contempt from the medical, musical, and scientific journals. Notwithstanding this unceremonious treatment, I have plodded on unceasingly in my quest for scientific truth as concerns the voice. In 1918 I published, through Messrs. Dent & Sons, *The Voice Beautiful*, and last year an enlarged edition appeared. You kindly reviewed the 1918 edition for me very carefully, your critic showing a perception and appreciation of the value of my work where many others had failed. I think, therefore, that it will interest you and your readers to know that in the course of a lecture given by Sir James Cantlie, at Harrod's Stores, on April 23, last, he is reported by the Press as saying: 'When a boy's voice breaks it depends upon the development of the air cells as to what sort of voice he has. It is nothing to do with the vocal cords.' I believe such a pronouncement has never before been made by the medical profession. It constitutes a complete reversal of their tenets and practice. It is a big step in the direction of definite and scientific voice culture, and the benefits which may result therefrom are too numerous to mention here.

'It is a long lane that has no turning' runs the old saw, and after a determined and continuous fight, lasting more than twenty years, it is some satisfaction to realise that, with the help of a few Press critics who were more far-seeing than the average, my work and system are at last being recognised in the medical as well as in the musical world.—Yours, &c.,

ERNEST G. WHITE.

Eolian Hall Studios, W.1.

May 15, 1923.

VOICE FAILURE

SIR,—With reference to the cases of voice failure reported by Dr. Scripture it may be of general interest if I cite two others in my own experience.

The first, a few years back, was that of a lady whose two sons were killed in the war. She went to France to the death-bed of one of them at a French hospital, and the shock of his loss totally deprived her of her voice. This loss of voice, at the time I met her, had persisted for nine months, in spite of medical treatment and advice. I asked her to call. Then, working on the belief that the late Charles Lunn's theories as to the function of the false vocal cords were true, I made use of the *coup de glotte* to get the false cords again into action. In half an hour she was speaking practically perfectly, and ever since her voice has been quite right.

I might mention that this lady's nervous condition was rapidly growing serious owing to the subconscious irritability induced by the unhappy consequence of the loss of voice. Amongst other thing her eyes were giving trouble. The removal of the vocal trouble also resulted in the cure of the reflex eye trouble.

The second case was that of a schoolboy of about ten years of age. His parents had spent fifty pounds in one term on medical advice, to no effect. The doctors had even advised an operation on the throat, and the little chap had been sent to a nursing home. There he had been given an anaesthetic and the surgeons had been prepared to operate, but finding nothing to do, they wisely left him alone. But this did not give him back his voice. Then he was brought to me—altogether about half-a-dozen times—and, again working on the false vocal cords, I had the satisfaction of finding his voice return. This cure, too, is permanent.

Perhaps, as my time does not now allow me to engage in vocal work, and so I may be acquitted in advance of any accusation of self-advertisement, I may be permitted to state two conclusions which are the net result of a good many years' work in connection with voice. The first is in favour of the general truth of Lunn's theory that the false

vocal cords have a very definite connection with voice, in the regulation of the breath, and the consequent relief of the true cords from all strain. I am fully aware that here I stir a hornet's nest, but I give my experience for what it may be worth. The two cases I have quoted were medical: I have substantiated the theory to my own satisfaction in several hundreds of other purely vocal cases. I also find that, working in this way, clergyman's sore throat is comparatively easy to cure. I am prepared to agree that the greatest care and discrimination are needed in the use and practice of the *coup de glotte*, and that in the absence of these much damage may easily arise.

The other conclusion is in connection with registers. Here I am in accord with Mr. Davidson Palmer, whose little book, *The Rightly Produced Voice*, has been on my shelves since 1898, and whose *Voice and its Development* is reviewed in the current issue of the *Musical Times*. I am satisfied that the secret lies in the cultivation and extending downwards of what is termed the falsetto voice. There is a spurious lower production, specially to be noted in contraltos and basses, which results in the development of a break; but I believe that there need never be this break if the falsetto-downwards type of training be adopted. In addition the advantages in ease and tone are most striking. I fancy that here we are getting a kind of synthesis of the labours of Mr. Palmer, Mr. Ernest G. White (of 'sinus' tone-production fame), and of Mr. Granville Humphreys with his 'nasal resonance' idea; and if these are super-imposed (with or without their consent!) on top of the basic idea of Charles Lunn, I think we arrive somewhere near the bed-rock of the much-debated question of voice-production.

At any rate, Sir, I venture to put forward these views, likely as they are to meet with strenuous comment, simply with the object of adding the net result of my experience to the common fund.—Yours, &c.,

London, W.4.

H. ERNEST HUNT.

May 9, 1923.

NO 'CUTS' WANTED

SIR,—In Mr. Holt's interesting article I was struck by his protest against the 'pigmy' order of composition. A short time ago I was present at a performance of the Schubert C major Symphony, and found, to my annoyance, that about a third of it had been coolly lopped off. Presumably the same spirit is behind recent suggestions that Wagner's operas should be drastically pruned, and I am reminded too of the policy of the Marionettes enterprise to reduce the show to a series of short variety items, two brief operas together being deemed too heavy.

These are further instances of what Mr. Holt, with entire justification, as I think, deploras.—Yours, &c.,

19, Cambridge Road,
Teddington,

PAUL MEADOWS.

June 11, 1923.

Sharps and Flats

The business of criticism is, in the case of the first-rate artist, to see him steadily and see him whole, and in the case of the second- or third-rate artist, to see him steadily and see him damned.—*Ernest Newman*.

Someone said to an operatic tenor the other day: 'Two hundred thousand persons crowded to see soccer in London the other day.' 'Socca?' said the warbler; 'Socca?' What does he sing?—*Leonard Liebling*.

The only redeeming feature about English music is that in other countries it is quite as bad. Of composers there are none; of singers there are few; of conductors there are scarcely any; as for orchestras, they are almost non-existent.—*Sir Thomas Beecham*.

The London Symphony Orchestra is splendid. Absolutely first-rate.—*Felix Weingartner*.

So much has the art of music declined, that in the whole of Europe there is only one single player on the French horn who can play, not brilliantly, it is true, but accurately. You might say that is one too many; but you can't produce opera without one.—*Sir Thomas Beecham*.

I heard Mr. Hackett sing in *Tosca* on Saturday night, and I am more and more convinced that, alas! there was, and will be, only one Caruso.—*Hannen Swaffer.*

In the deep recesses of the Fen country, midway between Cambridge and Ely, there is a house of refreshment called 'Five miles from anywhere and no hurry.' It is for this most attractive spot that my soul yearns, and thither before long I hope it may attain.—*Sir Hugh Allen.*

The Beggar's Opera. 1,240th performance. Frederick Ranalow as Macbeth.—*Advertisement in London Paper.*

What we should really like to know is who's going to play Polly Peachum in the next revival of *Hamlet*.—*Punch.*

One doesn't expect musicians to have brains.—*James Agate.*

Welshmen sing hymns at football matches because there are no comic songs.—*Madoc Davies.*

Wales has her comic songs in spite of Mr. Madoc Davies's statement. . . . Mr. Davies seems never to have heard of 'Y Llygod yn chware,' 'Ond,' or 'Breniny Canibalyddion.'—*W. Jones.*

The invisible singer would be a great improvement all round. Nearly everyone looks more or less ridiculous when singing, as photographs of people taken in the act always show.—*Alan Harris.*

I first heard the bagpipes about a year ago, and since that time I have been trying hard to master them.—*Jascha Heifetz.*

To find the exact point at which the motor nerve forces join in the whole act of articulation and then to lose objective control by keeping it quite at this centre is the one desideratum of the vocal student.—*Whitney Tew, in an article on Singing.*

As for some of the precious critics, I wonder how they keep their jobs. The average intelligent journalist is much more capable of writing a concert notice than is a crusty critic. There are about five or six who rely on acid remarks, but the people who matter have thought well enough of the [Wolverhampton Musical] Society to invite them to London again.—*Joseph Lewis, conductor of the Wolverhampton Musical Society.*

. . . The very clever super-critics, who on the day of the Last Judgment might be relied on to find fault with Gabriel's trumpet playing—unless their own position is too hot. (Loud laughter.)—*Percy J. Adams, President of the Wolverhampton Musical Society.*

The Sonata by Lekeu . . . is peculiarly *spirituelle* in character, particularly the middle movement, 'Tres Lent,' which is sweetly redolent of that holy time.—*New Zealand Paper.*

BYRD TRICENTENARY: LINCOLN COMMEMORATION SERVICE

The service held in Lincoln Minster in commemoration of William Byrd will long be remembered by those who attended it as one of those unique occasions which impress themselves indelibly upon the memory. That the commemoration took the form of a service was fitting. Reflection bore in upon us the fact that here in one of the most beautiful and inspiring buildings in Europe we were doing what we could to bring before our minds one of the great personalities of a great age, one who had walked these very aisles and gazed up at the soaring roof. That William Byrd has been for so long neglected and unrecognised is, indeed, a tragedy; that one who, as has recently been said, stands alongside of Bach and Beethoven, should have been totally overlooked by his own countrymen for three hundred years, is a thing which could occur perhaps only in England, and is not much to our credit, but not altogether our fault. We must feel the deepest gratitude to those editorial scholars and enthusiasts who, like Dr. Fellowes, have been digging away for many years, and who, we hope, are only beginning to see the fruit of their labours, and to people like Dr. Bennett, of Lincoln, who, having caught the enthusiasm and recognised the magnitude of the discovery, set to work immediately after the Spring performance of the *St. Matthew Passion* to prepare for the Byrd Tricentenary. And we must all bear in mind

at present that in listening to this Byrd music it is probably all fresh field to the singers—the idiom is new, there is so much independence of rhythm in the parts. But the Lincoln Commemoration, with its choir of some two hundred voices, must have revealed to many the splendour and the unexpected beauties of Byrd's sacred music. The general impression made by reading his Church music is that he wrote not only with perfect technical mastery, but with a seriousness of aim and reverence for sacred things so strong that we cannot help being aware of the deep sincerity of his nature. It is much to be hoped that the rediscovery of his vocal music will give a spur to part-singing, both sacred and secular, in this country. There is little doubt that those who cultivate the acquaintance of Byrd's music, and sing it, will soon find their musical intelligence quickened, their sense of rhythm more keen, and their capacity for singing and reading all other forms of ecclesiastical music much improved. At Lincoln we were greatly impressed by the sincerity both of the music and of the singers. Like Beethoven at his greatest, Byrd aimed at the highest, which often produced a music which is baffling to the mind of the untrained listener. He worked for and aimed at an ideal, and just as it is not given to all to appreciate the beauties of Shakespeare, so the beauties of Byrd's music, like those of Bach, only reveal themselves fully to those who will take the trouble to find them, and it is becoming more and more clear that Byrd's skill and power are of the very highest order. The Lincoln choir certainly sang as if it was aware of this, and was proud of the fact.

The service began with the hymn, *All people that on earth do dwell*, after which the Precentor (the Archdeacon of Stow) monotoned the prayers, the last of which thankfully commemorated 'Thy servant William Byrd, who, devoting his skill to Thy service, did lead Thy praises in this Holy Place in his day and generation.' This was immediately followed by the Offertory for the Feast of All Saints, *Iustorum animæ*, an altogether appropriate work to start with. The great choir burst into song with splendid virility, and we were at once aware of big possibilities. One amongst many outstanding features of Byrd's music is his treatment of the words, and this was fully understood and brought out by the well-trained choir, which gave an extremely interesting reading of this beautiful anthem on broad and spacious lines. The music brought home to us with a certain serenity 'Iustorum animæ in manu Dei sunt,' and the pathetic and exquisite treatment of the following words '... insipientium mori' was equalled and surpassed only by the amazing beauty of the close 'Illi autem sunt in pace,' where the voices, calling to each other, come floating down one after and over another in perfect tranquillity. The solemn anthem *Bow Thine Ear* is so well-known as hardly to need comment, but we cannot refrain from mentioning the extraordinary effect produced by the reiteration of the bass phrase towards the end. The emotional intensity of this reiteration can hardly be appreciated until it is actually heard. Dr. Bennett's choir displayed admirable appreciation and restraint in the performance of this far-famed composition. *Come, come, help, O God* is another instance of Byrd's power of treating plaintive and pathetic words with perfect insight and sympathy. This was followed by the greatest possible contrast, *Sing joyfully*. The spirit of the words seems to be caught in every note of the music. It is difficult to imagine any anthem (as distinct from the carol) more full of joy and exhilaration and yet at the same time so dignified and noble. The whole work is a lesson in glorious rhythms and a perfect example of the right style for expressing joy. The vitality of Byrd's woven strands, the absolute dependence of one part upon another, were here fully illustrated. The last two pieces gave us another striking contrast in Byrd's emotional range, the choir singing both with splendid success. In the rapt intensity of the *Ave Verum Corpus* there is an atmosphere somewhat similar to what may be found in certain parts of the Masses, a music of deep spiritual import and supplicating faith, whereas in the Christmas carol, with its ringing repetitions of the Angels' song and the brilliant Alleluia, it is matter for wonder how a Christmas has ever been allowed to pass without it.

Of Dr. Alcock's playing we need hardly speak. All English organists know or have heard about his ripe musicianship. To him, as to Dr. Bennett, the vast audience owes a debt of gratitude. The Precentor asked all to contribute liberally not only towards a memorial tablet to be erected in the Minster to the memory of William Byrd, but also towards the Minster Restoration Fund. It is greatly to be hoped that a generous response was made, seeing that we had been given so much that will remain with us to uplift and inspire. For purposes of record the programme is appended:

Justorum Animæ ?	...	...	...	...	Byrd
Fantasia in C major	...	...	...	...	Byrd
Bow/Thine Ear!	...	...	...	...	Byrd
Fantasia in F minor	...	...	...	...	Mozart
Prelude and Fugue in A minor	...	...	...	...	J. S. Bach
Come, come, help, O God	...	...	...	...	Byrd
Sing joyfully unto God	...	...	...	...	Byrd
Good Friday Music—'Parsifal'	...	...	...	...	Wagner
Introduction and Fugue	...	...	...	...	Reubke
Pastorale	...	...	...	...	César Franck
Ave Verum Corpus	...	...	...	...	Byrd
This day Christ was born	...	...	...	...	Byrd
Marche Pontificale	...	...	...	...	J. C. M. Widor

N. P.

ROYAL ACADEMY OF MUSIC

Nothing could be more appropriate than that a portion of the Brahms Trio for violin, horn, and pianoforte should have been played in memory of the late Adolph Borsdorf—for many years Professor of the horn both at the R.A.M. and the R.C.M.—who died on April 14, just before the opening of the summer term. As a youth Borsdorf first attracted attention at the Dresden Conservatoire by his playing of the horn part in Beethoven's Septet, but in England, associated with Joachim, he is specially remembered in connection with the Brahms Trio.

The *Andante* and *Scherzo* from this Trio were the first items of the chamber concert given at Duke's Hall on May 28, and were sympathetically played by Miss Enid Bailey (violin), Mr. Alfred Cursue (horn), and Mr. Ivor Foster (pianoforte). An excellent reading of the first two movements of Ireland's Sonata in A minor was given by Mr. Jean Pougnet and Miss Betty Humby, and Mr. Alfred Cave and Miss Madeleine Windsor were not less successful in the last two movements of César Franck's Sonata for the same instruments. The programme also included two movements from Saint-Saëns's Sonata for violoncello and pianoforte, Paderewski's *Theme varied* for pianoforte, the first movement of a MS. Pianoforte Sonata, in B minor, by Miss Ivy Salaman (student), and songs by Franz, Graham Peel, A. C. Mackenzie, and J. B. McEwen.

An orchestral concert was given at Queen's Hall on Monday, June 18. The programme consisted of Brahms's second Symphony, the Prelude to Act 3, *Die Meistersinger*, Franck's Symphonic Variations for pianoforte and orchestra, played by Miss Annie Winter, Pianoforte Concerto in C sharp minor (Rimsky-Korsakov), played by Miss Elsie Betts, Violin Concerto in B minor (Saint-Saëns), played by Mr. Alfred Cave, and songs by Wagner and Goring Thomas.

The Sir Edward Cooper Prize (quartet playing) has been awarded to Messrs. Jean Pougnet, Wynford Reynolds, Harry Berly, and Frank Leonard; the Misses Lucie Andrews, Peggy Martin, Constance Richards, and Mr. Jack Shinbaum being highly commended. The adjudicator was Mr. W. H. Reed.

The Matthew Phillimore Prize (male pianists) has been awarded to Mr. Harry Isaacs (a native of London), Mr. Reginald King being very highly commended, and Mr. Gerard Moorat commended. The adjudicator was Mr. Brian Nash.

The Piatti Prize (violoncello playing) has been awarded to Mr. Jack Shinbaum (a native of Warsaw), Mr. Albert E. Killick being highly commended. The adjudicator was Mr. Ambrose Gauntlett.

ROYAL COLLEGE OF MUSIC

In future, A.R.C.M. examinations in all subjects are to be held three times instead of twice yearly, viz.: December-January, April, and September. The growth of this examination is shown by the fact that until recently an annual period was sufficient.

The Chappell Pianoforte Company is offering a gold medal for the best choice and performance of a recital programme, by Grade V., and an exhibition for Grade III. pianoforte pupils. The judges will be the Director and Mr. Ernest Newman.

A Mime Ballet by Ralph Greaves (student) was given a special matinée at the Winter Garden Theatre on June 12, under the direction of Lady George Cholmondeley.

The annual 'At Home' of the R.C.M. Union took place on June 21. The College building is hardly large enough to accommodate the numbers that flock to these genial gatherings.

Mr. W. W. Cobbett, that generous patron of chamber music, has offered £52 10s. in prizes for (a) the two best compositions of a Phantasy Quintet or Quartet for strings, (b) the best performances of the two winning compositions.

M. J.

TRINITY COLLEGE OF MUSIC

As might have been expected, the demand for tickets for the two performances of *The Pirates of Penzance* at King's Hall, Covent Garden, by the College operatic class under Mr. Cairns James, was such as to have exhausted the supply some days before the event. The quite delightful and meritorious work of both principals and chorus was heartily applauded.

The visit of the members of the London Society of Organists to the College on the occasion of a lecture-recital given by Dr. C. W. Pearce, assisted by Mr. L. Pecsai (violin) and Mr. L. Lebell (cello), proved a most attractive occasion. Very special interest was attached to this lecture on 'The Use of the Organ in Chamber Music,' not only by reason of the eminence of the artists taking part, but also because of the music itself, which included Trios for organ, violin, and violoncello by C. F. Abel, Henry Purcell, and the lecturer.

There was a large gathering of candidates, parents, and friends, at the distribution by Mrs. A. G. Quigley of certificates and prizes at St. George's Hall, Liverpool. Mr. A. G. Quigley, the curator of the Walker Art Gallery, presided, and Mr. C. N. H. Rodwell, the secretary of the College, also attended and spoke. The distribution was followed by a candidates' recital, which was greatly enjoyed.

THE HANDEL FESTIVAL

There are those who scoff at the Handel Festival. Vain highbrows! The Festival is an overgrown giant, but nevertheless it has something to be said for it.

To begin with, the Triennial Crystal Palace Handel Festival is the only place where you can nowadays hear Handel. Handel is under a cloud, and the sun shines on him but once in three years, for the stray wintry gleams of a *Messiah* performance hardly count, *The Messiah* being performed as *The Messiah*, and as a part of the British themselves rather than as Handel. Now at the Festival this year could be heard not only *The Messiah*, but considerable chunks of *Israel*, *Jephtha*, *Samson*, *Acis and Galatea*, and *Alexander's Feast*, as well as smaller selections from *Atalanta*, *Rodelinda*, *Joshua*, *Judas Maccabæus*, *Saul*, *Semele*, and the *Dettingen Te Deum*, with the *Water Music* (in Hamilton Harty's arrangement for modern orchestra) thrown in.

Unless we are to consider Handel as artistically dead and done for, surely there is in this comprehensive programme—listened to with attention by enormous audiences—a strong argument in favour of the continuance of the Festivals, and, as a fact, it seems very likely that they *will* continue, until, at last, Handel's summer returns, and he is allowed to disport himself in pleasant places beside his contemporary Bach—from whom he should never have been separated, on the principle that the two are not merely contemporaries, but also complementaries, and whom God hath joined together let no man put asunder!

There is another argument for the Festival which can be put forth, though with a little more diffidence. Granted that monster performances of this kind (2,350 chorists, 360 band) cannot perform Handelian divisions with the slick flexibility that we would like, yet they have a character of their own, and the fine effects to be heard, though some would not journey weekly to Upper Norwood to hear them, are well worth the journey once in three years. The time will come when Handel will be taken up again by the 'crack' choirs of the country, by those smaller but highly efficient bodies which his Italian grace requires. When that day arrives we may begin to consider whether the purpose of the overgrown giant performances is done, and if it is we can say so frankly. Meantime let us be thankful for the Handel Festival.

The conductor this year was again Sir Frederic Cowen, the 'musical director' and organist was Mr. Walter W. Hedgecock, and the London Symphony Orchestra acted as the 'solo band,' supplemented by competent professional and amateur musicians in all the 'full' passages. (Where else, by the way, can we hear two hundred violins, fifty violas, forty violoncellos, and twenty-five basses bowing and scraping with more or less simultaneity? That alone is worth a once-in-three-years' visit.) The chorists came partly from London (two thousand five hundred), and partly from Sheffield, Leeds, Huddersfield, Hull, and Derby (trained by Dr. Coward), and from Cardiff (trained by Mr. Aylward).

The tone at the opening performance (the so-called 'General Rehearsal') was very good in every department, though not superlative. The balance was a good deal better than is often heard nowadays from choirs of reputation, since the proportions—640: 650: 520: 540 roughly—were a good deal nearer equality than is usual in this period of women choral enthusiasts and men slackers. Flexibility was quite reasonably good.

The solo vocalists are a pretty strong selection—Florence Austral, Agnes Nicholls, Phyllis Lett, Edna Thornton, Ben Davies, Walter Hyde, Frank Mullings, Norman Allin, Robert Radford, and Norman Williams.

Altogether I see no reason why the music critic should hang his head shamefacedly, and confess in a faint voice, 'Yes, he did just look in at the Handel Festival.'

P. A. S.

[The Festival takes place too late in the month for detailed notice of the later performances. We can do no more than add that the bulk of *Israel in Egypt* and selections from *Alexander's Feast* were splendidly sung on June 19, an immense audience being present, and that the subsequent fixtures were June 21 (Selection Day), and June 23, *The Messiah*. In all respects, the 1923 Festival promises to be even more successful than usual.—ED.]

THE OPERATIC SEASON

By now the public and the profession have formed a definite opinion of the British National Opera Company. They say: 'What a good thing it was born and how well it is growing up'; and having said so, they buy tickets to see it. Speaking without box-office information, one would say that the Covent Garden season has been good business. One has recollections of many crowded houses and only a single uncrowded house—a Saturday matinée of *Hansel and Gretel* for the children. A portentous repertory of twenty-four operas (uncompleted at the time of writing—*Tristan* and *Savitri* remain) has been carried out at a consistently high level. Splendid singing has abounded, many fine personalities have been seen on the stage, and the producing and chorus work have left little wanting. Altogether the season has been a very fine feat of organization and artistic endeavour.

The landmarks in it have, of course, been *The Perfect Fool*, *Fête Galante*, and the 'Melba nights.' The two new operas are dealt with elsewhere in these columns, and Melba nights are—well, Melba nights. Hislop and Hackett did their bit towards them, and managed to shine with their own light at the same time. The 'guests' of the season have been a success. Mr. Anthony Bernard has been

prominent in the public eye with his quaintly devised scenery. It was quite refreshing to see *The Ring* without its old, old setting. The repertory of the season was an excellent list—no early Verdi, no *Parsifal*, no *Tannhäuser*, no *Lohengrin*.

London Concerts

SOME SINGERS OF THE MONTH

Madame Frieda Hempel at her Albert Hall concert looked so nice in a costume of 1850, and moreover sang so superlatively nicely, that one rather got over a first disapprobation of her cheekiness in calling the entertainment a 'Jenny Lind Concert.' How much like Jenny Lind is she? Of Patti, Tamagno, Maurel, we do know something on the strength of which to imagine them in their prime. But in 'impersonating' Jenny Lind Madame Hempel was fairly safe, for who survives to-day with a clear impression of Jenny Lind at her prime? The 'taste' of this impersonation offended some, while others found it innocuous enough. Anyhow, a 'Frieda Hempel concert' is good enough for me. This delicate voice of hers is large enough for any of her purposes. It was quite adequate for the Albert Hall—for it is all pure tone. How admirable are her technical ease and unaffected serenity! Never once did she force this sweet voice. Her effects were made by varying devices of brightness, softness, and sonority. There is no mannerism in her singing—nothing that would make one say of a gramophone record by her, 'Of course that is Hempel.' She simply beguiles the ear with perfect equality of utterance, an exquisite *cantabile* (springing from faultless breath-control) and her true sense of style. She is above all a lyric soprano. Memories of her *Ave Maria* of Schubert, and *The Nut-tree* of Schumann, linger when we half forget her display of adroitness in Bellini's *Casta Diva* and the aria with two flutes from Meyerbeer's *Etoile du Nord* (this was taking us back to mid-Victorianism with a vengeance). In the one field she is incomparable; in the other she has numerous rivals. *The Norwegian Herdsman's Song*—generally known as the *Echo Song*—and Taubert's *Bird Song* were among the curiosities of the past for which the singer's costume was the excuse. Mr. Conrad V. Bos accompanied—likewise in fancy dress; and the flautists were similarly decked.

An American tenor of English extraction, Mr. Mario Chamlee, was heard in the same hall. He is one of some half-dozen young tenors who are no doubt eyeing Caruso's still vacant place (Martinelli, Gigli, and Hackett are other aspirants). Mr. Chamlee has, like Caruso, a good deal of rich, dark baritone quality in his voice, and, like Caruso, he never offends by letting us know where his registers meet. His scale is equable. All his singing was full-throated. His low C had character and depth, his high C was intense and true. Between, there was a well-judged tensility which gave each note due weight and significance. What a pleasure such a technique ensures! One begins to feel certain of not being likely to be pulled up at every other bar or so with some flaw—in that state the listener can without apprehension enjoy music. In passing one could not but wonder at so short a man housing so large a voice. Mr. Chamlee did not spare himself, but even at his most fiery moments a reserve of strength was felt, and every time he hit the note on the middle of its head, so to speak. Of course, he commands an admirable *legato*—the backbone of this sort of singing. One could not tell from his programme ('The Flower Song' from *Carmen*, Rodolphe's song from Act I of *La Bohème*, &c.), what his musical intelligence is—these words of mine bear on his physical and technical equipment. He sang English so well that his name might be spelt Cholmondely.

The art of Miss Astra Desmond, for some little time known as possessing one of the most beautiful of contemporary voices, is most interestingly maturing. At Wigmore Hall she sang a musicianly choice of songs. She possesses the rare power among contraltos of varying the intensity of her voice without spoiling its quality, and can give us continuity of tone without disconcerting jumps from chest to head register. Miss Desmond breathes deeply

and calmly, and by maintaining a steady pressure her tongue acts freely, and her enunciation is consequently incisive. Unlike most singers with heavy voices, she does not attempt to grip her tone with the muscles at the back of the tongue. Hence there is in her voice at times a brightness which a soprano might envy, as well as the depth of its natural beauty. She did nothing better than some Hebridean folk-songs, sung with a range from serious dignity to passionate full-throated appeal. There was a new song of Cyril Scott's, *In the Silver Moonbeams*, and two Shakespeare settings of Castelnovo-Tedesco.

Madame Marguerite d'Alvarez sang at Queen's Hall after a long absence, and seemed to have tamed her magnificent contralto voice considerably in the meantime. If some of the old fire was lacking, there was compensation in added subtlety and more judicious technical management. She was farthest from her best in *Softly awakes my heart*, which was mannered, overdone with *rubato*, and not in tune. But in Herbert Hughes's *Men from the Fields* she sang with a lovely silken *mezza-voce*. In a group of Spanish pieces Madame d'Alvarez used her sumptuous voice to the full. The programme was far too mixed to win praise. But who sings Debussy's erotic *Chevelure* like d'Alvarez?

A baritone from Finland, Mr. Helge Lindberg, sang at Æolian Hall with a remarkably large, and indeed magnificent voice. His low notes a bass might envy. He sang with clearly attractive intentions, his *legato* was assured, and his soft tones were surprisingly slender and pure. Nevertheless there was much in his singing that needs modification if he is going to reach the rank his gifts seem to promise. At present he prepares his effects much too obviously, and those effects are exaggerated. He is no illusionist. His explosive, mannered consonants were a detraction. So were his tearing expletives, and there was exaggeration in his way of hurling his voice, as it were, to the wide skies. His manner of standing with hunched-up shoulders as he sang was not to be approved. At both concerts he introduced songs of his own land, and at the second he ranged from Handel to Hugo Wolf, and included Moussorgsky's *Songs of Death*.

Miss Maria Sandra—the *nom de guerre* of a young London singer—was heard at the same hall. She has been well trained, but at present is obviously thinking too much of technics, and so is not yet making the most of a really good soprano voice. In *Dido's Lament* she showed for a moment a well-controlled *mezza-voce*, and yet hardly once after did she call it in aid. Thus she missed her chance in the lovely old song *Have ye seen but a white lily grow?* which depends so much on finely tapered singing. Her concert thus became after a time rather monotonous. Fauré's beautiful *Après un Rêve* was sung effectively, but Debussy's *Mandoline* was not nearly fine enough. Miss Sandra's production was easy, and her Italian and English were commendably free from improper double vowels.

On the same evening I heard for a few minutes Mr. R. Barry-Mason, a new-comer. He has early learnt self-restraint, indeed there was too little sign of underlying fire when the text grew impassioned. He seemed thoroughly afraid of giving out his voice—but unnecessarily, for the quality, when anything did reach the ears, was decidedly agreeable. Yet even light tenors should command a certain weight, and this young man has as yet no notion of sustaining any considerable tone. Mr. Roger Quilter accompanied some of his own songs.

Mr. Watcyn Watcyns, a baritone from Wales, is on the threshold of his career, but already has a considerable command over himself, and this came out in his singing at Æolian Hall. Effects came to him without striving, and especially in Caldara's *Come Raggio di Sol* his fine fresh voice was to be admired. This performance was suave, well spaced, and sung with the proper classical style. There is not yet enough dynamic quality in this young singer's voice when in full song, but there was not a hint of the beginner's usual horrid tendency to force high notes. Later he will no doubt experiment more. One felt that he has been in sound hands, and is right at this stage to conserve his forces. His high, covered tones were beautiful, but later on

he will be able to afford to open occasionally on D or even E flat. His diction in various languages was accurate and reasonably clear. We were told that the young man had been a Welsh Guardsman, and was the 'discovery' of his company commander. To sing so well, he must have worked hard and with a clear head.

Miss Ursula Nettleship, who sang at Steinway Hall, is distinguished for the musicianly choice of her programmes, and for a certain pleasing, sincere spirit in the rendering of them. Her voice is free, and her high notes soaring and sweet. Sometimes style and voice vaguely brought Miss Dorothy Silk to mind, especially as the first programme drew mostly on the 17th century, but there was a shade too little of vividness of personality, and as the programme went on a slight sense of monotony stole over the audience.

Miss Norah Pasley (soprano), at Wigmore Hall, displayed no specially remarkable gifts. A pretty voice; but it lacked warmth of colour and intensity. Her high notes were good, her diction slipshod.

Mr. Leslie Jones, at Æolian Hall, showed he had a useful bass-baritone voice that still wants much cultivation. Towards the finer manners of song—an easy *legato*, a well graduated *mezza di voce*, even a good *mezza voce*—he showed little leaning. The programme was not good.

A Jewish cantor, Mr. Joseph Rosenblatt, at Queen's Hall sang unconventionally and indeed inexpertly, but an audience of his co-religionists were wildly excited. He possesses a fine tenor voice, and the effects he got in some Yiddish and Hebrew sacred pieces were curiously Oriental. If he had not essayed Western music one would not dare to criticise. But his singing of Handel (an Aria from *The Messiah*) and Gluck (*O del mio dolce ardor*) was completely unfeeling—he might have been churning butter—and was full of technical flaws. It was audacious to attempt to sing in English at his present stage in the acquirement of our language.

H. J. K.

A PUPILS' CONCERT

Notices of pupils' concerts are not useful, for nerves always play so unfair a part, and a teacher's most carefully-laid plans are as often as not wrecked at the critical moment, old bad habits springing up under the strain of the ordeal. Yet enough was heard at the concert of Miss Margaret Baldock's pupils at Kensington Town Hall to show that they are on the right lines. It is only fair to judge a teacher by her best pupils, and the Misses Stella and Brenda Wootton and Mrs. Richard Hayes certainly did Miss Baldock credit, and Miss Anastasia Deriman showed a lively temperament. Among others there was that sign of immaturity, the rigid jaw—the measure of a pupil's incapacity to rely on his breathing apparatus for support—which is the teacher's bane, but such a teacher as Miss Baldock will of course put that right duly. X.

PHILHARMONIC CHOIR

The programme on June 13 attracted and very much pleased a large audience. It opened with Jane M. Joseph's *Festival Venite*—on the whole a rather sombre musical presentation of the words. A ground-bass is a prominent feature at the opening, and later. The passage 'For He is the Lord our God' is set for men's voices, accompanied by women's voices vocalising on 'ah.' The use of the ground-bass in the final section is imposing. The setting of the words almost throughout strikes one as rigid. Natural verbal rhythm seems to be ignored. The orchestral colouring is somewhat severe, and not much relieved by one or two touches of cymbals. The idiom in some places is reminiscent of the composer's teacher, Holst.

Three movements from Palestrina's six-part *Missa Papae Marcelli* were in several ways well sung, but there was a lack of blend. The basses were generally weak, and the tenors sometimes projected from the otherwise smooth stream of sound. Holst's *Rig Veda* (Group 4) for men's voices begins to sound rather naively jog-trot. It is, on the whole, commonplace. These pieces were badly sung and warmly applauded. Bach's *Sing ye* received what may be called a good, rough performance, the two choirs each having an internal lack of perfect balance. The sopranos were very clear and ringing on their high B flat at the end.

Bax's *Mater, ora filium* was a big thing to follow this last-mentioned great choral effort. It was not so perfectly sung as on the occasion when Mr. Kennedy Scott gave it its first performance. Nevertheless it made a fine effect.

Harold Samuel played a set of Elizabethan English pieces, and joined the Euterpe String Players in Bach's D minor Concerto. The playing of the strings was somewhat pointless, but good things may be expected of this still young body when it has gained further experience.

P. A. S.

MR. HOWARD-JONES'S RECITAL

Like his reputation Mr. Howard-Jones's playing is solid. Nothing is left to chance; we can be sure that his performances are according to plan, that his faultless fingers are carrying out the instructions of a far-seeing brain. It is not a criticism, but a description, to say that his normal dynamic power is a strong *mezzo-forte*, which is subject to too little variation towards *piano* and too much towards *fortissimo*. If we except the preponderance of right hand over left, and a curious misuse of the sustaining pedal, his technique gives a feeling of absolute safety. In interpretation, however, the impossibility of extravagance and the absence of risk, as it were, are not unmixed blessings. At the Wigmore Hall recital on June 9, a varied programme lacked variation by lacking characterisation. Mr. Howard-Jones romanticised Bach, and the Chromatic Fantasia and Fugue were given a similar character to the Op. 109 Sonata of Beethoven, which the player does not seem to understand. In more purely pianistic music he had greater success. The Sonata Op. 2, No. 3, was admirably interpreted, and so later were *The Hill Tune* and *Burlesque* of Bax. The high-water mark was the performance of John Ireland's *Raganuffin*, and the low-water mark the charming Harpsichord Dance which Delius published in an early number of *Music and Letters*. Here Mr. Howard-Jones missed the point not only of the rhythm but also of the exquisite harmonies, particularly those of the cadence. A new piece by Mr. Ireland, called (enigmatically) *Equinox*, was played, and seemed to be distinguished more for its energy than for its purely musical qualities. H. J. F.

A PROMISING VIOLINIST

Mr. William Primrose is a violinist of the kind that might make any critic eat his words in two or three years. He is, we understand, only nineteen, and already he has the beginning and middle, but not quite the end, of a mastery technique. At his concert on Tuesday, June 5, at Queen's Hall, he afforded, however, no indications that he would develop that only qualification of the great executant—the ability to play great works by others almost as if they had issued from the player's own mind. True, he gave no signs that he would not develop it, and in one view at least the probability is in his favour. As a first big concert this was undoubtedly a remarkable achievement. Having warmed up the Albert Hall orchestra and himself in a spirited performance of *Don Juan*, Sir Landon Ronald helped the soloist in a very good reading of Lalo's *Symphonie Espagnole*, which suits Mr. Primrose better than the more musical, more intellectual, more difficult Concerto of Elgar. With every congratulation to a young and highly-promising violinist on his achievement, it must be said that the total effect of this Concerto was not that of Elgar's work, and this was partly due to the conductor, who led the soloist when he thought he would and at other times drowned him. The brass was too heavy, and the climaxes overweighted, but the great loss lay in the ubiquitous absence of the brooding spirit which is summed up in the *cadenza accompagnata*. Technically, Mr. Primrose lacks rhythmic ability, and his phrases have not quite the shapeliness they deserve, mainly owing to excessive *rubato*. He has an instinct for *portamento*, which he should curb, and his normal *tremolo* is so heavy that on the G string his instrument gives off a sound like a bad *vox humana*. Beyond this he shows very great promise. H. J. F.

A notice of the Weingartner concerts, by Mr. Ernest Newman, arrived too late for insertion in its proper place. It will be found on page 503.

Erratum.—In our last month's concert notices, for Paula Hegner read Anna Hegner.

Competition Festival Record

There is room for a book on the Competition Festival movement. Such a book would begin with a brief historical chapter, would discuss the various problems incident to a movement of such rapid and widespread growth, and would be rounded off with a glance into the future—a glance compounded of prophecy and practical suggestion.

Mr. Ernest Fowles's *Musical Competition Festivals* (Kegan Paul, 4s. 6d.) contains much that is of interest, but is not the book for which we have been waiting. *Imprimis*, it digresses a great deal too much. Mr. Fowles admits this, saying on his last page that the book 'may even be regarded as a masterpiece in the art of digression.' But a cheerful plea of guilty does not remove the offence, and the fact remains that many pages seem to have been lifted from primers on pianoforte playing, scale practice, and various kinds of 'aural' study. (Blessed word, 'aural'! It is becoming as much an obsession as 'appreciation' was a year or so ago.) The over-emphasis on the pianoforte side of the competition festival is a real blemish. Mr. Fowles avows his enthusiasm for the festival movement, but his cursory dismissal of the choral side shows that he has not yet grasped its full significance. Lest this pronouncement may seem to do him injustice, I quote the passage:

It is not yet adequately realised how essential to a well-equipped competitive festival is the provision of properly organized pianoforte classes. The gigantic strides made during the last decade or so in the cultivation of what, in the truest sense, may be called the musical instrument of the home is a sufficient warrant for the national interest in this most generally useful of all the means for making music. In not a few centres, the culminating if not the only feature of widespread public concern is the more spectacular side of choral work. He would indeed be obtuse who would say aught against the exhilarating delights of concerted singing. It is, it must be, a prominent item in the curriculum of every festival. It is destined yet to do great and ever greater things in the cause of music. Nevertheless, work of this kind is not representative of daily effort in the privacy of the study. The adjudicator who descants upon choral singing is fully aware that he is addressing people who meet together at various intervals of time in mutual love for collective self-expression. He cannot, if he would, deal with them individually. He remembers that, in the main, their efforts depend upon the organization of rehearsals in which the individual is absorbed within the mass. The adjudicator of the solo instrumental class has a very different experience. He knows that he is listening to the work of young people which has its origin in the daily round, not perhaps of drudgery in the exact sense of the word, but, at all events, of closely concentrated personal and private effort.

Now, there are many prominent workers in festival circles who regard pianoforte solo classes as the weakest side of the movement, and there are others who object to all solo classes, vocal and instrumental. They are able to give excellent reasons for their view, but I think that the arguments in favour of solo classes are sounder. Everybody knows that the taste of soloists—especially vocal—and their special public is deplorably low. This being so, it is obvious that a few years of thoroughly good festival syllabuses will do for the general taste in songs and instrumental solos what they have done for taste in choral music. Let us have solo classes by all means, and the more popular the instrument the greater the

need. But the real spirit of the festival movement can be shown fully only in concerted work, whether by brass bands, orchestras, or choirs. And as the competition festival is the only really democratic music-making to-day it follows that choralism, involving as it does the minimum of cost, will be the main feature. Choralism, too, deserves the position on other grounds. No other form of music so quickly yields good results, given a skilful teacher and an enthusiastic choir. A body of average men and women can in a few months yield a musical result compared with which that of a twelve-months' pianist or violinist is a series of desolating noises. And at a stage in his study when the instrumental soloist is still engaged with puerilities the choralist is getting at the heart of masterpieces of all styles, sizes, and periods. Moreover, of a hundred young pianists the great majority never get beyond the strumming point—a fact that would matter little if they at once locked their piano and lost the key. But they don't. They go on strumming till the end of the chapter, whereas the choralist who suffers from arrested development is heard no more—at all events as a choralist. He may become a tenth-rate soloist, and go to swell the classes that give adjudicators the time of their lives.

As for that 'daily effort in the privacy of the study,' it may or may not be a good thing. But I fancy we are gradually coming to see that the time ten-year-old Elaine spends in getting up a 'piece' on the pianoforte is of infinitely less value to her musical development than half the time spent in a well directed class of some kind—whether of singing, eurhythmics, or 'appreciation.' And when, having won a medal or certificate with her performance of *Teddy Bear's Waltz*, Elaine is photographed by the *Daily Pictorial* as a kind of prodigy, harm is done to both music and Elaine, and the opponents of the festival movement are provided with another round of ammunition.

Mr. Fowles has a chapter headed 'The Scale Problem.' If there be a 'problem' of the kind in the competitive festival, it can and should be solved in the simplest of ways. So barren and mechanical a contest should have no place in the syllabus of an event which calls itself musical and festive. If trophies are to be given for scale playing, why not for Eggeling finger exercises? We might even have a cup for the competitor who shows himself most skilful in the use of the 'Techniquer' or any other mechanical device. Clearly the vocal soloists should also have a chance of showing their paces with scales and Concone's exercises, and choirs should compete with breathing exercises and studies in chording. They never do, of course, because the competitive festival is concerned with the results of technique, not with technique as an end in itself.

I am glad to see Mr. Fowles is opposed to the habit of applauding individual competitors. He gives good reasons for his objections. I venture to add one which has nothing to do with musical considerations. One sometimes sees a string of children received with salvos from cousins, sisters, and aunts, after which a nervous kiddie enters in dead silence, and leaves the platform to a mere spatter of handclapping for no better reason than that she has no cluster of relatives and friends present to make a demonstration. It is a painful experience, and makes one agree with Mr. Fowles that there should be no applause until the last competitor has been heard. Then let there be a hearty round for the class as a whole. I have more than once

suggested this to an audience, and have always found the idea sympathetically received. Mr. Fowles is right, too, in his objection to 'cuts' and to a judge making too frequent use of the right to stop an incompetent performer. Unfortunately the time-table sometimes makes 'cuts' necessary. The remedy is in the hands of the festival committee, and especially of the choosers of the test-pieces. Long works in which there is a good deal of repetition should never be chosen. The stopping of a competitor as soon as a judgment is formed is liable to lead to injustice except in very bad cases. Even these should be heard to the bitter end if possible. Who needs good advice more than the incompetent? We have no right to assume that any player is past help.

Speaking of the judge's address at the close of a competition Mr. Fowles is of opinion that his remarks should be 'of a general character and thoroughly impersonal.' He thinks that feelings are hurt if the judge ladles out praise and blame to individuals. Surely he is unduly tender. My experience is that the audience and competitors alike wish to hear not only the judge's general comments but also his criticisms on each performer, and in cases where time has not permitted of this being done there is usually complaint. Moreover, the mention of individual faults and the suggestions for their cure have an educational value, and if the job is done pleasantly and tactfully there need be no offence. Indeed, there are cases when personal criticism is essential. One often hears an indifferent competitor loudly applauded on the strength of some cheap effect at the close of a test—a good high note or a brilliant bit of passage playing—whereas the bulk of the work has been far below that of some less showy performer. Here is where the audience, no less than the competitor, will benefit from frank detailed criticism. If we are to make the most of the festival as a training ground for listeners, judges must be prepared to show the audience the critical grounds on which they have arrived at the final placing of the competitors. The educational advantages of this are so great that the risk of a few injured feelings must not be allowed to interfere with it.

Faced with a thoroughly bad lot of test-pieces, ought an adjudicator to express his views thereon in public? Mr. Fowles answers with an emphatic 'No.' He says:

The unwritten law of courtesy is as integral to the expression of opinion upon the public platform as to the advancement of personal views in private life. When the music chosen for a festival is considered generally to be of comparatively poor quality, the adjudicator should make the fact the basis of a strictly private report to the organizers. Under no conceivable circumstances should he refer to the subject in his remarks from the chair of adjudication.

I have heard this question hotly debated by judges and organizers, usually with no conclusive result. Isn't it a question of degree? Mr. Fowles, be it observed, speaks of music 'considered generally to be of comparatively poor quality.' The qualifying terms 'generally' and 'comparatively' dodge the issue. What is the judge to do when the music is of rank bad quality? A private report to the organizers may or may not lead to an improvement, but meanwhile scores of competitors and hundreds of listeners have gone home persuaded that the test-pieces were not bad, but good. They know that the festival has for one of its objects the spread of

good music, and they will be delighted to find their liking for sentimental ballads and tinkling pianoforte pieces backed up by festival authorities. In such cases as this, where there can be no question as to the badness of the choice, courtesy must take a back seat. The judge's obligation is to the art and to the public, not to the local committee; and he must not shirk his duty. With tact, it can be done with little or no offence. But done it must be.

I said above that the ideal book on the Festival movement would take a glance at the future. Mr. Fowles does this in the chapter headed 'Possible Developments.' He outlines five—a test prepared by competitors without aid from teachers or friends, a class for listeners, an extemporisation class, the provision of lectures in connection with the Festival, and the formation of local music societies for keeping alive and developing the work done at the competitions. But on the whole the book will be most useful to pianists, and especially to such as enter for competitions. There is nothing for singers, conductors, or chamber music players. I am particularly sorry that Mr. Fowles overlooks one of the most important and certainly the most delightful of all classes—the children's choirs. What is a string of immature pianists compared with a well-trained choir of kiddies? The superiority is not on musical grounds alone: children are better employed in team work than as soloists. No youngster ever had his head turned by being a member of a good choir, whereas your twelve-year-old medallists can hardly avoid being the worse for their success.

Mr. Fowles's book has the right note of enthusiasm, though with rather a windy style at times. And I note with pain that he speaks of young pianists 'playing their pieces *literally* from hand to mouth'—a method that surely calls for a new kind of technique.

H. G.

THE BLACKPOOL SYLLABUS

October 15-20

The outstanding feature of this year's syllabus is the initiation of the 'Blackpool Musical Festival Scholarship.' This is open to all vocal or instrumental soloists over eighteen and under twenty-five years of age on September 1. It is tenable at the Royal Academy of Music and the Royal College of Music (in London), the Royal Manchester College of Music, or such other institution as the Committee may decide. The recipient need not necessarily be a prize-winner at the Festival. The Elizabethan side of the week, introduced last year, is now extended from a solitary solo class to duets, trios, and quartets. The string competitions draw upon the Sonatas of Purcell, G minor; Geminiani, A major; Tartini, G minor; Viotti, A minor Concerto; Martini, Sonata for Alto; John Ireland's Trio No. 2; and Haydn's G major Quartet (Op. 76, No. 1). The open pianoforte solo is Beethoven's D minor Sonata (Op. 31, No. 2). The string and pianoforte classes have never before included such music.

THE SONGS

The vocalists have each to prepare three widely-contrasted songs, each a test itself in its particular style:

Soprano: *Thou monstrous fiend*, from *Fidelio* (Beethoven); *Dreaming* and *At Sea* (Hamilton Harty, *Songs of Ireland*).

Mezzo-Soprano: *Trepak* (Moussorgsky); *Ah, my love*, from *Così fan tutte* (Mozart); *Dream Valley* (Quilter).

Contralto: *Yemeroshka's Song* (Moussorgsky); *It is finished*, from *St. John Passion* (Bach); *Stand face to face, friend*, from *Sappho Songs* (Bantock).

Tenor: *Pan is victor*, from *Phœbus and Pan* (Bach); *By the Sea* (Schubert); *The Faun* (Bantock).

Baritone: *Field-Marshal Death* (Moussorgsky); *Dream in the twilight* (Strauss); *'Tis He Who all alone*, from *God goeth up* (Bach).

Bass: *Osmín's Air*, from *Il Seraglio* (Mozart); *Arise, ye subterranean winds* (Purcell); *The Valley* (Strauss).

CHORAL PIECES

In the chief classes these are as follows:

Female-Voice Choirs: *Sing ye praises to the Highest* (Brahms, Op. 37, No. 2); *Happy Isle* (Bantock); *Praise to the Holiest*, from *Gerontius* (Elgar).

Male-Voice Choirs: *Address to the Devil* (Bantock); *The Boar's Head* (Bax, 15th-century carol, first time); *Through Eastern Gales* (Bantock); *Britain, ask of thyself*, from *Coronation Ode* (Elgar).

Mixed-Voice Choirs: *What is our life* (Orlando Gibbons); *O wild west wind* (Elgar); *There is an Old Belief* (Elgar); *These sweeter far than lilies are* (Walford Davies).

BOURNEVILLE WORKS MUSICAL FESTIVAL, June 13 to 16.—Promoted primarily for the benefit of employees at Bournville works, this four-day Festival opened its doors to outside competitors on the closing day, when Dr. A. H. Brewer was the adjudicator. In nearly every case the unusual experience of singing in the open-air influenced the performances adversely. Commenting on this, Dr. Brewer suggested occasional rehearsals out-of-doors. In the choral class for children (twelve to sixteen years old), the winning choir (the Rev. R. Eaton's St. Paul's College girls) displayed voices of remarkable power and maturity, along with refined diction and sense of style. The choice of test-pieces inclined to be accommodating in the matter of quality, the Church and Chapel choirs having nothing better to sing than Gaul's *The Silent Land*. The mixed-voice choirs, however, were more fortunate, having Benet's beautiful madrigal *Flow! Oh my tears* among their tests. Full marks were awarded Mr. E. Duntton's Willenhall Choir for an interpretation practically perfect in every point. Dr. Brewer said that he had never before found himself in a position to make such an award. In the singing by Male-Voice Choirs of Elgar's *Reveille* and Stanford's *Autumn Leaves* the old local fault of distorted vowel sounds crept in, and did much to dispel the atmosphere created by imaginatively conceived singing. Mr. G. H. Woodall, with his Coombs Wood Choir, reaped the honours to which he is no stranger. Dramatic competitions were a feature of the day. They were unusually ambitious, concluding with performances of one-Act plays and excerpts on a well-fitted stage. Mr. R. Crompton Rhodes, adjudicating on these, found a great advance on the work of the previous festival. G. W.

CANADA.—Prof. Granville Bantock, Mr. H. Plunket Greene, and Mr. Tertius Noble were the adjudicators at the Manitoba Festival, held early in May. They found the choral singing excellent. Winnipeg Male-Voice Choir was recommended to visit England as a good advertisement for Canada and Winnipeg. The solo singing was adjudged 'not so good as at Toronto' (where Prof. Bantock and Mr. Greene had attended during the previous week). The children aroused the judges' interest by the 'way they walked on and off the platform without seeming embarrassed'; and the children's choirs challenged comparison with the best that could be heard anywhere. Massed children, a thousand strong, sang under Prof. Bantock's guidance, with Mr. Noble at the pianoforte. The concluding event was a prize-winners' concert, at which Sir James Aikins, Lieutenant-Governor, gave the prizes. The competitions at Toronto were the first annual Festival of the Ontario Musical Association for Competitive Festivals.

CORNWALL.—This Festival, of which Lady Mary Trefusis is the chief organizer, was held with great success at Liskeard on May 17 and 18. Mr. T. F. Dunhill adjudicated, and awarded the chief prizes to St. Blazey Girls' School, Mabe Male-Voice Choir, St. Austell County School Girls, Camborne Ladies' Choir, Mylor Choral Society, and Truro Philharmonic Society.

HULL.—One of the features of this three-day Festival (May 24-26) was a madrigal singing competition that observed the Byrd centenary. Dr. Vaughan Williams heard the choirs sing *While that the sun and Lullaby, my sweet little baby*, and placed Needler's Musical Society first, with the Alexandra Choralists second. The best choir in the open Challenge Shield Class was Hessele Madrigal Choir. Hull Gleemen were first in the male-voice section.

LYTHAM FESTIVAL (June 7-9).—For the first time in its long history this meeting has a chance to develop on lines more in accordance with its neighbours on the Lancashire seaboard. The new pavilion in the Lowther Gardens is superior in every way to the old one on the Pier, and wet days now hold no terrors for those in charge of the numerous juvenile choirs. These performances by the youngsters were the most satisfactory features of the Festival. Their music (save for Purcell's *I attempt from love's sickness to fly*—allotted to girls under sixteen years!) was good in every way, and the emergence of Mr. T. L. Duerden as a trainer of the St. John's Parish Church choir-boys of Blackburn carries us back to a similar period in the development of those famous Blackpool school musicians of pre-war days, Messrs. Rigby and J. P. Ogden. The vocal solos chosen in the adult classes contained far too great a proportion of songs too frail to stand the battering of constant repetition. Not everything that fits beautifully into a recital-scheme is a Sol-fa choice for festival purposes, even though it fulfil some function as a voice test. Again Blackburn revealed the possession of two women singers who, given persistent study, should do great things in the future—Miss Embley, an essentially natural soprano singer, and Miss Anne Howarth, a contralto, who was quite at home in such a thing as Parry's *Dirge in Woods*. The mixed-voice choral singing had plenty of musical interest, but none of a competitive order, as only two choirs appeared. Of the male choirs who sang Jenkins's *Sea Fever*, two (as at Southport last month) excelled—Manchester Orpheus and Hebden Bridge—chiefly by virtue of emotional control. The string orchestral playing found Blackburn again to the fore in the Suite from Sonatas by Boyce, arranged by Parry: altogether it looked as though the festival centre of gravity in Lancashire had shifted from the breezy coast towns to the smoke and clangour of the manufacturing centres of East Lancashire. The raw material has always been there in abundance; latterly it has lacked guidance of first-rate order. Now this defect looks like finding a remedy, with Mr. Duerden (juveniles), Dr. Brearley (choral), and Mr. E. O'Malley (string orchestras) in charge. Happy the district that can produce in time of need men or women who can co-ordinate such forces. Reliance on a purely all-English scheme of music proved no more successful here than elsewhere.

C. H.

MATLOCK BATH.—A competitive Festival is to be held here on September 7 and 8 next. The hon. secretaries are Messrs. E. Newbold and E. Randle, Festival Office, Pavilion Chambers, Matlock, Bath.

NEWCASTLE.—With over a hundred competitions to be decided the North of England Musical Tournament lasted seven days (May 12 to 19), and kept a number of adjudicators busy. The widespread syllabus catered for all kinds of musical people, with folk-dancers and amateur actors, and an all-round entry list resulted. The chief awards were made to Benton Orchestral Society, Gateshead C.N.E.R. Temperance Choir, Wallsend Male-Voice Choir, and Esh Winning P.M. Choir. At the final concert Dr. Vaughan Williams conducted massed choirs in Bach's *Bide with us*.

NORWICH.—The first Norfolk Musical Competition Festival was held on May 25 and 26 with a success which promised well for the future. As is usual at first festivals there were abundant solo singers and players, but few choirs. It is chiefly to encourage the formation of choirs that competition meetings are held, and no doubt the practice of choral singing will develop under the new stimulus in Norfolk as it has always done elsewhere. Some of the chief awards went to Upton Choral Society, Norwich Literary and Commercial Institute, Princes' Street Congregational Church, and Cromer Amateur Orchestral Society.

PEOPLE'S PALACE (EAST LONDON).—This Festival (which lasted, on and off, from May 11 to May 26) grows in popularity, and the choral singing which it has brought to life in the neighbourhood shows a higher standard every year. Dr. Stanley Marchant, who adjudicated and conducted the final concert, wrote that he 'had heard a great variety of admirably chosen music of the best schools, and was much impressed by the consistently high standard of the choral work.' The chief prizes were won by the Stepney Orpheus Choir (Rev. C. J. Beresford); Toynbee Choral Society (Mr. T. P. Fielden); All Saints', Haggerston, Girls' Friendly Society (Mr. Findlay); Millfields Institute Male-Voice Choir (Mr. A. Morgan); Central Foundation (Secondary) School, Spital Square (Miss Black); Highgate Village Orchestra (Mr. Peter Farquharson). The other adjudicators were Mr. W. R. Anderson, Mr. T. F. Dunhill, Mr. Allen Gill, and Mr. E. Stanley Roper.

TAUNTON.—This Festival was revived on June 14, after a lapse of three years. There was a very largely increased entry, and three judges and three halls were kept busy and filled throughout the day. The Festival restarts with the best of prospects, judging from the large number of school entries and from the capital all-round standard shown. Adult choral entries were few, but good. The Taunton Choral Society (Mr. Reginald Ward) sang delightfully, and promising form was shown by the Bishop's Lydeard Choral Society, a new organization. Other outstanding performances were those of the winning choirs in the classes for Women's Institutes (Taunton Holy Trinity G. F. S.), Senior Schools (North Newton), and Mixed School Choirs (Taunton Priory). A packed audience attended the prize-winners' concert in the evening. The judges were Miss Karpeles (folk-dancing), Dr. Ernest Bullock, Mr. Harvey Grace, and Mr. Harold Jeboult.

Music in the Provinces

BIRMINGHAM AND DISTRICT.—The Repertory Theatre, which last month revived Sheridan's comic opera *The Duenna*, had the distinction of being selected by Dame Ethel Smyth to give the first performance of her one-Act opera, *Fête Galante*, on June 4, a week before its Covent Garden production. A beautiful, softly-coloured setting in the conventional Watteau manner was designed for the occasion by Mr. Paul Shelving, the artist at the theatre. The note of simplicity struck by the two-bar phrases of Pierrot's music was well realised by Mr. Sumner Austin. The music allotted to Columbine demands lightness of movement and some dramatic power from the singer. Miss Muriel Gough gave us the latter without quite attaining the former. Her singing, however, had moments of charm. The part of the beautiful, faithless queen offers little scope in the matter of vocal achievement, but Miss Dorothy d'Orsay's fine dramatic talent made the character one of the outstanding features of the little opera. Mr. Joseph Yates made a first appearance on the stage in the rôle of the King. His baritone voice is of first-rate quality, though his stage-work on the opening night was too lacking in style to be convincing. The subsidiary parts of the Lover and Harlequin were capably represented by Mr. Geoffrey Dams and Mr. Harry Sennett. A body of some seventeen players gave a satisfactory performance of the score under Dame Ethel Smyth's baton. *Fête Galante* was succeeded by the same composer's *The Boatswain's Mate*, when three well-known singers from the 'Old Vic,'—Miss Muriel Gough, Messrs. Robert Curtis and Sumner Austin—sang in their original parts. The chorus of drunken haymakers was particularly well done. The choruses in both operas were trained by Mr. Godfrey Graham. The annual concert by the Midland Institute School of Music was given on June 6, when a great advance in the standard of playing by the students' orchestra was shown. The conducting was shared by Mr. T. H. Smith and Mr. Julius Harrison. The latter conducted his own Prelude for string orchestra and pianoforte and three settings of Chinese poems. The solo work did not bring to light any student of outstanding promise. Some singing of hackneyed arias by vocal

students showed this branch of work to be far below the standard one might reasonably expect from an institution of the kind.—Sir Henry Wood has resigned his position as conductor of the Festival Choral Society on the grounds of pressure of engagements and lack of interest in the work of the Society displayed at Birmingham. Dr. Adrian C. Boulton has been appointed in his place.

BRISTOL.—The University students' male-voice choir had a well-chosen programme on May 26, and performed it with effect. It contained Mendelssohn's *Thou comest here to the land*, Vaughan Williams's *Five Mystical Songs*, Ernest Farrar's *The Winter, it is past*, Wallace's *The Outlaw*, Bax's *Now is the time of Christymas*, and some sailor shanties. Mr. A. S. Warrell conducted.

EDINBURGH.—'Modern Choralism' was the subject of a lecture given under the auspices of the Workers' Educational Association on May 16, by Mr. Greenhouse Allt. He said that the elements of melody had their origin in nature, and he dwelt on nature's influence on music.

—On May 16, Mrs. Kennedy-Fraser began a series of lecture-lesson recitals to teachers and students of Hebridean songs, and gave illustrations with Miss Margaret Fraser.—The Bach Society, at its sixth meeting of the session, on May 17, performed a Bach Sonata for pianoforte and violoncello in D, a Suite by Purcell, and Bach's *Peasant Cantata*.

EXETER.—At the May meeting of the Chamber Music Club, the programme included Stanford's Pianoforte Quintet, Op. 25, and *Six Pastorals* for four voices, four strings, and pianoforte, by Walford Davies. Dr. Ernest Bullock is the director of music.—It was a good idea to invite the local musical societies to participate in the opening of the new Civic Hall on June 4. The Oratorio Society (now conducted solely by Mr. Allan Allen) made its first appearance since reorganisation, and its singing was a pleasurable surprise and created hopes of a great future for the Society. The programme comprised several part-songs, and particularly must be mentioned the singing of Macfarren's *The Three Fishers* and Pissuti's *The sea hath its pearls*. The male choir was conducted by Mr. W. J. Cotton in glees and part-songs, and the string orchestra played Mozart's *Nachtmusik* and the *Larghetto* from Elgar's *Serenade for Strings*. The new hall will seat sixteen hundred people, and on the whole its acoustics are good, especially when it is filled.

HARROGATE.—Dvorák's 'Cello Concerto, with Mr. Norman Attwell as soloist, was given along with Beethoven's eighth Symphony and Mozart's *Haffner Serenade No. 7*, at the Symphony Concert at the Royal Hall on May 17. All were conducted by Mr. Howard Carr, who also directed performances of Mendelssohn's *Son and Stranger Overture* and of Delius's *On hearing the first cuckoo in Spring*.—Roger Quilter conducted his *Children's Overture* on May 24, when the Municipal Orchestra, under Mr. Howard Carr, played Elgar's *Enigma Variations* and Mackenzie's *Youth, Sport, and Loyalty Overture*. Mr. Batts Partridge was the soloist in the late Ernest Farrar's *Variations in G*, for pianoforte and orchestra, based on Dibdin's *Hark! the Boatswain*. The same concert was likewise the occasion of the first performance in Yorkshire of Mr. Howard Carr's attractive Symphonic Suite, *The Jolly Roger*.—On May 31, Mr. Carr conducted Schumann's Symphony No. 2, in C, Vaughan Williams's *Overture, The Wasps*, and a Purcell String Suite. On the evening of the same day an Italian programme was given at the Royal Hall, including Mr. Carr's concert arrangement of Rossini's ballet, *La Boutique Fantasque*.—On June 7, the Symphony was Schubert's great C major. At this concert two pieces were played for the first time at Harrogate, viz., the late Mr. Learmont Drysdale's Glasgow prize overture, *Tam o' Shanter*, and C. A. Lidgey's *Roundelay*, scored for oboe (Mr. John Hartley), horn (Mr. O. Paersch), 'cello (Mr. Norman Attwell), violin (Mr. John Davies), and harp (Miss Hilda Atkinson).—The second Chamber Concert, on June 8, was marked by the first performance of Howard Carr's new work for string quartet, entitled *Three Dances in the Old Style*. Tchaikovsky's great Trio was played by Messrs. John Davies (violin), Norman Attwell ('cello), and Batts Partridge (pianoforte). Mr. Fred Jervis

played the second violin in Beethoven's String Quartet, Op. 18, No. 2.

LEAMINGTON.—The programme of the English Trio on May 26 included Tchaikovsky in A, and Goossens's *Impressions of a holiday*. The three players are Mr. Wilfred Ridgway (pianoforte), Mr. Charles W. Bye (violin), and Mr. Frederick Bye (violoncello). The same programme was given at Bath a few days earlier.

LIVERPOOL.—Mr. George Hill and Mr. John Tobin collaborated in a song-pianoforte recital at Crane Hall on May 10. The programme included several unaccompanied songs by Herbert Bedford, who explained the object of such song-writing. Mr. Hill sang Ireland's *Earth's Call* and two songs of Eugène Goossens.—At the second of the Bon Marché concerts, on May 13, Mr. Albert Sammons and Mr. William Murdoch played the César Franck Sonata and the *Kreutzer* Sonata. Among Mr. Murdoch's solos was Ireland's *Island Spell*.—Old English music formed the chief items in the programme of Mr. Albert Dolmetsch's chamber concert on May 15. It included pieces by Byrd, Christopher Simmons, Richard Deering, and a Sonata for two violins by Purcell. The melody of a composition attributed to Henry VIII. was played on a viol actually dating from the early Tudor period.—The School Massed Singing Association held its tenth Festival in St. George's Hall on May 16, conducted by Mr. Robert MacLeod. This large choir of children sang C. H. Lloyd's setting of Whitman's *My Captain*, Nunn's setting of Autolycus's song, and several folk-songs.—In Crane Hall, on May 26, Miss Margaret Greenfield and Mrs. Oriska Ward gave a recital of English, Welsh, Scottish, and Irish folk-songs, the last with harp accompaniment.

MIDDLESBROUGH.—On May 26 three compositions which have received the Carnegie award were performed by the Middlesbrough String Quartet and three pianists—Mr. and Mrs. Edgar Bainton and Miss Emily Carmichael. The works were Alfred M. Wall's String Quartet in C minor, Edgar Bainton's Concerto-Fantasia for pianoforte and orchestra, and Dr. W. G. Whittaker's Pianoforte Quintet, *Among the Northumbrian Hills*.

MOLD.—Sir Walford Davies spoke on May 31 on music-making, and urged the formation of circles for music practice, stating that weekly meetings should be the minimum. He subsequently conducted a rehearsal of Bach's *St. Matthew Passion* by the Mold section of the National Eisteddfod Choir and representatives of other contingents.

OXFORD.—The newly-formed Handel Orchestral Society of twenty-five performers gave its first concert, on May 20, in Arlosh Hall, Manchester College. Mr. J. J. Rolfe was called upon at short notice to conduct. The *Occasional Overture* and Hamilton Harty's arrangement of the *Water Music* were played.—On May 24, Iflley Glee Club sang *Hiawatha's Wedding-Feast* and several part-songs, including Maurice Besly's *Sleep*, Parry's *Since thou, O fondest*, and Wood's *Full fathom five*. Mr. Reginald Jacques, of Queen's College, conducted.—On May 27 the New Oxford Orchestra played the *Unfinished Symphony*, Mr. Harry Norris conducting in the absence of Mr. Maurice Besly.—Music-making during Eights week opened on May 27 with a secular concert by Magdalen choir in the cloisters, Dr. Stewart conducting. The only non-British works sung were a French chanson and Brahms's *Vineta*. Otherwise no less than seven hundred years of British musical growth were recapitulated, from John of Fornsete to Holst's *Eastern Pictures*, Dr. Walker's *Full fathom five*, and Dr. Stewart's *Lake Isle of Innisfree*.—At Christ Church, on May 21, Mr. Harold Samuel played a Bach programme. The choir of men and boys and the orchestra of Exeter College were conducted by Mr. P. G. Temple on the following day in Brahms's *Song of Destiny*, Purcell's *The Three Witches*, and a Manx folk-song, arranged by Dr. Ley. The boys sang Holst's *Song of the Lumbermen*, Dr. Ley's *Where go the Boats*, and Elgar's *Evening Scene*.—Keeble College Musical Society, including chorus and orchestra, were conducted by Mr. Sydney Watson on May 30. The programme included a Purcell Suite, Mozart's Symphony in

G minor, an orchestral Suite of Russian folk-songs by Liadov, a Bach Overture in G minor, and Balfour Gardiner's *News from Whydah*.—Sir Hugh Allen conducted the joint local orchestras on June 3, when the *Hebrides Overture*, the Mendelssohn Violin Concerto, with Miss Margaret Fairless as soloist, and a Bach-Besly Trio in C minor were played.—At Queen's College, on June 6, the Eglesfield Musical Society was conducted by Mr. R. Jaques. The choir of men and boys sang Besly's *Shenandoah* and *Sleep*, and Bantock's *O, can ye sew cushions?* Mr. Sumner Austin sang Besly's *An Epitaph*, Miss Janet Agnew sang *Do not go, my love* (Richard Hageman), and *Dissonance* (Borodin).—Sir Hugh Allen opened a series of lectures on Elizabethan music in the Sheldonian on June 9.—The eighth and last of the present series of Subscription Concerts, on June 14, was devoted to the music of William Byrde, performed by the Choir of New College with additional voices from Magdalen and Christ Church and a small band. The latter played a Fantasia for strings, and the choir sang Latin motets, carols, English motets and anthems, madrigals—one a *Funerall Song of that honorable gent, Sir Phillip Sidney Knight*—and Dr. H. G. Ley played pianoforte music.

PONTYPRIDD.—The Griffiths-Pugh Pianoforte Trio gave a concert on May 29, the vocalists including a young tenor, Mr. Lucas Bassett, who made his début on this occasion.

SHEFFIELD.—A miscellaneous concert, arranged by Miss Beard, took place in the Cutlers' Hall on May 8, when songs by Bax, Goossens, Armstrong Gibbs, and Herbert Bedford were interspersed with instrumental items from the works of Felix White, Percy Grainger, Frank Bridge, &c. The Sheffield String Quartet (Messrs. F. Mountney, N. Rouse, A. Smith, and Collin Smith) contributed movements by Frank Bridge.—Pergolesi's *Stabat Mater* was sung by the Carver Street Choral Society under Miss Ethel Prescott on May 14.—Vincent D'Indy's fine Trio was performed on May 31 by Miss Hilda Cawood (pianoforte), Miss Zoë Addy (violin), and Mr. Collin Smith (cello) at the Crossley Concert in Victoria Lecture Hall.

WINCHESTER.—The City of Winchester Musical Society performed Bach's *God's time is the best*, Parry's *Blest Pair of Sirens*, Sweeting's *Canadian Boat Song* (with Mr. Herbert Smith as soloist), and Stanford's *The Revenge*, on June 7, Mr. J. A. Sowerbutts conducting.

YORK.—The York Musical Society is to give Vaughan Williams's *Sea Symphony* next season, and Mr. Harold Samuel has been engaged for a forthcoming concert.—In commemoration of the Byrde-Weelkes tercentenary, a series of their works was sung in the nave of York Minster, on June 2, by the choir, conducted by Dr. E. C. Bairstow, who also played a number of organ pieces, including Bach's Sonata in C minor.—The York Symphony Orchestra has been affiliated with the British Music Society.

THE WEINGARTNER CONCERTS

Weingartner's three concerts with the London Symphony Orchestra brought back to us a type of conducting that we had almost forgotten. Every now and then a plaintive voice is heard in the British Press asking for music without the intrusion of the personality of the performer. The demand is a vain one, for a man can no more keep himself out of the music he plays than he can dodge his own shadow, and the attempt to give us just 'the music' without his own personal view of what the music means would only result in his giving us the negative instead of the positive pole of his own personality. But personality in performance may mean several things; it is all a matter of degree and of quality. Compared with some conductors, Weingartner seems impersonal; that is to say, in ninety-nine bars out of a hundred he seems to be just letting the music play itself, without twisting it about and tearing gashes in it here and there, so that his own head and hand may show through it, as is the way with some conductors.

But the avoidance of unnecessary interference does not mean lack of control. There may be more in the art of riding shown in giving a good horse his head than in incessantly tearing at the bit and jabbing with the spurs. And what Weingartner mostly does is to give the music its head, but with perfect control of it and the wisest guidance of it.

So little does he interfere with the natural 'step' of the rhythm, that a superficial listener might be forgiven for believing his beat to be merely metronomic. But if you are curious enough to test him on this point over, say, a hundred bars, you will find that the pulse of the music is subtly varying its pace all the time. The steadiness is anything but dead uniformity. And the steadiness comes from that admirable intellectual control that, in any given bar, keeps in view the land so far traversed and the land still to be traversed; over the whole of the work—in a symphony, especially, over the whole work, not merely over each movement—runs that big containing line of which Blake spoke as the ideal and the secret of good design.

Weingartner's intellectuality does not, perhaps, appeal to everyone: there are some who prefer a more nervous quality and more sudden dynamic contrasts. But for those who, like myself, believe that a great work of art will bear interpreting in fifty different ways, the intellectual reading is as welcome as the nervous, if there is genius in the conductor or the player.

Weingartner's readings are like himself—lean, taut, sinewy, sparing of gesture, contemptuous of (if I may coin a word to characterise a certain type of conductor) mere peacocketry. There is a military precision in everything that he does; we notice it most readily in the inferior music he plays, where, our minds being under no emotional spell, we can detach ourselves from the music and watch the machine at work. Liszt's *Les Preludes* was especially valuable to us in this respect: it was good to see the efficient jaws of the machine closing so swiftly and so infallibly upon the phrases, even if what they bit off and tossed to us was hardly worth our eating. It was in the 3rd, 5th, and 7th Symphonies of Beethoven, the *Magic Flute Overture*, and the *Carnival Roman Overture* that we had Weingartner at his best—incomparably clear-headed, with an intellectual lucidity that of itself was an emotional joy, as a fine demonstration in philosophy or science sometimes is, dignified, sincere, and enormously impressive for all his lack of ostentation. The one reading I could not agree with was that of Schubert's *Unfinished Symphony*. Weingartner always has a way of taking the second subject of a movement rather more slowly than the first. As a rule he convinces us, if not that this is right *per se*, at any rate that it is perfectly right for that particular reading. But not only was the second subject of the Schubert taken much more slowly than I could see any reason for, but the first movement as a whole seemed to me as much too slow as the slow movement was too fast. His performance of Delius's *Brigg Fair* failed in another way: his precision of style and objectivity of outlook do not suit music so elusive as this.

The modern works he gave us were Holbrooke's *The Raven* and his Pianoforte Concerto *Gwyn ap Nudd* (the solo part in the latter, as in a Liszt Concerto, was in the capable hands of Mr. Lamond). Both were promising works for their period, and both have a good deal of the genuine Holbrooke in them; but we are less conscious of this now than of the Wagner-Liszt-Tchaikovsky influence under which they were conceived. Weingartner's own overture and incidental music to *The Tempest* were pleasant enough in an old-fashioned, German way. E. N.

[Mr. Munro Davison writes kindly pointing out that in A. K.'s notice of the recent performance of the *St. Matthew Passion* at Queen's Hall, Mr. Archibald Winter is mentioned as singing the part of the Evangelist, whereas that rôle was admirably sustained by Mr. Norman Stone.—ED.]

The Mewton Choir, of Melbourne (conducted by Mr. Frederick Mewton), chose excellent music for a recent concert—madrigals of Morley and Benet, and Bach's double motet, *Come, Jesu, come*, were included.

ROYAL MANCHESTER COLLEGE OF MUSIC

The Manchester College of Music was last month granted a Charter of Incorporation by His Majesty's Privy Council, and H.R.H. The Duke of York has consented to be President. These facts are of interest to the musical profession generally, as well as a source of gratification to the institution concerned.

Chartered institutions in Britain have always enjoyed a special status, and this is as it should be, for a Royal Charter, even if it carries no material benefits, does confer an inalienable warranty of character and standing. In this sphere of musical education only three others of our English institutions have obtained charters, and they are all metropolitan—the Royal Academy of Music, the Royal College of Music, and the Royal College of Organists.

Founded under the direction of Sir Charles Hallé, the Manchester College of Music was called into being by the musical enthusiasm of the people of Lancashire, who desired to provide their citizens with all that was best in systematic and institutional teaching, such as at that time could be obtained only in London or abroad. Manchester was chosen as a centre because of its position, and because of the presence in it of Sir Charles Hallé and the Hallé Orchestra. The people of Lancashire and the surrounding counties did the rest, providing a college building, local scholarships, and an endowment (for the first five years) of £2,000 a year, as well as a complete equipment for the building, including the provision of a couple of organs.

The Manchester College has always been exceptionally strong in its string department. In the opening years it owed much to Willy Hess. His removal paved the way for the coming of Dr. Adolph Brodsky, who for over five-and-twenty years has directed its fortunes both as principal and head of the string school. Mr. Arthur Catterall is a product of this school. In the pianoforte department, the first principal was succeeded by a number of eminent performers and teachers, including Miss Olga Nevada, Mr. Dayas, Mr. Friedheim, Mr. Wilhelm Backhaus, and Mr. Egon Petri. Mr. R. J. Forbes, Miss Lucy Pierce, and Mr. Anderson Tyrer are products of this department of the College. In singing, Madame Lemmens-Sherrington and her daughter were succeeded by Mr. Andrew Black, Mr. John Acton, Mrs. Hutchinson, Miss Fillunger, Miss Marie Brema, and Mr. J. Francis Harford. Among distinguished singers and teachers trained at the Manchester College may be named Miss Edna Thornton, Mr. Webster Millar, and Mr. Norman Allin.

Certain features of the College curriculum are distinctive. It was the first of the English colleges to make attendance at a teaching course compulsory upon all its students, because it was found that nine-tenths of the students, upon leaving, entered the teaching profession. Then its diploma is restricted to those who have been trained within its walls. Like the modern universities, the Royal Manchester College is not willing to examine students and award diplomas to candidates offering themselves from outside. It is also opposed to the multiplication of examinations generally, and considers itself first and last a teaching body existing for the single purpose of producing musicians.

We congratulate the Royal Manchester College, and wish it continued and increasing prosperity under the charter which its merits have fully earned.

IRELAND

A new two manual organ was opened in Creggan Parish Church, near Crossmaglen, Co. Louth, on May 6, by the Primate of All Ireland. Mr. F. H. Reilly (Newry) presided at the organ.

On May 31, His Excellency The Governor-General (Mr. T. M. Healy) distributed the prizes at the annual symposium of the Royal Irish Academy of Music, and announced that the yearly grant would be continued by the Free State Government. He also praised the excellent work that is being done by the Academy for students all over the country.

The Bishop of London (who preached at Belfast on June 3) was the special preacher at the Armagh Choral Festival on June 4. In the course of his address he said that though he had heard good singing in England and

Wales, he had never heard more hearty singing than that of the Irish. In all, twenty-seven choirs assisted, under the conductorship of the Rev. T. Careys, with Dr. Chaundy at the organ.

Mr. Charles W. Kelly, senior vicar-choral of St. Patrick's Cathedral, Dublin (appointed in 1897), has retired. He was formerly much in request as an oratorio singer, and as professor at the R.I.A.M. from 1889 to 1894.

Musical Notes from Abroad

AMSTERDAM

On May 16 the Beethoven-cycle came to an end with the performance of the eighth and ninth Symphonies, this being the last concert of this season conducted by Dr. Muck. The financial success of the series (all the concerts were invariably sold out many days in advance) has led the Concertgebouw to give another series of twelve orchestral concerts at popular prices. These are being equally well supported by the public.

The season having now practically come to an end, there have been only a few straggling concerts apart from those given by the Concertgebouw. In a certain way the most interesting recital was that of M. Georges Auric, of Paris. He is a member of 'Les Six,' and only works of 'Les Six' were performed—after a lecture on them. The lecture was on the whole the most interesting item of the evening. We learned that the ideals of the 'Six' were modelled chiefly on Debussian lines, but also profited from the still more modern theories of such men as Stravinsky, whom the lecturer did not hesitate to regard in the light of a musical saviour. Franck, d'Indy, and others were, according to him, only 'post-Beethovenians.' The long and the short of M. Auric's speech consisted of course in trying to convince us that, while he did not desire that we should completely abjure the older masters, the only true essence of musical art was that presented in the compositions of 'Les Six.' The main part of the scheme itself consisted of a great number of compositions by Erik Satie, the alleged 'Father' of the 'Six,' whose works filled the first part of the programme. In the second part compositions by Georges Auric and E. T. L. Mesens were heard. As both these composers are still very young, it is just as well not to pass too rash a judgment upon them. On the whole the specimens were a rather mild sort of what is generally called futurist music. What extravagance there was did not live up to the titles of the several numbers. As regards the texts of the songs—which, by the way, were cleverly sung by Madame Evelyne Brélia, of Brussels—a greater anomaly between words and music could hardly be found. The biggest anomaly, however, was that the concert was given in a church, which rendered the performance of fox-trots and the like completely repulsive.

Mention has to be made of a very fine concert, on May 26, by Dr. Burkhardt's 'Mixed Choir' of Berlin.

W. HARMANS.

PARIS

During the past two months or so the most remarkable feature in musical life here has been the number and variety of orchestral concerts. Throughout the season we have been having a good many, but of late it has become almost as difficult to keep pace with conductors as usually it is with recital-givers.

Kuséwitzky should be mentioned first. He gave (at the Opéra) four very interesting concerts whose programmes comprised the first Paris performance of Bax's Tone-Poem and of Reed's Scherzo *Will-o'-Wisp*. The former work was particularly well received by both Press and public. Other novelties played were Prokofiev's *Classical Symphony*, a *Scherzo* by Tansman, Honegger's *Chant de Joie*, and two Poèmes for voice and orchestra, by Delage. Most remarkable perhaps for its directness and clarity was the new Honegger work. It is altogether free from the startling departures which the composer's very name suggests, and is unquestionably effective. The Delage poems proved poetic and genuine in feeling. The other principal works were Prokofiev's *Scythian Suite*, Stravinsky's *Rite of Spring*, and Mozart's Pianoforte Concerto No. 482, with Wanda Landowska.

Walter Straram (who, I am told, is purely French, despite his foreign-sounding name) is a new-comer among conductors; and judging by the four concerts of modern music which marked his début, one who should be heartily welcomed. His programmes covered a good deal of ground: so much so, indeed, that I was shocked to find in them no single British item. Afterwards I heard that his intention was to give Holst's *Planets*, but that not commanding sufficient time for rehearsals he had postponed the performance rather than play only part of the work. What he did give consisted of things already known here, such as Schmitt's *Salome*, Strauss's *Eulenspiegel*, Aubert's *Habañera*, and Casella's *Pages de Guerre*; along with some novelties, viz.: Suk's *Praga*, Kœchlin's *Heures Persanes*, a Pastoral and a March by Hans Krésa (an Austrian composer, born in 1899), Schönberg's *Kammersymphonie*, Tommasini's *Il Beato Regno*, Honegger's Overture to Shakespeare's *Tempest*, Anton Webern's *Passacaglia*, and Bartók's *Four Pieces*. Of these, the finest were the Bartók and Kœchlin items. The latter consists of three pieces, remarkable for their terseness and the wealth of genuine poetry with which they are instinct. Honegger's Overture is a curious work, whose intentions are at times difficult to follow.

First performances of the following works took place of late at the Concerts-Pasdeloup: *Renouveau*, by Alpaerts (written in 1903), a bright and forcible piece; *Poème de la Nuit*, by Fromaigeat, which revealed genuineness coupled with insufficient experience; *En Marge de Shakespeare*, by A. Borchard, consisting of three parts entitled 'Portia,' 'Juliette,' and 'Ophelia' respectively—pleasing, straightforward, and, generally speaking, appropriate stuff; two very charming songs by Pillois, *Vœu* and *Jugement*; an Overture by H. Filleul; and an ambitious but not very significant *Cantique du Firmament* by D. V. Fumet.

The composer Alfred Kullmann conducted, at the Salle des Agriculteurs, a concert whose programme consisted partly of his own and partly of Wagnerian excerpts. His *Tentation*, a lyric scene which was sung by Madame Martel and M. Murano, proved more convincing than the heavy and at times transparently gruesome music of his ballet *Satan Vaincu*.

At the Concerts-Lamoureux was given for the first time Paul Paray's *Fantaisie* for pianoforte and orchestra, classical in conception and in workmanship, pleasing, and moderately original.

At the Concerts-Colonne the chief attractions were d'Indy's *Wallenstein* and *Symphonie sur un chant Montagnard* (superbly played with himself conducting and Mlle. Blanche Selva at the pianoforte), Debussy's *Saint-Sebastien*, and Braunstein's *Chant de la Nuit*.

CHORAL CONCERTS

At Paris choral music is the exception and not the rule. It is therefore satisfactory to find both the Schola Cantorum and the Chanteurs de St.-Gervais—our mainstays so far as choral singing is concerned—active, and to have to record the doings of Kibaltchitch's Russian Choir, and of Marc de Ransé's Chœur Mixte de Paris. The last-named organization made good at the Salle Gaveau on May 8 in a mixed programme extending from Costeley and Jannequin to Fauré, Ravel, and Pillois. The Russian Choir at the Trocadéro (worst of Paris concert-halls) gave us some good national stuff and some that was indifferent. At the Schola Cantorum were performed excerpts of Chausson's *Le Roi Arthus*, which nowadays sounds singularly obsolete. Another attractive event was provided by the Chorale des Franciscaines, on May 20. The programme included music by Adam de Saint-Victor, Monteverde, Bach, and other old masters, Honegger's *Roi David* (which is a very fine work), Caplet's *O Salutaris*, and a variety of other things. Among the music sung by the Chanteurs de St.-Gervais should be mentioned a *Benedictus* by Andréas, an *Adoramus* by Corsi, a *Christus Factus Est* by J. Gallus, and a *Regina Celi* by Archinger. These singers also gave a concert at the Salle Gaveau, at which they sang modern items by Fauré, Kœchlin, Bordes, Saint-Réquier, Ravel, Debussy, Manuel, and Komitas.

PIANISTS

Under ideal conditions, there ought to be very little for me to write about recitals; for, exactly as we have had here

of late Rummel and Howard-Jones, and as Cortôt and Prokofiev play in England, so would all artists worth hearing be regularly heard in both countries. As things are, you in England never hear Ricardo Viñes—one of the most admirable and delightful pianists that ever were—or Blanche Selva; similarly, we at Paris never get a chance of hearing Harold Samuel. Among the younger men who should be specially noticed are Gil-Marcheix and Robert Casadesus. The latter is becoming famous as a player of Ravel's music, and has recently given a splendid Beethoven recital. Gil-Marcheix has devoted a whole programme to dance music for pianoforte, beginning with 16th-century composers and ending with Stravinsky and Bartók. He played most brilliantly and attractively. Viñes played at the Concerts-Alexandrovitch and at the *Revue Musicale*, where his contributions consisted of pieces by Poulenc, Claude Duboscq, Ravel, and de Falla. Mlle. Blanche Selva gave a recital of modern French music at the Théâtre des Champs-Élysées. I enjoyed Odette Lemoine's readings of works by Bréville, Liapounov, and Albeñiz, and must also praise Iturbi's playing, as well as mention Madame Caffaret's excellent readings of Schumann and Chopin. There have been countless other recitals, some of them very attractive, but it is impossible to deal with all.

MODERN MUSIC SOCIETIES AND OTHERS

At the Société Nationale was played, on May 12, Fauré's new Trio, a work of admirable delicacy and charm—one of the great composer's very best. At the Société Musicale Indépendante took place the first performance of Kœchlin's Sonata for oboe and pianoforte, which is of great beauty and originality. The Société d'Instruments à Vent has given a performance of the same composer's Sonata for two flutes, which I think less interesting, of a Wind Quartet by Labey, another by Migot, and a Symphony for ten wind instruments by Milhaud. A concert of works by the Swedish composer, Sjögren—some pretty, others insignificant—took place at the Lyceum Club. Another of works by Gaubert—all attractive, and some quite poetic and bright—was given at the Salle des Agriculteurs. Rumanian music for a *cappella* choir was heard at the Rumanian Church, J. Kiresco conducting, and Indian music at the Salle Tréville, under the auspices of Maheboob Khan and Musharaf Khan. And the merciless chart of concerts which lies before me says that many other kinds of music have been played elsewhere. As I may not fill a whole issue of the *Musical Times*, I shall cry a halt, and defer until next month notices of singers and of the lyric theatres.

A. BOLD.

TORONTO

The New Symphony Orchestra, of sixty-seven members, recently organized by Mr. Luigi von Kunits, has already held three 'Twilight Concerts' (at five o'clock). Moderate prices of seventy-five, fifty, and twenty-five cents have resulted in a very satisfactory attendance. The programmes included the *Unfinished* Symphony, Tchaikovsky's fifth, and other popular and standard works.

At the first annual Festival of the Ontario Music Association, held in Massey Hall from April 30 to May 5, Mr. Plunket Greene and Prof. Granville Bantock were the adjudicators. Over three hundred and fifty competitors entered, and very high standards were attained in the pianoforte and violin classes.

The Hart House (University) Theatre season closed with a successful performance of Gluck's *Orpheus* and *Euridice*, under the direction of Mr. Bertram Forsythe and Mr. Reginald Stewart.

A marked improvement in the standard of technique and interpretation was noticeable at the two recitals for advanced students promoted by Toronto Conservatory of Music, and at the Canadian Academy of Music annual concert. Over thirty pupils were heard at the three events.

Mr. Duncan McKenzie, Director of Music in the Toronto Schools, is doing magnificent work among the children. At the Empire Day concert in Massey Hall he chose a very happy selection of folk-songs, and works by our leading British composers, which were sung by a choir of six hundred boys and girls.

Recitals have been given by the following: Carlo Buhler and Alberto Guerrero (two pianofortes); Mr. Arthur

Blight (pupils); Dr. W. K. Vincent (pupils); Madame Winnifred Hicks-Lyne; Mary Bothwell and Victor Edmunds; and Marley Sherris (English songs).

Florence Easton and Edmund Burke, of the Metropolitan Opera Company, New York, were heard at the *Daily Star* Festival of Spring, in which a large chorus chosen from our leading choirs took part in a Pageant of Song. The concerts were Nos. 56 and 57 of the *Star* Free Music Series, under the direction of Mr. Augustus Bridle, the *Star* music critic.

H. C. F.

VIENNA

THE VIENNA GROUP OF THE I.S.C.M.

A mere handful of Viennese musical modernists, it may be remembered, formed the nucleus of what, at last summer's Salzburg Festival, developed into the much broader and communally-rooted scheme known as the International Society for Contemporary Music. Unfortunately, the Viennese group, so far from exerting the preponderance which might have been their prerogative, has been relegated to a minor position in this musical League of Nations. Moreover, their influence within their own country is equally limited, owing to the peculiar conditions of local musical politics. The general public, as a matter of course, is essentially conservative in this musical metropolis, where an old musical tradition is still rampant; and not only the public, but even more so the professional critical fraternity is uncompromisingly reactionary, its members being addicted to partisanship for one composer or the other or for one or another group. The sole common feature to all of their criticisms is, however, their outspoken hatred against the 'perilous musical Bolsheviks'—or modernists.

The first concert of the Vienna group of the I.S.C.M., therefore, found a small audience composed of a handful of progressive musicians, and an equally small number of antagonists whose preconceived attitude was one of opposition. The programme, indeed, was none too radical, comprising Busoni's *Tocatta*, some early Schönberg songs, the *Chansons de Bilitis* by Debussy, Arthur Honegger's Violin Sonata (a promising Op. 1, but entirely influenced by César Franck), Béla Bartók's Suite, Op. 14, *Nnie* (No. 2), and the Ballad from the *Fifteen Hungarian Peasant Songs*.

A more daring enterprise was the introduction, two days earlier, of the Violin Sonata, Op. 5, by Paul A. Pisk, who is one of the most interesting among the young Viennese composers. The first performance of this piece took place at a chamber music concert given by Miss Mary Dickenson-Auner, the British violinist and a brave fighter for musical progress, her programme also including a strongly Wagnerian String Quartet in one movement by Walter Klein, and a melodious and somewhat operatic Pianoforte Quintet by Benno Sachs. By far the most important of these compositions was the Pisk Sonata, an immensely difficult and intricate composition abounding in strength and in the rhythmic significance which is so frequently lacking in the music of our moderns. The second and third movements are particularly striking.

CRISIS AT THE STAATSOPER

The season is drawing to an end at the National Opera, and in summarising the situation we find a meagre result. There was but one novelty—*Der Schatzgräber*, by Schreker. Two other new works—*The Dwarf* by Zemlinsky, and Puccini's *Manon Lescaut*—have, as usual with this theatre, been held over for next season. At the Redoutensaal, the Staatsoper's branch theatre, two polished revivals—*Don Pasquale* and *Jean de Paris*—disappeared after but few performances. Meanwhile the financial situation of the Staatsoper has reached a point where even the Austrian Parliament has seen fit to intervene. It has decided on the appointment of a 'dictator' over Strauss and Schalk, and Dr. Renkin, the man chosen for this post, has been authorised to supervise the management of the Staatsoper in a scrutinising manner. The personnel, which is excessively numerous—without for the most part being really efficient—is to be materially reduced, and the Government proposes to inaugurate a scheme

whereby the Staatsoper's Company will be taken on tour to foreign countries at regular intervals, the proceeds of these trips to meet the deficit of the Vienna season. A tour of Switzerland has been decided on for next autumn, and others are now under consideration. Directors Strauss and Schalk are at present absent on South American tours, and in view of the recent severe attacks upon him, both in Parliament and Press, it is expected that Strauss at least will tender his resignation on his return early next season.

FOREIGN CONDUCTORS

The Volksoper is in an even more critical state, both artistically and financially. A plan which has recently been originated (and propagated by a high official of the Staatsoper) to effect a merger of the Staatsoper and Volksoper, is not likely to materialise. That excellent results may be achieved even with the comparatively limited means which the Volksoper commands, was conclusively proved by a notable performance of *Die Walküre* with which Signor Giorgio Polacco, musical director of the Chicago Opera, made his début at Vienna as a conductor of German opera. It was astonishing to compare the really splendid work of the Volksoper's orchestra on that occasion with the mediocre playing which is the rule at this theatre.

An orchestral concert has been given by a young Englishman named Kenneth H. Bennet, who is said to be a disciple of Otto Lohse, the Leipzig conductor. Bennet is most likely a gifted musician, but as yet he lacks the assured repose justly required of an artist before the public. An event of great interest was the symphony concert directed by Dr. S. Rumschisky, a Russian musician resident in London. His programme consisted of contemporary British music throughout. Elgar's *Enigma* Variations had been heard previously, but the *London Symphony* by Vaughan Williams, and *Tintagel* by Arnold Bax, were new to Vienna. The Vaughan Williams work, rather too long to arrest interest throughout, pays homage to Puccini's melodies without, on the other hand, shunning reminiscences of Wagner and Strauss, or Charpentier's *Louise*. The second movement of the work, an 'atmospheric' piece of music, is by far the happiest. The Bax symphonic poem, with its admitted quotations from *Tristan*, and some other less voluntary borrowings from the Nibelungen dramas, might have been dismissed as a Wagner aftermath save for certain elements, akin to French impressionism, which are decidedly Bax's own.

SOLOISTS

In the same concert a sensational success fell to Roland Hayes, the negro tenor, who has taken Vienna by storm. A song recital by the same artist strengthened the impression that he is one of the few really great singers who have visited Vienna this season. His singing of Schubert or Brahms is distinguished by a flawless enunciation of the German words hardly equalled by the average German singer, and by an understanding of the innermost meaning of these songs which is nothing short of astonishing, and the centuries-old grief which is the inheritance of his race seemed to vibrate in his singing of the plaintive Negro Spirituals. His success here was enormous.

The return of George Baklanov, who started his international career at the Vienna Opera some ten years ago, was disappointing as a vocal exhibition, but his mastery of dramatic song interpretation was forcibly demonstrated in a number of Russian and French specimens. Heinrich Schlusnus, supreme among German lyric baritones, owns a none too voluminous but well controlled voice with a somewhat uneven low register. Gratifying success fell to Mrs. Marjorie Perkins, a young Englishwoman, who is completing her vocal studies at Vienna.

Robert Pollak, the violinist, who is not a stranger to English audiences, was successful with several recitals, and a new Czech girl violinist, Ervina Brokesova, registered an almost sensational success. Mention is due of two boy prodigies, Robert Goldsand and Ludwig Kentner (pianists), whose playing showed a maturity far beyond their age; to the excellent Hungarian pianist, Tibor Szatmari; and to Mitja Nikisch, who appeared successfully with the Philharmonic Orchestra, under Weingartner.

The return of Tamara Karsavina, after many years of absence, proved her a past mistress of the technical side of her art, but somewhat lacking in spiritual and imaginative qualities. Her interpretation of Potiphar's wife in Strauss's *Legend of Josef* was perfect in the choreographic part of her work, but disappointing for its lack of mimic expression.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

DAVID STRONG, on May 26, at St. Margarets, Twickenham. He was a Professor at the Guildhall School of Music, and sometime a Gentleman of His Majesty's Chapel Royal.

MRS. — CLAY, on April 28. Born in 1848, she was appointed organist of St. Paul's, Morton-by-Gainsborough, in her fifteenth year, and held the post until her death—a period of sixty years.

ARTHUR GEORGE HILL, D.Litt., F.S.A., a well-known antiquary, on June 16, at Hampstead, aged sixty-five. The eldest son of Thomas Hill, of Hampstead, he was born on November 12, 1857, and was sent to Westminster School. Going up to Jesus College, Cambridge, he took his degree in 1880, and travelled in Europe, especially in Spain, and also in Palestine for archaeological purposes. The University of Lille conferred on him the degree of Docteur des Lettres. Dr. Hill was a managing director of the firm of William Hill & Son, organ-builders, which was established in 1755 and amalgamated with Messrs. Norman & Beard in 1916. The combined firms have built organs for many cathedrals, town-halls, &c., in the United Kingdom and the Dominions. Dr. Hill's controlling interest in the firm ceased a short time ago, owing to ill-health, but he remained a director. He was president of the Federation of Organ Builders from its formation in 1914 to the time of his death. Dr. Hill was the author of a monumental work in two large folio volumes on *The Organ-Cases and Organs of the Middle Ages and Renaissance*, illustrated by himself. He also wrote books on the *Churches of Cambridgeshire*, the *Architectural History of the Christian Church*, and *Christian Art in Spain*, as well as numerous papers for archaeological societies.

Miscellaneous

We did the South London Philharmonic Society an injustice in our last issue by reducing two of its concerts to one. *Parsifal* was done on March 24, not as an item in a miscellaneous programme, but as a comprehensive selection of the chorus work and with most of the solo parts suitable for concert use. This was believed to be the first concert performance of *Parsifal* since the war. An audience of eighteen hundred attended. The final concert of the season was mainly orchestral, the programme including the *Unfinished Symphony*, the *Egmont Overture*, and the *Emperor Concerto*, with Mr. Walter Rummel as soloist.

We learn from the *Cape Times* that the Cape Town Orchestra and the Municipal Choral Society will in future join forces, the conductor being Dr. Barrow Dowling. Dr. Dowling has done fine service to choral music at the Cape, having organized and conducted Festivals of combined choirs so long ago as 1905-12. It is hoped that these Festivals will be revived. Dr. Dowling retired from active work just before the war, and has returned in response to a widely-expressed desire.

The thirteenth annual Festival of the Nonconformist Choir Union will take place at the Crystal Palace on July 7.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

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FIRST SET.

- | | | | |
|------------------------------------|--------------------------|-----------------------------------|------------------------|
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| 2. Good-night ... | ... <i>Shelley</i> | 4. Willow, Willow, Willow ... | ... <i>Shakespeare</i> |

SECOND SET.

- | | | | |
|--------------------------------------|------------------------|-------------------------------------|------------------------|
| 1. O Mistress Mine ... | ... <i>Shakespeare</i> | 3. No longer mourn for me ... | ... <i>Shakespeare</i> |
| 2. Take, O take those lips away ... | ... <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | ... <i>Shakespeare</i> | | |

THIRD SET.

- | | | | |
|--|---------------------|-------------------------------|---------------------------|
| 1. *To Lucasta, on going to the wars ... | ... <i>Lovelace</i> | 4. *Why so pale and wan ... | ... <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... | ... <i>Beddoes</i> | 5. Through the ivory gate ... | ... <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... | ... <i>Lovelace</i> | 6. Of all the torments ... | ... <i>William Walsh</i> |

FOURTH SET.

- | | | | |
|--|-----------------------------------|--|------------------|
| 1. *Thine eyes still shined for me ... | ... <i>Emerson</i> | 4. Weep you no more ... | ... <i>Anon.</i> |
| 2. *When lovers meet again ... | ... <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | ... <i>Byron</i> |
| 3. *When we two parted ... | ... <i>Byron</i> | 6. Bright star ... | ... <i>Keats</i> |

FIFTH SET.

- | | | | |
|-------------------------------|---------------------------|-----------------------------------|------------------------------------|
| 1. *A stray nymph of Dian ... | ... <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | ... <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... | ... <i>Scott</i> | 5. Love and laughter... .. | ... <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... | ... <i>Shakespeare</i> | 6. A girl to her glass ... | ... <i>Julian Sturgis</i> |
| 7. A Lullaby ... | ... <i>E. O. Jones</i> | | |

SIXTH SET.

- | | | | |
|---------------------------------------|------------------------|--------------------------------------|-----------------------------|
| 1. *When comes my Gwen ... | ... <i>E. O. Jones</i> | 4. *A lover's garland ... | ... <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | ... <i>Anon.</i> | 5. At the hour the long day ends ... | ... <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... | ... <i>Anon.</i> | 6. Under the greenwood tree ... | ... <i>Shakespeare</i> |

SEVENTH SET.

- | | | | |
|--|---------------------------|--|---------------------------|
| 1. On a time the amorous Silvy ... | ... <i>Anon.</i> | 4. O never say that I was false of heart ... | ... <i>Shakespeare</i> |
| 2. Follow a shadow ... | ... <i>Ben Jonson</i> | 5. Julia ... | ... <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... | ... <i>Thomas Heywood</i> | 6. *Sleep ... | ... <i>Julian Sturgis</i> |

EIGHTH SET.

- | | | | |
|----------------------------|-----------------------------------|-------------------------|----------------------------|
| 1. Whence ... | ... <i>Julian Sturgis</i> | 4. Dirge in woods ... | ... <i>George Meredith</i> |
| 2. Nightfall in winter ... | ... <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | ... <i>Julian Sturgis</i> |
| 3. Marian ... | ... <i>George Meredith</i> | 6. Grapes ... | ... <i>Julian Sturgis</i> |

NINTH SET.

- | | | | |
|------------------------------------|------------------------------|------------------------|------------------------------|
| 1. Three aspects ... | ... <i>Mary E. Coleridge</i> | 4. Whether I live ... | ... <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | ... <i>Mary E. Coleridge</i> | 5. Armida's garden ... | ... <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... | ... <i>Mary E. Coleridge</i> | 6. *The maiden ... | ... <i>Mary E. Coleridge</i> |
| 7. There ... | ... <i>Mary E. Coleridge</i> | | |

TENTH SET.

- | | | | |
|--|-------------------------------|-----------------------------------|-----------------------------------|
| 1. My heart is like a singing bird ... | ... <i>Christina Rossetti</i> | 4. The child and the twilight ... | ... <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... | ... <i>Allan Cunningham</i> | 5. From a city window ... | ... <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... | ... <i>Julian Sturgis</i> | 6. One silent night of late ... | ... <i>Herrick</i> |

ELEVENTH SET.

- | | | | |
|------------------------------------|-----------------------------------|---|-----------------------------------|
| 1. One golden thread... .. | ... <i>Julia Chatterton</i> | 5. The faithful lover ... | ... <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ... | ... <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... .. | ... <i>Julian Sturgis</i> |
| 3. What part of dread eternity ... | ... <i>Author unknown</i> | 7. Why art thou slow ... | ... <i>Massinger</i> |
| 4. The blackbird ... | ... <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | ... <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | | | |
|----------------------------------|-----------------------------|-----------------------------------|----------------------|
| 1. When the dew is falling ... | ... <i>Julia Chatterton</i> | 4. When the sun's great orb... .. | ... <i>H. Warner</i> |
| 2. To Blossoms ... | ... <i>Herrick</i> | 5. Dream pedlary ... | ... <i>Beddoes</i> |
| 3. Rosaline ... | ... <i>Lodge</i> | 6. O World, O Life, O Time ... | ... <i>Shelley</i> |
| 7. The sound of hidden music ... | ... <i>Julia Chatterton</i> | | |

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- Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
- Air SIGHING, WEEPING ("My Spirit was in heaviness").

ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD. LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " " " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " " " "
- Air YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
- Air WITH JESUS WILL I GO ("Wailing, crying").
- Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
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OPERA AND LORD BERNERS

By EDWIN EVANS

The nature of Lord Berners's excursion into the operatic field gives it a special significance at a time when we are all concerned with the future of opera. The form he has adopted is not unprecedented, but his choice of it is symptomatic. Whether we like it or not, we have to admit that the phase of musical history covered by the designation 'grand opera' is definitely passing from us. Productions answering that description will doubtless remain in the *répertoire* for some time to come, but even to-day they are, in the broad sense, survivals. Every now and then somebody is heard lamenting that we have no opera to compare with that of the great pre-war days, and the lament is uttered in a tone which suggests that this means the end of music. Of course it is all nonsense. Music was never dependent upon opera, nor was opera ever dependent upon being 'grand.' Such people do not realise what a transient institution, even in the brevity of musical history as a whole, grand opera has been. The opera of the 18th century was musically delightful, but it was never grand opera as we understand it. The latter originated in the decades after Waterloo. Though not its actual inventor, Meyerbeer incurred much responsibility in the matter later on. To my mind it has always had in it something of the obesity of the period which fathered it. At its worst it is not merely grand opera, but, in comparison with Mozart, it heralds the fatty degeneration of opera. Though it produced some masterpieces with which we do not wish to part, the institution itself will leave few regrets behind if its place is taken by something that bears the same relation to our day as the classic musical comedy bore to the 18th century. Except in America the grand manner of opera is moribund. Gone is the star system, gone the excessive adulation of *prime donne*, gone the spectacular magnificence, and gone most of the pageantry of grand opera. And music is not a penny the worse.

There is more to be said. It is always easier to write many notes than few. The grand manner was accessible to many composers whose shortcomings would have been glaring if they had been restricted to the style of Mozart or Cimarosa. Its passing will in due course reimpose the more searching test. When dimensions cease to be accepted as a substitute for style, the latter must necessarily improve. Yet another prospect before us is that, since the present revulsion is largely against the artificial improbabilities of grand opera, and its defiance of dramatic plausibility, we are entitled to assume that a reversion to simplicity will bring with it intelligible dialogue, intelligibly sung. Even to-day a librettist of the kind deemed good enough fifty years ago would ruin the chance of any composer, however eminent.

THE MUSICAL TIMES

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Being a man of his own day, not much given to sentimental regrets of the immediate past, Lord Berners has avoided any suggestion of grand opera. He has been fortunate enough to come across a delightful libretto which has long awaited a composer, and which owes its neglect hitherto to the vogue of grand opera. In earlier days such a fascinating subject would not have had long to wait. But it had little to satisfy the cravings of 19th-century composers for grand effects. What is more surprising is that it should have been passed over during the last twenty years, when the reaction was gathering momentum. That is Lord Berners's good fortune. Against that must be set the resemblance of *milieu* with Ravel's *L'Heure Espagnole*. Though it is superficial, limited in the main to the fact that both are comedies in Spanish surroundings, there will not be lacking people who will say that one would not have been written but for the other. To that the music and the text give answer. There is no resemblance in the former, and whereas the text of *L'Heure Espagnole* is in verse of a peculiarly modern type, that of *Le Carrosse du Saint Sacrement* is in the prose of Prosper Mérimée—that is to say, it differs in manner and in period. It is not even the same Spain.

It introduces us to a winsome lady whom some of us may remember having met before, for she is the heroine of Offenbach's *La Perichole*. It may be news to these that she had a real existence. The June issue of the *Chesterian* contains an informative article by G. Jean-Aubry, detailing the literary and theatrical history of Prosper Mérimée's comedy, which was a subsequent addition to the miniature dramas the authorship of which he had, by a transparent fiction, ascribed to Clara Gazul. Another authority makes Clara Gazul identical with Miquita, the original Perichole, whose full name was Micaela Villegas, and whose nickname originated in a quarrel with her protector, the then Viceroy of Peru. One incident of her life provided Meilhac and Halévy with a libretto for Offenbach. Another inspired Mérimée's comedy. Both are substantially authentic, and the latter prefaced her retirement from the stage to a Carmelite convent. She died in 1812. M. Jean-Aubry recalls that the play had one performance, due to the enterprise of M. Jules Delacre, at the London Pavilion on November 8, 1917; but it was at the Vieux-Columbiér at Paris that Lord Berners saw it and immediately realised its musical possibilities. He has adhered to Mérimée's text, save for certain inevitable cuts without which it would have been too long; but these have been made with the greatest possible care, and without any manipulation of the remainder.

The opera is in one Act, and the setting is the Viceroy's cabinet at Lima. He is suffering from gout, but is very sensitive as to the nature of his complaint, and will not tolerate its being called by its right name. An important ceremony is about to take place in the Cathedral, which he desires to attend wearing his new gala dress, with the order

that the King of Spain has just conferred upon him and riding in the State carriage which has arrived from Madrid. Alas, the attempt to move convinces him of the impossibility, and since there is nothing more agreeable to do he resigns himself to dealing with the affairs of State. His secretary attends with reports, the first of which concerns a threatened rebellion in a remote province. It is not the first time that this has been the subject of dispatches. On the previous occasion he gave answer that he would consider it, and the answer still holds good. The next matter requiring attention is the complaint of a great lady who has been insulted by a parrot belonging to the actress. Another lady complains of having been ridiculed in the theatre. There is a storm brewing, and the Viceroy lures his secretary to speak frankly of the actress, artfully insinuating that since she has asked for the secretaryship to be given to the nephew of her shoemaker in place of its present occupant, the latter need not stand on ceremony. Nor does he. He retails a compromising episode with Ramon, a popular matador, which enrages the Viceroy so much that the poor secretary is immediately appointed to the collection of taxes in that rebellious province, whence his return is obviously doubtful.

Whilst the Viceroy is still in this mood La Perichole comes to him. She desires to crown her triumph over the ladies of Lima by driving to the Cathedral in the new carriage whilst they remain in conveyances which, as she delicately hints, are as decrepit as themselves. The Viceroy however is intent upon the jealous scene to which he has been provoked, and in which he naturally gets the worst of the argument, being ultimately reduced to pacifying the lady with the gift of the coveted carriage. She drives to the Cathedral, her mature lover watching from the window. On the way her carriage collides with that of a rival, and there is a street fight in which she is protected by the intervention of Ramon. Presently to the Viceroy comes the Licentiate Thomas d'Esquivel, desiring an audience that he may complain of the great indignity that was put upon the victims of the collision. The occupant of the other carriage was a great lady with power at the court at Madrid, where she may damage the Viceroy's position, and he is much perturbed. But to his astonishment La Perichole returns escorted by the Bishop himself. With memories of having seen humble priests trudging on their way to bear the last sacraments to the dying she has presented the carriage to the Cathedral in order to expedite their sacred mission, and hasten the solace so anxiously awaited. The Viceroy is so overjoyed that even his gout ceases to torture him, though he prudently decides to continue the treatment a little longer. He invites the Bishop to supper, promising him a song from La Perichole, whose voice 'would convert an infidel,' to which the Bishop replies suggesting that unfortunately she may turn the faithful from their ways. She, however, has echoed the invitation, reminding him

that the Saviour ate with Samaritans. Even the Licentiate agrees to make the fourth, and a Canon from the Cathedral, who has the last word, solemnly pronounces that this carriage will be for the actress Elijah's chariot bearing her straight to heaven.

Although the gift of the carriage is historical, the repentant actress having afterwards taken the veil, it was inevitable that when the play was first performed at Paris there were some who imagined an intentional irreverence towards sacred associations. There were a few hisses, and it is said that the author, who was present, declared, on being told to what they were due, that he would hiss too if that were really the effect of his play. It reminds us a little of that episode when someone in the gallery hissed a play by George Bernard Shaw, who said from the stage, 'I quite agree with you, my friend, but what are we two against so many?' For the majority there is no culpable irreverence, either in the incident itself or in the telling of it, and such irony as there is has another objective than that of Christian faith. If the greatest of Christian virtues be charity, then the final scene of this little comedy is more Christian than its traducers. But it is comedy, and there will always be some whose religion is based upon wrath. I have travelled beyond my province, but surely playfulness does not of itself imply either irreverence or unbelief. Some of us have heard stories of simple folk who poke fun at the Saints, and even scold Saint Anthony for failing to recover some lost object. I have no reason to believe that either their faith or their reverence is less real than that of those who consider that their superior education gives them moral authority.

In setting this comedy to music, Lord Berners was confronted with the problem of a prose-governed vocal line which might become monotonous if left uncovered, or submerged if treated symphonically after the principles of music-drama. From the latter danger he has been preserved by a lively consciousness of the importance of every word of the text being heard. I have of course no experience of the opera in performance, but I have a definite impression that a conductor who knows his business will have little difficulty in preserving such a balance as will enable competent singers to make every line distinct. On the other hand, whether it will be an easy matter to find seven singers whose diction is beyond reproach is another matter. For that we have grand opera to thank, for it is in the main responsible for the laxity of standard in this respect. The opposite danger of monotony is encountered in a manner characteristic of Lord Berners. It is neither that of Debussy's *Pelléas and Mélisande* nor that of Ravel's *L'Heure Espagnole*. It is more kaleidoscopic, for it follows the principle of that fascinating toy, in that a multitude of fragments cluster in an endless variety of patterns with each twist of the text. Few of them recur in forms sufficiently recognisable for quotation, but that is mostly because their relation is much more real to the ear than to the eye. That many of them happen to be shaped

in Spanish rhythms is a concession to the demands of the theatre, with which Lord Berners is too familiar to ignore them as so many operatic aspirants have done in this country. But so far as principle is concerned, the method needed no such aid to success. That those fragments are harmonically pungent goes without saying, and the texture formed by them is for the most part so transparent that every pungency has its full effect. Full polyphony is rarely employed where there is any dialogue, but it has its opportunity in the ride to the Cathedral, during which the stage is silent except for some exclamations from the Viceroy. Then we have combinations such as the following:

EX. 1.

At other points, where the dialogue justifies it, the flow of fragments merges into a continuous melodic episode. For instance, when the Viceroy engages upon affairs of State, what more natural than that the occasion should be marked by a Spanish march of the type associated with state occasions, seasoned à la Berners:

EX. 2.
Tempo di marcia.

There are many such episodes, some of them almost reaching the dimensions of detachable pieces, such as those in which the misdeeds of the parrot, and later on the exploits of the matador are narrated to the Viceroy. Of motifs recurring after the fashion of leading themes there are very few. There is a pompous one associated with the Viceroy :

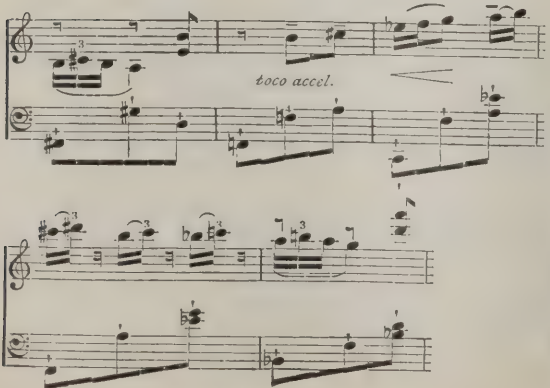


which appears from time to time in recognisable form, but where the four ascending semitones can be traced in the texture their presence is probably accidental. Another phrase in attendance upon the capricious lady is not particularly characteristic. Sometimes such a motif is extensively exploited during the development of a scene. The following :



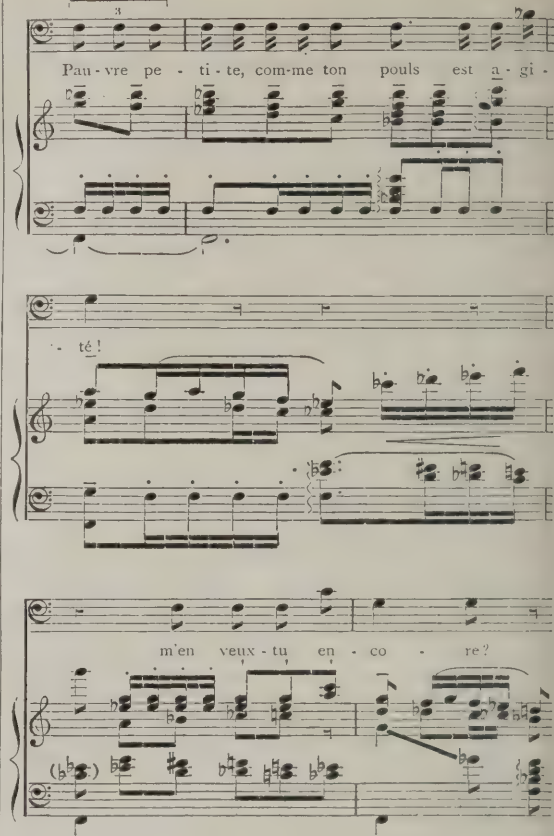
for example undergoes a few transformations during the scene between the Viceroy and La Perichole.

Of Spanish themes there are many, such as



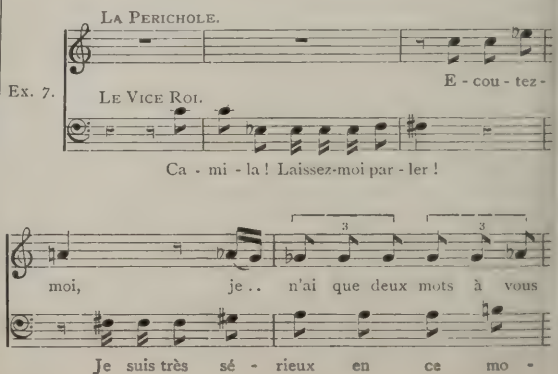
and

Ex. 6.



But mere quotation is inadequate to convey an impression of this score, the effect of which is derived not so much from features which can be isolated, as from the piquancy of their rapid succession in subservience to an unusually brilliant text. The music itself is distinctly humorous, and its humour is of a kind which ought to carry in the theatre. The only doubt is whether its sallies do not in some scenes follow upon each other with a rapidity which may prove baffling to an average audience. But even in that case the atmosphere of exhilaration should carry the day.

A curious example of the vocal writing is the following, which occurs during the angry altercation between La Perichole and her protector, when both are speaking at once :



- di - re. Je me suis a - vi - sée d'un in - ven -
ment: je suis très mé-con-tent de vous.
tion su - blim - e qui fe-ra cre - ver de dé -
De tous cô - tes on . .
pit tou - tes ces da - mes, pour -
par - le de vo - tre co-quet - te - rie, et je
vu que vous soy - ez ai - ma - ble com-me vous
crains que vous me fas - siez jou - er un sot
l'è - tes quel - que - fois
rô - le.

But I am afraid that Lord Berners will not find it easy to have this scene rendered to his satisfaction.

THE UNEXPECTED IN MUSIC

BY ALEXANDER BRENT SMITH

During an argument about the causes of vitality in music, a philosopher said modestly from the back of the room that in his opinion the vitality of a piece of music depended upon a certain quality of unexpectedness. This remark has a slice of truth in it, but like all sliced things, from mutton to golf-balls, it is not very satisfying nor does it carry you very far. Because—but I had better start afresh.

The unexpected depends—as many million thinkers have previously observed—upon what you expect. When, for instance, we watch ducks moving towards a pond, we expect that they will reach their destination by means of a uniformly bundling waddle. Consequently, if suddenly one duck stood upon its bill and waved a message in semaphore with its feet, we should consider its conduct, if not extraordinary, at least unusual. And if we were driving a motor down a lane and a hen or pig kept consistently to the same side of the road without any half-hearted attempts at suicide, we should consider such

sensible behaviour in a hen or a pig well-nigh incredible. Again, in our social relations, if we find a man consistently conventional we have no use for him because he is wearisome; on the other hand, if we find him consistently unconventional we have no use for him because he is capricious. So also, a piece of music or literature may fail either because it has no unexpectedness or because it has too much, for where all is unexpected nothing is unexpected.

And the truth is that human nature has to serve two masters, reason and emotion. Reason demands the fulfilment of expectation, emotion delights in things unseen and unthought of. Nature, the supreme artist, satisfies these two conflicting demands. That Spring will return we know, but how the return will be staged we cannot guess; it may be in a sudden glorious burst like the return of the first subject in the *Waldstein* Rondo; it may take us silently and unawares like the return of the first theme in the double quartet *For He shall give His angels charge over Thee*; or it may tease us with false starts (Oh, those early, treacherous days in February!) like the return of the first subject in the *Eroica* Symphony. Nor does Nature despise the conventional and inevitable dominant cadence. Anyone who has watched and heard the return of the Severn Bore, especially if waiting for it in a fishing boat low in the bed of the exhausted river, will appreciate the awful inevitability of Nature's climax-building. In the distance can be heard its *pianissimo* dominant drum-roll, the presage of a long-deferred perfect cadence. Then with a cruel hissing and splashing this horrid monster from the sea appears suddenly round the bend in the river. Escape is impossible. On it comes, licking with its forked tongues each opening in the bank, greedy for prey and for ever unappeasable. It butts at our fragile boat with its strong head and throws us on to its muddy, heaving back. And the long deferred discord of danger resolves itself in the cadence of perfect safety. Occasionally, though, Nature plays our reason false. We all remember the tricks she played upon us during the drought of 1921. Sometimes, after a day of scorching heat, black threatening clouds would mass themselves in the west, cold winds would (poetically speaking) sigh across the fields, dust would fly, papers would whirl, and we, convinced by all that was reasonable that it was the sound of the abundance of rain, would take indoors those rain-decoying books and chairs, and settle down to watch a tremendous downpour of rain. And what happened? The clouds dispersed, the wind ceased to sigh, the dust settled, the papers fell, and we, having prepared for an inevitable storm, felt our intelligences outraged by the unexpected. Emotionally, of course, it was a delightful bit of elemental bluff.

This outrage of reasonable expectation is, in my mind, the real philosophic blemish of Thomas Hardy's fiction. No one dislikes tragedies, and personally I can bear the misfortunes of others

with stoical fortitude. What we all so dislike in tragedies is an author's playing fast and loose with reason. Chance does no doubt bring many an unfortunate coincidence; but chance, if it be really chance and not simply auctorial bias, should bring a due proportion of fortunate coincidences. Reason tells us, in spite of mathematicians, that if a coin always falls tails, either the coin or the tosser are not above reproach.

In music, of course, reason cannot be so sure of its position; but its claims must be considered, and the established masterpieces seem to prove that it was considered by their creators. Their unexpected passages are not the inconsequent ramblings of a madman. They are the tangential relevance of a swift thinker who only seems inconsequent because our laggard intelligences cannot keep pace with him. Beethoven always keeps an even balance between the expected and the unexpected. Sometimes he keeps us on tiptoe of expectancy for something strange and unlooked for, at other times he keeps us on tiptoe of expectancy for something sure and inevitable. In the *Eroica* Symphony (first movement) the modulation into F major at the recapitulation is delightful because it is wholly unexpected. The theme started as it did at the beginning, and we are prepared for a similar close, when a radiant E natural shakes us out of our complacency—an experience as delightful as when a friend suddenly drops in to see us when we had prepared ourselves for our usual drab evening alone. Conversely, the entrance of the *Finale* of the fifth Symphony is delightful because it is reasonably inevitable, and we are filled with pleasure because our hope is fulfilled. It is the approach of a king. The air is charged with collective excitement. Something splendid is going to happen. The crowd is restless with anxiety to see the mighty emperor. Someone cries out, 'Here he is'; the alarm is false, but our faith is sure. It is only a question of how long before he comes. The tension is increased, time no longer matters, we ourselves don't matter—he is coming, he is coming. He comes—and our long-suppressed excitement bursts out into ecstatic joy. This method of fulfilling expectations has to be used sparingly, but when so used is overwhelming.

Another method of achieving the unexpected—or, at least, of avoiding the expected—is by a sudden breaking off, known in poetry as aposiopesis, of which the most famous example is Neptune's rebuke to the winds in the *Aeneid*:

Quos ego . . . sed motos præstat componere fluctus.

A less literary and more commonplace example of this figure of speech is the colloquial reproof of incompetent superiors who wish to gain time, 'Very well, if you do —.' Schubert uses musical aposiopesis with admirable effect in the first movement of the *Unfinished* Symphony.

But this figure of speech must sound like a flash of inspiration, and should not be applied as a mechanical trick to secure the unexpected. I

remember as a child hearing a composition by a then much-belauded composer. It was an orchestral fantasy upon a nursery rhyme melody. His treatment was simply a mechanical application of musical aposiopesis. Never did the music proceed as one hoped. It stopped at unexpected places; it began again in unrelated keys: if by any chance it began normally, it got out of focus rhythmically, and jarred upon our sense of time. No doubt it would have been admirable as an accompaniment to musical chairs, but in a concert-hall, when chairs are neither musical nor comfortable, the effect was as irritating as a raspberry seed in a broken tooth.

In prose, apart from the quality of the thought, the use of the unexpected word or phrase often gives vitality to an otherwise bald passage. That voluminous writer, O. Henry, frequently causes a pleasant feeling of amusement by insinuating into a purely official and conventional statement an entirely original point of view. In one of his stories he is describing an out-of-the-way town in America. It was so insignificant, so remote, so dead-alive, that only two trains stopped there during the day. What he actually says is that there were only two trains a day by which it was possible to leave. Very mild humour, but it leavens a necessary lump of literary dough.

The delight of these well-engineered uses of the unexpected is that though we know that they will come, yet they always bring a sense of freshness and a feeling that this is surely the loveliest passage ever penned. In very much the same way do we say on the first lovely day of Spring: 'This is the loveliest day that ever was,' and no one but a phlegmatic scientist would say: 'No; last Tuesday was three degrees warmer!' I believe that however old we may become we shall still be convinced that this particular day is the loveliest we have ever known, and I hazard a guess that Methuselah at the close of his life was heard to exclaim to his grandchild Noah, a mere chit of a thing, scarcely six hundred years old, 'Did you ever see such a glorious day?' to which the future Ark-builder replied, 'No, grandpapa, never.'

So with these inspired passages; they never lose their freshness or their charm, nor can their existence be explained away, for they are the offspring of reason and emotion, the proper parentage of immortality.

Ad Libitum

BY 'FESTE'

It is one of the curiosities of Shakespearean criticism that until recently the musical interpolations, and, above all, the songs, have never been considered in their relation to the plays. Even now the subject is so fresh that many Shakespearean students fail to grasp its significance. For example, when, in 1916, Mr. Percy Scholes read his Musical Association paper on 'The purpose behind Shakespeare's use of Music,' the subsequent

discussion (joined in by many eminent musicians) had so little relevance that the lecturer, at the close of the meeting, had to remind his hearers of the main purport of his paper—Shakespeare's use of music as a vital part of the drama, and especially in such portions as dealt with the supernatural, or with such subjects as love, death, madness, &c. Eight years before Mr. Scholes's paper was read, Mr. Richmond Noble, of Lincoln College, Oxford, set to work on a book that lies before me (*Shakespeare's Use of Songs*, Oxford University Press, 12s. 6d.), having been goaded thereto by the late Lewis Waller's transfer of a song from *Love's Labour's Lost* to *As You Like It*.

Most of us who have attended performances of the plays have been annoyed again and again by the ineptitudes of those responsible for the musical side of the production. Such things would be impossible with an educated public, and the public is ignorant and easy-going in this matter because musicians themselves have treated Shakespeare badly.

Composers have set his songs with no more than a superficial understanding of the text; or they have used a corrupt text, apparently taking it from anthologies or books of recitations instead of going to a good edition of the plays. Teachers and others who have the choice of songs in their hands perpetuate some of the least satisfactory settings, merely because these settings happen to be familiar. The matter is one in which no musician has a right to be uninterested or ill-informed, so I propose (or to threaten, if you prefer the word) to discuss Mr. Noble's book at some length.

Briefly, Mr. Noble's thesis is that the songs in Shakespeare are not pitchforked in for mere variety's sake, but have a definite purpose. Thus they may cover the coming on or going off of a character (Feste's 'I am gone, sir, and anon sir,' is a good example of the latter purpose); or express the character of the singer (the misanthropy of Amiens is shown in his two songs, 'Under the greenwood tree' and 'Blow, blow, thou winter wind'); or take the place of scenery in suggesting the locale of the action or the season of the year; or provide cover for byplay, and so on. Most striking of all is the use of a song ('Tell me where is fancy bred') as a hint to Bassanio in his choice of the casket. Mr. Noble points out that the importance of this song has been curiously overlooked, not only by producers ('from whom,' he says with justifiable severity, 'bat-blindness is to be expected') but also by commentators. He attributes the failure not to want of intelligence, but 'rather to the contempt with which it has been traditional to treat the songs, and accordingly when a song, as here, is the keystone to the development, it has passed by unnoticed.'

If there be readers who think the word 'contempt' is too strong, they may be reminded of a few instances given in a review in these columns of the late Christopher Wilson's *Shakespeare and Music* (*Musical Times*, November, 1922). Mr. Noble adds further examples. Thus, in the 18th century the songs were rarely heard on the stage. They were regarded as interruptions, or as concessions to low public taste, and were often omitted. The producers of the 19th century went the whole hog in the opposite direction, dragging into one play the songs from another, and even interlarding a play with extracts from the poems and sonnets. So little was dramatic fitness considered that Mr. Lewis Waller gave to the cultivated and cynical Amiens, in *As You*

Like It, the comic and uncouth Owl Song ('When icicles hang by the wall'), from *Love's Labour's Lost*, and Mr. Granville Barker, in his production of *A Midsummer Night's Dream*, inserted 'Roses, their sharp spines being gone' from *The Two Noble Kinsmen*—a song not only entirely irrelevant, but not even by Shakespeare. Mr. Noble says:

Such producers would probably plead in their defence that they had never been told that the songs had any special function to discharge, that they understood Shakespeare merely introduced songs to please the public taste, and that consequently they saw no harm in introducing a song on any occasion which appeared to demand some cheerful or romantic effect.

But one would expect actor-managers and producers to credit Shakespeare with the ability to indulge 'public taste' in such a way that the drama was helped, not hindered. However, if they sin in a similar way in future, it will be deliberately and against the light. With this book available there is no excuse.

Mr. Noble's plan is to group the plays in the customary way—comedies, histories, and tragedies—and to begin the discussion of each play with a text of the songs that occur in it. The author has a mass of evidence at his disposal, and argues his case so closely that there seems to be no loop-hole. Perhaps he strains his theory overmuch at times, but that is a virtue rather than a fault, inasmuch as it compels the reader to consider points that hitherto have almost invariably been overlooked.

Only in some matters of detail and opinion will musicians be disposed to part company with Mr. Noble. They will not, for instance, agree that the attraction of 'Who is Sylvia' lies 'not in its prettiness but in its humour.' Mr. Noble makes out a case for regarding it as a delicate caricature, but musicians will continue to take it seriously, and reckon it as one of the most delightful songs ever written. Occasionally Mr. Noble's use of technical terms is loose. Thus, in his admirable suggestions as to the musical requirements of the beginning of Act 2 of *A Midsummer Night's Dream*, he says that:

If 'Over hill, over dale' is sung, then Puck's greeting ought to be in melodious recitative, and the Fairy's aria ought, by means of modulations, to be brought back again to recitative [at 'Farewell, thou lob of spirits'].

As it is clear that he does not mean modulations in the accepted musical sense of the term, it seems a pity to use the word. Moreover, any kind of leading back to recitative is unnecessary. The song should end, and the music at once drop into recitative. In the chapter headed 'General View,' Mr. Noble says some sensible things on the vexed question of the idiom a modern composer should employ, but he makes one statement that calls for contradiction, viz.:

Such songs as 'Under the greenwood tree' and 'Come away, come away, Death,' necessitate the differentiation of the second stanza from the first; the freest rhythm in the world will not entirely surmount the objection to the melody's being repeated, and, if the melody is continued, modulations [varied harmony] will be required to avoid monotony.

And later, discussing 'Come away, Death,' he says that 'modern musical practice would forbid the melody being repeated for the second stanza.' Well, the best answer is to refer Mr. Noble to the best settings of both songs. Take first those of Roger Quilter. In each case he will find the same melody used for both verses, with very slight modifications brought

about by the needs of verbal accentuation, and with of course a little development and lengthening out of the final phrase of each by way of *Coda*. The fine 'Come away, Death,' of Benjamin Dale uses the same melody for both verses, save for one short phrase in the middle. In Stanford's admirable setting of this song we see a good deal more variation in the second verse, but unity is obtained by the use of the same melodic material for the opening of both verses. The only other settings of the two songs I can lay hand on at the moment are those in the recently published *Six Shakespeare Songs* by Castelnuovo-Tedesco (Chester). These are so unconventional that the fact of the composer using exactly the same melody for both verses of each song is pretty conclusive proof of what 'modern musical practice' is in the matter. The fact is, Mr. Noble forgets that a song-writer is not only setting words to music: he is also dealing with a musical form, and he has to produce a balanced and rounded result. A setting that considered the words only would almost inevitably be scrappy as music; at the best it would be bringing in fresh thematic material at a moment towards the close where the ear demands some sense of finality. No composer worth his salt will be prevented by this restriction from doing his duty by any change of sentiment in a second verse. There are subtle variations in rhythm, in pace, in harmony, and in the laying-out of the accompaniment in regard to sonority and tone-colour—all these resources are at his disposal, and they will produce a far better result than any meticulous setting of the 'point-to-point' order.

Mr. Noble has much to say that is interesting and valuable about punctuation, but I am not convinced by his arguments as to the original markings having had any relation to the breathing needs of the singer. These are matters for the composer; the punctuation of the text has little significance from a musical point of view. Mr. Noble's analogy from congregational singing is weak. He says:

In cases where the congregational singing is good, the stops with which the hymns are peppered are largely ignored, and pauses are indulged in where no provision has been made by punctuation or in the music.

But the stops with which hymns are peppered are mainly commas, and therefore are not necessarily stopping-places. Semicolons or full stops occurring in the course of a line are usually observed, though less markedly than in reading. The pauses that are made systematically are at the end of a line. They are usually so short that they do not impair the sense of the words; the slight rhythmical disturbance they create is all to the good in avoiding squareness; and they enable the singers to take breath, besides showing the phrase-structure of the tune. Speaking of Caliban's 'No more dams I'll make for fish,' Mr. Noble says:

If the song is sung in other than a quick monotone [monotone is not singing], the last two lines necessitate heavier punctuation than is contained in the Folio. Accordingly in our text, two commas have been added in line five and the comma in line six has been changed into a colon.

I confess inability to see how the singer is affected by either of these methods:

- (a) Ban Ban Cacaliban
Has a new master, get a new man.
- (b) Ban, Ban, Cacaliban
Has a new master: get a new man.

A composer setting the words to quick music would see that the singer had time to breathe. Punctuation is, however, of great importance, and it is a pity composers have either worked from badly punctuated editions, or have disregarded the correct punctuation when it has been available. The most flagrant case is that of the second stanza of 'Orpheus with his lute.' At least two recent settings by composers of standing treat 'killing' as a verb instead of an adjective, and so make an ungrammatical sentence. I wish Mr. Noble had touched on this point, the more so as his own punctuation is calculated to confirm the error. He gives:

In sweet music is such art,
Killing care, and grief of heart,
Fall asleep, or hearing die.

I suggest the following as being less likely to be misunderstood:

In sweet music is such art:
Killing care and grief of heart
Fall asleep or, hearing, die.

Hardly less important than punctuation is the arrangement of lines. Mr. Noble points out that the following form of the close of 'Hark, hark, the lark':

With everything that pretty bin,
My lady sweet arise,

is due to an 'improvement' of Hammer's, who was anxious to provide a rhyme for

And winking Mary-buds begin.

The mistake arose from the splitting up of the lines. The Folio gives them thus:

And winking Mary-buds begin to ope their golden eyes,
With everything that pretty is, my lady sweet arise.

In regard to 'Come unto these yellow sands,' Mr. Noble says that 'great editorial battles have been waged,' and he devotes three very interesting pages to discussing it. I take up one point only. Here is the end of the song as it appears in the 1623 Folio:

*Foote it featly heere, and there, and sweete Sprights beare
the burthen. Burthen disperfely.
Harke, harke, bough wawgh: the watch-Dogges bark,
bough-wawgh.
Ar. Hark, hark, I heare, the fraime of shrutting chanticlere
cry cockadiddle-dowe.*

What about that *Cockadiddle-dowe*? Mr. Noble objects to the New Cambridge Text's giving it to the burden [chorus]. He says that

The burden would be expected to reproduce the cockcrow as naturally as possible . . . and this might involve the song ending on a discord—a thing absolutely forbidden by all the rules, especially in Shakespeare's day, when they were rather stricter than they are now.

It would not be difficult to prove to Mr. Noble that the rule prohibiting a work's ending on a discord has long since had the stuffing knocked out of it. But that is not the point. I am not a Shakespearean scholar, but merely an old and assiduous reader of the plays, so I venture on a solution with diffidence: Is it not likely that the 'cry cockadiddle-dow' is merely a stage direction that has somehow been incorporated into the text? Such confusion was not uncommon, as Mr. Noble shows elsewhere in his book.

If it be objected that the 'dowe' is a rhyme to 'wawgh,' I reply that the rhyming *may* be between 'chanticlere' and 'beare.' 'The burthen' and 'bough-wawgh' then fall into places as two short non-rhyming lines. Here is a suggested version:

Foot it featly here and there, and sweet sprites bear
The burden. (*Burden dispersedly*)
Hark, hark! bow-wow; the watchdogs bark,
bow-wow.
(*Ariel*) Hark, hark! I hear the strain of strutting
chanticleer.
(*Cry Cock-a-doodle-doo.*)

I wish Mr. Noble had been able to increase his task so as to include consideration of the old musical settings, with music-type examples. The only setting given is that of Desdemona's 'Willow Song,' in an interesting appendix by Dr. E. H. Fellowes. Mr. Noble tells us that 'in order to grasp fully the significance of the songs,' he himself has set all the songs to music, and on page 24 he says that his opinion as to the non-Shakespearean origin of 'Orpheus with his Lute' and 'Roses their sharp spines being gone' has been arrived at 'as the result of musical treatment applied to them by way of test.' Surely this is a new and dubious way of proving the authenticity of a poem? Mr. Noble should have given us particulars of the working of such a test.

It will be seen, I think, that the book has its weak moments when it leaves literary matters for purely musical, but the fault does not affect the author's case. His book is one that should be read with care by all who are concerned in the production of the plays, and by every composer who essays the setting of the songs or the writing or arranging of incidental music. All who, like the present writer, are mere readers of Shakespeare will find the book full of good things.

Mr. Noble falls foul of Arne for his settings of both *When daisies pied* and *Blow, blow, thou winter wind*. The former is a good example of the way in which some composers have set to work with a complete misconception of the character of the text. As Mr. Noble clearly shows, *When daisies pied* is a comic song in two senses: first, in its relation to the text and characters, and second, in its refrain. We may be sure that the Elizabethan actor who sang it made the most of the 'Cuckoo' refrain, and that his hearers roared at it. The song is now regarded as a genuine pastoral, thanks chiefly to Arne. 'How completely he destroyed its comic intent,' says Mr. Noble, 'is made evident when it is piped, in a bowdlerised version, by children's choirs at song festivals.'

Very slightly bowdlerised, however—merely 'summer frocks' for 'summer smocks.' I have often wondered if teachers have ever been put in a quandary by some bright youngster's wanting to know why 'cuckoo' should be a 'word of fear, displeasing to the married ear.' And, in this connection, I am amazed to note that another decidedly equivocal song, *What shall he have that kill'd the deer?* has also been set for school use.

As for *Blow, blow, thou winter wind*, the fact of Arne's setting having been for generations the accepted one for stage and general use, is the clearest of proof of carelessness in regard to both text and meaning. Arne calmly disregarded the refrain, 'Heigh-ho, sing heigh-ho,' and he spoilt the life of the verse by repeating lines—not because they needed repetition, but merely in order to make them fit his conventional metrical scheme. This is how he makes the six short lines pan out for his eleven phrases:

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude,
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude,
Although thy breath be rude,
Although thy breath be rude.

Likewise, Bill, fetch me that spike, fetch me that spike, that spike. And nobody surely will contend that the complacent music contains the least suggestion of the spirit of the text. Most modern settings are better, but all more or less fail through the composers' seizing on the phrase, 'Blow, blow, thou winter wind,' and giving a rumbustious setting of the 'Storm King' type. But the song is not a descriptive scena about the winter wind; it is a bitter reflection on ingratitude. Quilter's appears to be the best English setting, though the refrain is a bit too jolly for the sentiment 'Most friendship is feigning, most loving mere folly.' The only setting that gives us out and out the bitter feeling is that of Castelnovo-Tedesco alluded to above. It is marked *triste*, and nowhere rises above a *mezzoforte*, and despite its frequent dissonance has a strong Phrygian flavour. The pianoforte part whirls along, mainly in *pp* consecutive fifths, with a desolate cuckoo call coming through occasionally. The whole thing conveys such a sense of cold and solitude that one almost turns up his collar and blows on his fingers. Odd that it seems to have been left for a young Italian composer to show us that this song is far from being a mere jolly chest slapping pæan of open-air life.

It goes without saying that Feste's nonsense song *When that I was and a little tiny boy*, has had a bad time with the serious critics. Mr. Noble tells us that the Georgian and Victorian editors would have none of it, and wished to consign it to the foot-notes as the gag of some low comedian. It is curious that although people are ready to regard Shakespeare as a dozen kinds of great men rolled into one, yet they rarely give him credit for being also a popular playwright who knew how to cater for his audience. What could be more natural at the end of *Twelfth Night* than to bring in a nonsense song based on a comic ditty of the day? We know that it was so, for we find the Fool in *King Lear* tipping a stave of it (Act 3, scene 2). It was probably as well known to the 'gods' as *Yes, we have no bananas* is to-day. Most likely the audience joined in the chorus. Yet I seem to have read somewhere that a German critic has discovered in this song a profound philosophy, and has expounded it at great length, with sub-sections on some of Feste's complexes. And Mr. Noble quotes from one John Weiss a Bostonian of 1876, who regarded it as a homily:

Feste is left alone upon the stage. Then he sings a song which conveys his feelings of the world's impartiality; all things proceed according to law; nobody is humoured; people must abide the consequences of their actions, 'for the rain, it raineth every day.' A little boy may have his toy, but a man must guard against knavery and thieving. . . . it is a very old world and began so long ago that no change in its habits can be looked for.

After which, dear brothers and sisters, Feste can do no less than pull a straight face, throw a cassock over his motley, and proceed to take up a collection.

Music in the Foreign Press

BY M.-D. CALVOCORESSI

ERNEST BLOCH

In the *Revue Musicale* (April—the issue was received as late as July) Julius Hartt devotes an essay to Ernest Bloch, for whose works he has only the warmest praise.

Among his best works are those which constitute, so to speak, a vast cycle of Jewish music, beginning with the *Trois Poèmes Juifs* for orchestra (1913) and culminating in the Rhapsody *Schelomo* and the Symphony *Israel*. In chamber music, the Suite for viola and pianoforte is perhaps his greatest achievement. Its *Scherzo (Allegro ironico)* is described as 'a challenge to the critics and at the same time a reflection of the reactions provoked in his keen mind by international politics.'

In America he is acknowledged as a master among contemporary composers. In proportion as his talent becomes less cosmopolitan and shows fewer traces of his Jewish heredity, he will play an increasingly greater part in the evolution of American music. He will not commit the mistake of confusing, as most people do, Redskin or negro music with American music, nor will he allow American music to remain a tributary of European. He knows that it should constitute a genuine, direct expression of America's life.

UNFAMILIAR TOPICS

In the same issue information is provided by G. de Saint-Foix on Nicolas Joseph Hüllmandel (1751-1823), pianist and composer; by Dr. G. A. Pfister on Mr. Rattray's investigation of Ashanti music; by Madame Alfred Heymann, on the history of the Jew's harp, and the services which this instrument rendered to acousticians such as Wheatstone and Scheibler, and to Cavallé-Coll, the organ-builder; and by Robert Montfort on the Church dances of the Middle Ages.

BIZET'S SHARE IN THE TEXT OF 'CARMEN'

In the same issue Paul Landormy describes an unpublished rough draft of words for Carmen's song (in the first Act), which Bizet sent to the librettist Halévy. He shows that Halévy always strove to keep the characters in *Carmen* within the bounds of stage convention; and that if anything of the colour of Mérimée's *Carmen* is preserved in the stage version it is chiefly owing to Bizet's persistence.

ARNOLD SCHÖNBERG

In the June issue Dr. Egon Wellesz publishes a useful essay on Schönberg, in which he lays particular stress on the composer's melodic invention. Robert Godet writes a very recondite article on *Pierrot Lunaire*.

A CONTROVERSY ON BEETHOVEN'S 'MISSA SOLEMNIS'

Leon Vallas having found fault in the *Nouvelle Revue Musicale* with certain things in Beethoven's *Missa Solemnis*, received from Vincent d'Indy an obnoxious letter which he quotes from in the same periodical (nominal March issue, long delayed). D'Indy, he tells us, starts by describing him as a backward, obtuse *bourgeois*, and after resorting to stronger epithets—some of them, apparently, quite unprintable—proceeds to contradict his assertions. Vallas writes:

I could counter d'Indy's contradictions simply by contradicting them in turn. I maintain that if its authorship was unknown, the score of the *Missa Solemnis* would generally remain untouched on the shelves of musical libraries.

EARLY FRENCH ORGAN MUSIC

In the *Revue de Musicologie* (May) A. Gastoué speaks of early French organs and organ music:

Manuscripts of the 11th century show that organ music was comparatively ornate and ingenious. In the 12th century, despite the smallness of keyboards, there existed a fairly great variety of stops. The student's chief difficulty lies in discovering what the repertory of organ music was in those times. The 12th century *Liber Organi* was intended for singers as well as organists, and likewise the *Organum Triplex* of Perotin le Grand. A manuscript in the British Museum is our chief source of information as regards the French repertory in the times of King Philippe le Bel. Chromaticism plays a comparatively important part in 14th century organ music. Attaignant's collections (1530-33) and Claude Gervaise's *Danceries*, Francisque's *Trésor d'Orphée*, and various books of music for lute contain pieces that were intended for the organ. A case in point is the *Tombeau de M. Raquette*, in a manuscript book of lute music by one of the Gauthiers (circa 1642). Raquette, or Raquet, was one of the most famous organists of Notre Dame de Paris. Gauthier's *In Memoriam* piece is written in characteristic organ style.

TURKISH MUSIC

In the same issue a learned essay by Eugène Borrel on Turkish music is brought to its conclusion. Jointly with Rehta Bey's contribution to the *Encyclopédie du Conservatoire*, it constitutes the fullest description and theory of Turkish music available in the usual European languages.

GUSTAV HOLST

In *La Belgique Musicale* (May 30) C. Seldenslagh protests against the allegation in Paul Bertrand's *Précis d'Histoire de la Musique* that

Purcell is the last of British composers; after him the history of British music has nothing to show but a few very second-rate names. The group of young men who attempt nowadays to rejuvenate British music have produced no work of real significance.

He introduces to his readers Gustav Holst, and praises his principal works, especially *The Planets* and the *Hymn of Jesus*.

'THE RITE OF SPRING'

In the same issue, the Belgian composer Paul Gilson provides a useful analytical description of the music of Stravinsky's *Rite of Spring*, laying stress upon its originality and high technical interest, and likewise upon the many traces it shows of national and other influences:

All told, Stravinsky's idiom is Rimsky-Korsakov's carried to the tenth power. He is fond of using folk-tunes, repeated with endless variants, long *crescendi* over a persistent harmonic background, sudden traits rocketing from the utmost depths of the orchestra to its highest regions, and other processes which we find in *Antar*, *Scheherazade*, and *Sadko*, and of which Liszt's orchestral works provide the prototypes.

A RUSSIAN MUSICAL JOURNAL AT BERLIN

The first issue (May) of *Muzyka*, a monthly appearing at Berlin, contains the following announcement:

Our object is to provide a link between Russian musicians scattered abroad, information on musical events in Russia, and especially to contribute towards re-establishing between East and West the bonds which the war has severed.

This issue contains articles by Sabaneef on music at Moscow, and by N. Nabokof on Russian music at Berlin. The following remarks by Sabaneef are specially interesting :

It is the fashion to speak of our 'youthful composers,' regardless of the fact that at a corresponding period of their youth, good old composers such as Chopin, Schubert, Mendelssohn, and Mozart had already achieved immortality. Also, people talk of the 'feverish pulse' of life in our country. Alas! the actual *tempo* of the beat is *andante* at best. It is the *tempo* in which Miaskofsky, the most gifted of our younger men, has written two whole Symphonies—his sixth and seventh, not yet performed. The latter is founded on revolutionary hymns, but is otherwise far from revolutionary. Feinberg, on the contrary, is a typical product of our time. Even Scriabin appears restful in comparison with him. He has written six Pianoforte Sonatas and other pianoforte works, which are all very characteristic. Anatolii Alexandrof is sound, learned, and evinces a tendency towards academism.

Alexander Krein, Evseeff, and Krinkof are mentioned, but not praised.

A CHAT WITH LYNNWOOD FARNAM

We were glad to receive a call a few days ago from Mr. Lynnwood Farnam, the well-known New York organist. Mr. Farnam is on a two months' visit to England, and although the period happens to be the 'off' season so far as public music-making is concerned, we understand that he will be giving a few recitals. Mr. Farnam is no stranger on this side. Though born in Canada, he received the greater part of his musical training in London, having won the Montreal Scholarship at the Royal College of Music, where he spent four years as a pupil of Higgs, Sewell, and Hoyte for organ, and Franklin Taylor and Herbert Sharpe for pianoforte. He was over here again during 1918-19 on military service.

Mr. Farnam's most important posts have been at Christ Church Cathedral, Montreal (five years), Emmanuel Church, Boston (five years), Fifth Avenue Presbyterian Church, New York, and the Church of the Holy Communion, New York, his present position. Unlike many organists who have achieved fame as a solo player, he is a keen choir-trainer. At his present post there is a mixed choir of thirty-four, and although the actual service music is simple, opportunity is found for occasional performances of choral music of the highest quality.

We asked Mr. Farnam if he had had any experience of boy choirs. 'Yes,' he replied; 'of course I was familiar with the type during my student days in London, and I had practical experience of it at Emmanuel, Boston, where we had a large choir of boys and men. I have heard a good deal of argument against boy choirs, but I have no strong views either way. All I ask is that a choir shall be good. If a choir does its job well, I don't care a cent whether it's a mixed- or a male-voice body—though of course there are obvious advantages in the matter of permanency where a mixed-voice choir is concerned. But the work in either case is very enjoyable.'

Mr. Farnam has just spent a fortnight at Paris, and had much of interest to say on the musical side of his visit. We were glad to hear that he found Louis Vierne making a good recovery. Vierne has just started work on his fifth Symphony, and hopes to finish it by October.

'I met him at the house of Maurice Blazy and also at Notre Dame,' said Mr. Farnam 'where, by the by, his organ-loft at service time is quite a reception room. One has to be admitted by ticket—here is mine.' And he produced a large printed card, inscribed :

Monsieur Louis Vierne, organiste de N.-D. de Paris, prie M—— de lui faire l'honneur de monter à la tribune du grande orgue le ——. Entrée : par la cour du jardin du presbytère.

'Vierne played five pieces while I was with him—Bach's D major Fugue, *O Mensch beweine*, the G minor Fantasia, the "Little" E minor Prelude, and the Andante from Widor's *Symphony Gothique*. The Fugue was played at a good, quick pace, loudly, and with practically only two grades of power—loud Great, with occasional passages on a second manual, and an extra bit of power for the close.



[Photo by]

[Bachrach]

LYNNWOOD FARNAM

The Fantasia was played rather slowly, full to Mixtures all through, and the E minor Prelude full organ throughout. I found the registration of the Fantasia fatiguing, but the Prelude sounded magnificent—though it is not my idea of the registration of the piece. *O Mensch beweine* was played very slowly (as of course it must be if the coloratura is not to sound trivial), and with all the ornaments. And a fine old castanetty rattle the action made during the shakes! I wonder how Vierne manages to put up with it. By the way, I fancy the *Gothic* and *Roman* Symphonies of Widor are very little known in England. Both are fine, especially the *Roman*. It is played a good deal in America, and I recommend any of your readers who are interested in organ music founded on plainsong themes to have a look at it.

'Did you hear Vierne improvise?'

'Very little. But I had a real thrill from Tournemire in this way. Tournemire, as you know, is at

St. Clotilde, Franck's old post. Of course, I made a point of visiting the organ at St. Clotilde, which must always be a sort of holy ground to organists. I was curious, too, about a point in the instrument itself. I had wondered if the published specification were right. It beat me how with three 16-ft. flues on the manuals and two powerful 16-ft. reeds on the pedal there could be only one 16-ft. flue pedal stop—an Open Flute (that is, an Open Diapason, only lighter) I found, however, that it is so, and curiously enough the solitary flue answers the purpose so well that so far as I could hear there was little wrong in the matter of balance. At St. Clotilde, on one of my visits, André Marchal was in the organ-loft, and after the service played the *Finale* of Vierne's fourth Symphony. He is blind, and is one of the finest players I have ever heard. His

of double pedal, with 16-ft. flue stops, chiefly at such intervals as the tenth and twelfth, so that the effect was very sonorous and rarely muddy. In this matter of double pedal (a common feature with the modern French school), it has to be remembered that some passages of the kind that are ugly on English and American organs are not so on the French instruments. Our 16 and 32 stops are usually a good deal heavier in the tenor part of the pedal board. For example, there is a passage in the *Finale* of Vierne's fourth Symphony where the left foot plays the bottom B flat and the right the seventh above. I find the effect horrible on most organs, but I have no doubt it is all right at Notre Dame. By the by, the fact of the organ at so important a church as Notre Dame being still blown by hand is so odd, that I managed to take a snap of the blowers. Perhaps you would like to reproduce it?

We should, and it appears opposite.

'Did you hear Bonnet?'

'Yes, three times at St. Eustache. On one occasion he played a whole string of Bach chorale preludes during a long procession of men. At the end of the service he played his own *Caprice Héroïque*. I heard him play also the *Pièce Héroïque* of Franck—a splendid performance. I am a warm admirer of Bonnet.'

'Dupré?'

'I heard him in America several times. He is a wonderful player, but I am bound to say that I feel he is too consistently on the rapid and brilliant side. And I was sorry to hear him "filling in" occasionally when playing Bach—for example, at the end of the "Short" G minor. At his recital at Wanamaker Auditorium he added extra parts at the end of the first movement of the first Trio-Sonata. My admiration for him is mainly for his wonderful improvising, and even more for his great gifts as a composer. His *Three Preludes and Fugues* are splendidly original and effective. When at Paris I heard him play the F minor in Notre Dame—a strikingly plastic and spiritual performance.'

We asked Mr. Farnam as to his predilections in the matter of organ music.

'Well,' he replied, 'Bach is an easy first, evergreen and inexhaustible. The longer I live the more wonderful he becomes. With what other composer or, indeed creative artist of any kind, does one get such a *crescendo* of enjoyment throughout life? Too often it is a steady *diminuendo*! Then, as you will perhaps have gathered, my taste runs very much in the direction of the modern French school. About half of my repertory is made up from it. I want to get to know more of your contemporary English organ music. I have some that appeals to me very much, but, frankly, of such modern English organ music as I have played I do not find a large proportion stand the test of frequent repetition. But maybe there is some good stuff that has not yet come my way. Perhaps it will during my visit. I want to see more of the Herbert Howells's *Psalm-Prelude* type, or Bairstow's *Toccata-Prelude* on *Pange Lingua*.'

'What of the American organ composer?'

'I think we have a very live school coming along,' he replied. 'Such men as Barnes, Bingham, Chadwick, Delamarter, James, Jepson, Sowerby, Yon, and a few others, are turning out stuff well worth your attention on this side. So far as playing is concerned we are well off, too. We have a particularly good group of players at Boston—quite a little school of itself, with very



ORGAN BLOWERS

NOTRE DAME CATHEDRAL, PARIS

post is at St. Germain des Pres. I heard also Henry Mulet at St. Philippe de Roule, a real artist and notable composer. What a galaxy of organ players and composers there is at Paris just now! Is there any other city where may be found a group the equal of Vierne, Bonnet, Dupré, Marchal, Tournemire, Mulet, and a few others, together with such famous veterans as Widor and Gigout? I doubt it. I mentioned Tournemire's improvisation. He extemporised about ten voluntaries on the occasion of my visit, and three of them were long and really splendid. It is true somebody told me afterwards that he always does pretty much the same thing. There may be something in this, for of course these French organists are constantly using plainsong formulæ as bases, and it is inevitable that there should be a good deal of family likeness in the results. Be that as it may, I was tremendously impressed. I noticed, by the way, that both Tournemire and Marchal made liberal use

high ideals both in regard to the choice of music and style of playing. It is of course liable to have its leg pulled as being highbrow. During my five years at Boston I found it a fruitful stimulus, and it appears to have left its mark, for a critic not long ago described my playing as being "too Bostonese to be human"! This fine Boston group consists of Albert Snow, Francis Snow (not related, however), Wallace Goodrich (whose fine book *The Organ in France*, I have seen highly praised by reviewers on this side), Ernest Mitchell (who has recently gone to New York, where he is already making his influence felt), Homer Humphrey, William Zeuch, Chandler Goldthwaite, and one or two others.'

Mr. Farnam's own programmes are notable for enterprise, not to say daring. How many recitalists have the courage to play whole Widor Symphonies (especially the later ones) at a sitting, side by side with such things as Reger's gigantic *Hallelujah! God be praised*, the *Chaconne-Trilogy* and *Choral* of Karg-Elert, the long and exacting *Pastorale* of Roger-Ducasse, Symphonies by Vienne, and the biggest things of Bach?

Discussing this, he says:

'Owing to the simplicity of most of the service music at Holy Communion Church, the musical interest inevitably centres very largely in the organ voluntaries and regular recitals. I have a beautiful Skinner organ of four manuals and forty-five speaking stops, exceptionally rich in noble diapason tone and delightful solo registers, with a fine ensemble. The recitals take place in a practically dark church. I plead guilty to choosing programmes rather with a view to suiting my own taste than to making a wide appeal, so that my audiences are of rather a special character. It may be objected that my point of view is selfish, but there is, I think, a good deal that may be urged in its defence. When you remember the stream of obviously popular music that is always in full flood at restaurants, 'movies,' theatres, and concert-halls, it seems to me that there is room in every great city for a few series of programmes that are designed on purely musical grounds, with no regard whatever as to whether they draw the crowd or not. There is, thank goodness! always a section of the public that wants only the very best, and it is as well that a few players should devote at least a part of their efforts to catering for that section. When one is practically the only recitalist in a district the case is different of course; one has to take a more liberal view.'

Here are the programmes played by Mr. Farnam at his New York Church during a recent month's recitals:

Allegro Appassionata from first Sonata	Basil Harwood
Prayer	Jongen
Scherzo from first Symphony	Maquaire
Pastorale	Pièrre
Choral-prelude, 'My inmost heart doth yearn'	Brahms
Allegro vivace from first Symphony	Louis Vienne
Elevation from 'Messe Basse'	Louis Vienne
Psalm-Prelude No. 2	Herbert Howells
'Rejoice, ye pure in heart' (Choral-prelude in A flat)	Leo Sowerby
Toccata on the Gloria	Marcel Dupré
Prelude and Fugue in F minor	Marcel Dupré
Carillon	Eric de Lamarter
Cantilena	Carl McKinley
Choral varié	Georges Hœn
Masquerade (MS.)	H. B. Jepson
Toccata in F major	J. S. Bach

(a) Communion } (from 'Messe Basse') ...	Louis Vienne
(b) Sortie }	
Final from third Symphony	Louis Vienne
Meditation... ..	P. L. Hillemacher
Ronde Française	Léon Boëllmann
Pastorale in F major	Roger-Ducasse
'The Bells of Ste. Anne de Beaupré'	Alexander Russell
Three movements from 'Esquisses Byzantines'	

	Henri Mulet
Fugue on the Magnificat	J. S. Bach
Chorale Prelude, 'In peace and joy I now depart'	

	J. S. Bach
Five Improvisations from Op. 150	Saint-Saëns
Two Sketches from Op. 34	Edward Shippin Barnes
Madonna from 'Museum Sketches' (MS.)	

	Douglas Moore
'Les Jongleurs' from 'Pageant' Sonata	H. B. Jepson
Prelude in E minor	Samazewilh
Trumpet Tune and Air	Purcell
March from third Symphony	Widor

THE BYRD TERCENTENARY

The Byrd Tercentenary was observed with a thoroughness that was astonishing. So many were the performances that no one was able to attend more than a few; first-hand criticism is therefore impossible. But detailed notice of a few is of less importance than a summary of the celebrations as a whole. The historian of fifty years hence will be far more concerned with the extent of the Festival than with critical discussion of two or three outstanding performances. Below we mention all of which we have been able to obtain particulars. Omissions may be made good in a supplementary list.

Bristol was early in the field with a Byrd-Weekes celebration, on May 15, at the Cathedral. Byrd was represented by the anthems *Prevent us, O Lord, Come, let us rejoice, Unto Christ the Victim, Bow Thine ear, I will not leave you comfortless, Praise our Lord, all ye Gentiles, This day Christ was born, The souls of the righteous, Sing joyfully, the Compline hymn, O Christ, Who art the Light and Day*, and some pieces on the organ. Weekes's examples were *Hosannah to the Son of David, All people, clap your hands, and Gloria in excelsis Deo*. The anthem singers were the Bristol Madrigal Society, assisted by the Cathedral Choir. Dr. Basil Harwood played the organ solos, and Mr. Hubert W. Hunt, organist of the Cathedral and conductor of the Society, conducted. During the week (July 1-8) the service music and anthems were mainly by Byrd, and the voluntaries and anthem preludes were also drawn from his works. On July 3, the Bristol Musical Club had a delightful Byrd programme—vocal solos, madrigals, keyboard music, and three Fantasias for strings, the whole winding up with *Non nobis*—'for everyone,' as the programme put it. No place seems to have observed the event more comprehensively than Bristol.

On the same day Ely celebrated the event with a Bach-Byrd service at the Cathedral, the choir being augmented by the Trinity College, Cambridge, Choir, and the Musical Society. Byrd was represented by three choral works and some keyboard pieces (played on the organ by Dr. Alan Gray). The Bach works were the cantatas *Praise our God* and *O Light Everlasting*. Mr. Noel Ponsonby conducted.

Next in point of date appears to have been the great musical service which took place at Lincoln

Cathedral on June 6, an account of which was given in our issue for July.

At Westminster Abbey, on July 2, the whole of the service music for evensong was drawn from Byrd. The Canticles were from the 'Great Service,' a work which until lately existed only in imperfect manuscript parts at Durham and elsewhere. This was almost certainly the first performance for about two and a half centuries. Sung by the combined forces of the Special Service Choir and the Abbey Choir, the Canticles made a great impression. Two Psalms (cxvi. and part of cxix.) were of interest, in that they made use of a kind of chant which combines something of the freedom of plainsong with polyphonic and harmonic interest. After the Third Collect three anthems were sung—*Iustus ut palma*, *I laid me down to rest*, and *O praise the Lord*. The hymn after the sermon was Byrd's five-voice setting of the Compline office hymn *O Christ, Who art the Light and Day*. The organ music played during and after the service was by Bach. Dr. E. H. Fellowes preached on 'Church Music.'

At York, on July 2, the Minster Choir gave a Byrd-Weelkes service, the scheme including Byrd's *Bow Thine ear, This day Christ was born, The souls of the righteous*, and the Compline hymn; and Weelkes's *Hosanna to the Son of David*. Dr. Bairstow conducted, and also played some Byrd pieces on the organ, as well as some by Bach and Stanford.

On the same day Sir Henry Hadow lectured on Byrd at the Royal College of Music. Excellent illustrations were provided by gramophone records—*Exsurge Domine*, the Gloria from the *Nunc dimittis* of the 'Great Service,' and one of the String Fantasias.

On July 3 a special service took place at St. Paul's Cathedral, when the *Magnificat* from the 'Great Service' was sung with a selection of Byrd's anthems—*I laid me down, Sing joyfully, Iustus ut palma*, and the hymn *O Christ, Who art the Light and Day*. At the close of the service, the men of the special Sunday evening choir joined the Cathedral Choir and clergy before the High Altar, where, all standing, was sung the familiar canon *Non nobis Domine*—a fine ending to a memorable service.

The British Music Society Congress, in progress during the week, turned to Byrd on the afternoon of this day. At a meeting held at Æolian Hall, Dr. Fellowes lectured on 'The Music of the Elizabethan Period,' with special emphasis on Byrd. He illustrated his remarks by means of gramophone records.

In the evening, at the same hall, the English Singers gave a programme of Elizabethan music to a crowded audience. Instrumental items were played by Mrs. Gordon Woodhouse and a string sextet of students from the R.C.M.

Peterborough observed the festival on the following day with a special musical service under the direction of Mr. E. H. Coleman, the Cathedral organist. The Cathedral choir was augmented by that of Ely, additional singers coming also from Lincoln, Cambridge, and London. The music was drawn from Byrd and his contemporaries, and included also works from later composers—Purcell, the two Wesleys, Walmisley, &c. Curiously, Weelkes, whose tercentenary also falls due this year, had no place in the scheme. The programmes included Tye's *Laudate Nomen Domini*, Byrd's *Sing ye to the Lord, The Souls of the Righteous, Ave Verum*, and

the Compline hymn, *O Christ, Who art the Light and Day*, Tallis's *If ye love Me*, Purcell's *O sing unto the Lord*, Sebastian Wesley's *Let us lift up our hearts*, Samuel Wesley's *When Israel came out of Egypt*, and (a fitting mark of respect to one who served at Peterborough for over fifty years) Haydn Keeton's *Beloved, now are we the sons of God*. Mr. Noel Ponsonby, of Ely Cathedral, played on the organ pieces from the Fitzwilliam Virginal Book, and a local string orchestra, mainly amateur, played Byrd's *Sextet Fantasia* and some Purcell, besides accompanying at the evening service. The Cathedral was crowded at both performances. Mr. Coleman had previously lectured on 'Byrd' at Oundle School, and two hundred of the boys were at the Festival, all provided with copies of the music. Incidentally, they led the congregation in some familiar hymns with fine effect.

At Rochester and Chatham a three-days' Byrd-Weelkes Festival, organized by Mr. Hylton Stewart, was held on July 3, 4, and 5. The proceedings opened with a lecture by Dr. Fellowes, with gramophone illustrations. At the Cathedral, on July 4, the choir sang Byrd's four-part Mass, a string sextet played Byrd's first and second Fantasias, and Mr. Hylton Stewart gave three of Bach's organ works. At Chatham an enthusiastic audience of a thousand heard the English Singers in fourteen works of Byrd and Weelkes, and seven folk-song arrangements by Vaughan Williams. During the week Byrd and Weelkes music was sung at all services at Rochester Cathedral. The attendance throughout the Festival was very large.

On July 5, at mid-day, at St. Martin-in-the-Fields the English Singers sang a Byrd programme, and an appropriate address was given.

On July 6, Evensong with Byrd's music was sung at the Chapel Royal under the direction of Mr. Stanley Roper, and on the following day Southwark Cathedral kept the feast with a programme of vocal and instrumental music, directed by Mr. E. T. Cook—the Mass for five voices, *Sacerdotes Domini, Ave Verum, Iustus ut palma, Christ is risen again, Sing joyfully, make ye joy*, and the Compline hymn; and two String Fantasias.

A recital of vocal music at Westminster Cathedral on the Sunday evening brought a splendid week's work to an end.

At St. John's School, Leatherhead, a Byrd concert was given on July 8—string fantasias, keyboard pieces, song, madrigals, and the five-part Mass.

At Exeter Cathedral Byrd was kept in mind by a programme of British music on Thursday, July 12, when a choir of about a hundred voices, conducted by Dr. Ernest Bullock, sang *Ave Verum Corpus*, the Compline hymn, and *Sing joyfully unto God*. The programme also included three of Parry's Motets from *Songs of Farewell*, and Vaughan Williams's *Lord, Thou hast been our refuge*. Mr. Gandy Bradford was at the organ, and played Byrd's *Fantasia in C* and works by Darke and Farrar.

It was only to be expected that the Oriana Madrigal Society at its concert on June 26 should devote the bulk of its programme to Byrd. A report of the concert appears on page 573.

We have received also a number of organ recital programmes and choir lists in which Byrd figures—a piece on the organ, an anthem, and so on. Some of these come from small towns in the provinces, and it is obviously impossible to do more than refer to these in bulk. This we gladly do, for there can be

no better proof of the genuine and widespread interest in the Tercentenary than these performances of single works by organists and choirs in remote centres. Space must be found, however, to mention the effort of one enthusiastic organist, who, determined that his modest programme (an anthem, a carol, an excerpt from the Mass for three voices, and some keyboard music played on the organ) should include also some string music, and being able to raise only two fiddlers, arranged the Sextet as a trio for two violins and organ! We ought to be shocked, but we aren't.

NEW BYRD PUBLICATIONS

A number of publications made their appearance on or about the date of the Tercentenary. Dr. Fellowes's *William Byrd, a Short Account of his Life and Work* (Oxford University Press, 6s.), tells us all that can be told of the composer, and gives lists of his works—lists which the author admits may not be complete, but which are none the less amazing. How many of us guessed that more than five hundred of Byrd's works are in existence? The book is not critical; the time for nice judgment will come years hence, when all the music is available and has been tested by performance. Perhaps the most surprising fact the book brings to light is the large number of works Byrd wrote for the English Church.

The Oxford University Press also published (for the British Academy) Sir Henry Hadow's lecture on Byrd given before the Academy in April last—a lecture which was much quoted at the time, and which all should read in its complete form (1s.).

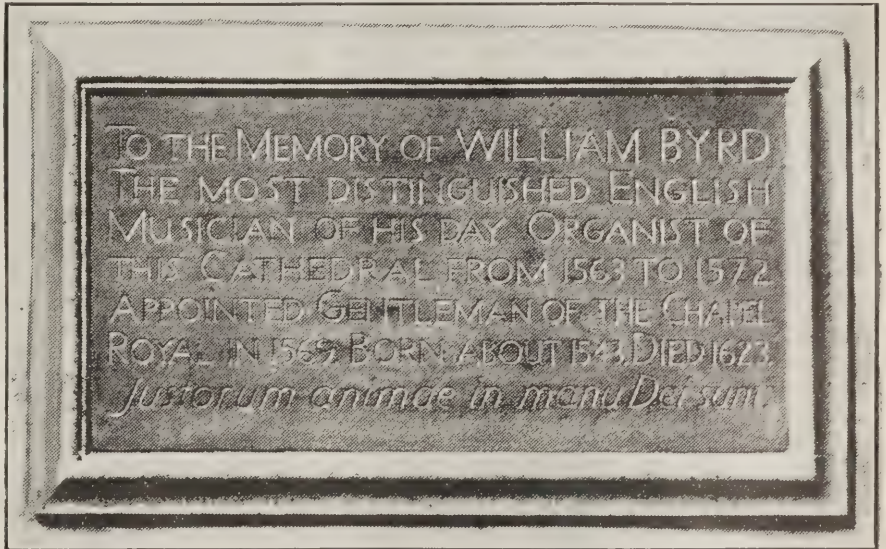
In the way of music the stream of Carnegie Trust publications went on. Other issues were Byrd's *Organ Book, A Collection of Twenty-one Pieces for the Pianoforte* (William Reeves), and *William Byrd, Dances Grave and Gay* (Winthrop Rogers). Both these are edited by Margaret H. Glyn. The so-called organ book is unequal in interest, and not much of it is suitable for organ use. It contains a lot of dull music, with some of real value, musical and historical—e.g., the variations on *As I went to Walsingham*. The editor gives registration marks for the organ; the music is on two staves. The other collection is smaller—twelve pieces—and more interesting. It contains several delightful little works, together with some that remind us of the fact that Byrd was but feeling his way on the keyboard.

Many admirable articles appeared in the daily and weekly press. *The Queen* even rose to the occasion with an Elizabethan number (July 5), in which, side by side with matter dealing with dress, architecture,

&c., of the period, music had a prominent place. Sir Richard Terry contributed an article on Byrd, and Dr. G. R. Woodward wrote on Elizabethan Psalmody. Both articles contained music-type and other illustrations. The supplement also included a poem by the Poet Laureate.

Finally, the gramophone. The H.M.V. Company, with its usual enterprise, came out with a set of Byrd records. These were given a hearing to a little gathering of Press folk during the Tercentenary week, with an introduction and commentary by Dr. Fellowes. Details will be found in 'Gramophone Notes' (page 562).

A few pessimists, discussing the Tercentenary, have been heard to opine that when the celebrations are well over musicians will again become indifferent to Byrd and his fellows. They base this assumption on the past neglect of the music, forgetting that only a comparatively small portion has hitherto been available in handy and reliable editions. Salient and hopeful facts are that the recent performances were listened to not by small gatherings of specialists, but by great crowds of average people; the performers were largely drawn from the same source



Photo]

[Walker, Lincoln.

—massed choirs of ordinary singers. Without exaggeration, we may say that nothing in recent musical history has so taken hold of the public imagination as the revival of this Tudor music. It is unthinkable that there will be relapse into the old neglect. We believe the pessimists are wrong, as pessimists generally are.

We give above, by kind permission of the Editor of *The Lincoln Leader*, a reproduction of a photograph of the Byrd memorial tablet unveiled at Lincoln Cathedral on July 4. After the unveiling the choir sang Byrd's *Justorum animæ*. The cost of the tablet has been defrayed out of the proceeds of the Tercentenary service held at Lincoln last month.

The second instalment of the Mendelssohn letters is unavoidably held over.

Occasional Notes

The encore question still crops up. A reader in Philadelphia writes suggesting that we should 'beard Sir Thomas Beecham and the other great London conductors in their dens, quietly, over the telephone, and ask each one if he is willing to abolish encores provided his confrères do the same.' Our correspondent adds that Stokowski, conductor of the Philadelphia Orchestra, 'simply announced some years ago that encores would not be given, and they are not. Audiences accepted the fiat without demur, and, as a result, applause for a soloist is now evidence of appreciation, not of a demand for more.' We do not feel disposed to do any bearding. The encorists are invariably in the minority; if conductors will not respect the wishes of the major part of their audiences, they are not likely to be moved by mere editors.

But at least one conductor is likely to make a move in the matter of encores. At the annual meeting of the Hallé Concerts Society, on June 26, the subject came up during the discussion of a suggestion that concerts should be shorter. Mr. Walter Butterworth asked if the Executive could not do something to 'damp down the craze for encores,' and the chairman's reply was 'Yes.' He pointed out that Richter in his day forbade encores, and he was sure that Mr. Hamilton Harty would agree that next season 'no encores' would be the rule. We are not usually anxious that what Manchester thinks to-day, London should think to-morrow; but in this case we are.

Meanwhile we understand that at Dame Clara Butt's last concert at the Albert Hall, encores were even more plentiful than usual, the concert ending so late that 'Quex' of the *Evening News* drew a touching picture of elderly ladies, unable to obtain a 'bus or cab, supporting one another's fainting steps to South Kensington Station hard on midnight.

We are not a bit sympathetic. These aged crones have lived long enough to know that an orgy of encores, like any other form of dissipation, must be paid for.

Reverting for a moment to the Hallé Concerts meeting, we note that next year it is proposed to revive the practice of giving the time of each piece on the programme. Here is another point in which London orchestral concerts might well follow Manchester, especially as it would assist the conductor in refusing encores and in cutting short the absurdly protracted recalls of soloists.

The mention of applause-eating soloists reminds us that Paderewski set a good example at his two recitals. More than once, with a dignified gesture, he quelled the storm and went on with his playing. And above all, he has our admiration for the crushing way in which he ignored a laurel wreath at his first recital. This wreath business has become ludicrous. There is point in a wreath that may be worn on the head, the place where the wreath ought to go, but an affair like a cart-wheel suggests either a head abnormally swollen (even for a soloist) or use as a girdle for a 70-in. waist. We have seen musicians—among others, Stravinsky—solemnly standing on the platform holding such a wreath. Only two, in our experience, have realised the absurdity of the thing, and risen to the occasion. Both were pianists: Pachmann grinned through the

wreath, as through a horse-collar; Paderewski ignored his, and the cart-wheel of greenery was borne off ingloriously by an attendant. At his second recital an attempt was made to present Paderewski with a bouquet, but again he turned a blind eye, and the crushed donor had to be content with leaving it on the edge of the platform.

Everybody knows that the bouquet business is largely engineered. We have seen débutantes smothered with floral tributes after a mediocre performance of their first song. When half-baked artists compound this sort of felony, it is time for the really big singers and players to return to simplicity.

In March, 1921, we gave a short account of the excellent work done by the organization then known as 'Village and Country Town Concerts.' From a circular just received, we learn that the scheme is flourishing, and now works in connection with County Education authorities in various parts of England and Scotland, the word 'School' being added to the title. As a good example of the Society's work in this way, we mention that during various tours in Scotland last autumn, school concerts were given at Dumbarton, Wick, and Thurso, to audiences averaging about a thousand. This enterprise is so successful that the Society has been asked to tour in Caithness, Sutherland, and Ross-shire, during the present month.

Among other admirable features in the work is the use made, whenever practicable, of local choirs and orchestras. In this, and in other ways, the ground is prepared for the organization of Competition Festivals. Although the Society has existed only about four years, eighty tours have been made, with a total of about a thousand concerts and (a notable fact) nearly five thousand engagements of professional artists. We wish space allowed us to give details of the working of this excellent scheme. We have had some personal experience of its results, and warmly commend it to the notice of readers. The honorary organizers are Miss Mary Paget, 20, Clarendon Road, W.11, and the Rev. Walpole E. Sealy, Fonthill, East Grinstead, Sussex, from whom all particulars may be had.

The Promenade concerts begin on August 11, and will be continued until October 20. Among the new, or almost new works by British composers, are Holst's Fugal Overture, and the Fugal Concerto for flute, oboe, and strings; Armstrong Gibbs's orchestral poem, *A Vision of Night*, a Pianoforte Concerto by Dorothy Howell, and a Memorial Suite for pianoforte and orchestra by Walford Davies. Novelties from abroad include a Suite by Eric Korngold, a Violin Concerto by Dohnányi, a Suite by Milhaud, and a Pianoforte Concerto by Pfitzner. The full list of new works is unusually interesting.

Among the soloists are practically all who count, with the exception of four singers who are under the Boosey ban, because, as members of the British National Opera Company, they took part in a performance that was given to all the world and his wife per wireless. It is conceivable that a boycott of broadcasting artists by a solid front of concert-givers and agents might be effective, but we cannot see the point or justice of this action against four singers who performed not as individuals, but merely as part of a company that had contracted to allow a certain performance to be broadcast. Faced with the alternatives of breaking faith with the B.N.O.C. and

of being boycotted by Messrs. Chappell, the singers naturally stood by their company. The vocal side of the 'Proms.' has usually been weak, and it can ill spare such singers as Edna Thornton, Maggie Teyte, Robert Radford, and Tudor Davies.

However, the orchestra is after all the main thing, and as the vocal solos usually consist of faded operatic airs in the first part of the programme and ballad-samples in the second, hearers will have no difficulty in persuading themselves that it does not matter so very much who sings them.

The only other point in the scheme that calls for comment is the visit of the Halifax Glee and Madrigal Society, which is announced to sing on October 10 and 11. This introduction of some first-class *a cappella* singing is particularly welcome just now, when so large a proportion of the musical public has been hearing, or singing in, Byrd festivals. Moreover, there is no better relief in an orchestral programme than unaccompanied singing. Often we find the orchestra playing in every item of a long programme, even the vocal solos being drawn from operas and accompanied by the full band. A good vocal quartet, or better still, a choir, would not only provide just the right relief to the ear; it would also switch the audience on to a strongly contrasted type of music.

We have been favoured with a draft of the choir's selections. On Wednesday, October 10, the first half of the programme will contain Bach's *Sing ye to the Lord*, and the second half a group of works by Palestrina, di Lasso, Byrd, and Weelkes. On the following evening the choir will give a somewhat lighter and more varied selection, singing in the first half items by Wilbye, Bateson, Marenzio, Balfour Gardiner, Armstrong Gibbs, and Max Bruch, and in the second drawing on Peerson, Benet, Morley, Peter Warlock, Holst, and Bantock—altogether about forty minutes' work each evening. We hope and believe that our friends from Halifax will have no cause to complain of London's alleged 'apathy' to choral singing.

The Italian Committee of the International Society for Contemporary Music asks us to publish the following letter:

[Copy]

TO THE HONOURABLE PRESIDENT,

THE INTERNATIONAL SOCIETY FOR
CONTEMPORARY MUSIC, LONDON.

SIR,—The programme compiled at Zurich for the Festival of modern music to be held this year at Salzburg has given rise in Italy to nothing less than amazement.

We had considered it an honour to submit to the choice of the Commission all those musical works which for material, or æsthetic reasons, seemed most adapted to represent at Salzburg, among those of other nations, the artistic effort of the younger Italian musicians during the last ten years.

But instead we have been compelled with deep chagrin to note that, for the second time, Italy is to be represented at Salzburg under conditions of obvious inferiority, thus giving rise to the impression that our school of composers is incapable of producing anything of real importance in the field of chamber music.

Under these conditions we consider it our duty to state that the Italian group herewith withdraws all its works from the coming Festival at Salzburg, and prefers to abstain from any sort of collaboration at that musical manifestation. This decision has been taken with

regret, but we consider it only compatible with the dignity of a school which, though young, is none the less generally considered as one of the first in Europe.

With the expression of our respectful consideration,

THE ITALIAN COMMITTEE: (Signed) Franco Alfano, Alfredo Casella, Victor de Sabata, G. Francesco Malipiero, Bernardino Molinari, Ildebrando Pizzetti, Ottorino Respighi, Guido M. Gatti (National Delegate).

Rome, June 15, 1923.

Since the above has appeared in various English journals, the secretary to the International has written to the Press stating that:

The Committee of the Contemporary Music Centre (which is the British National Section of the International Society for Contemporary Music) formally expresses its acceptance of the programmes drawn up for the Salzburg Festival by the International Jury, namely, MM. Ansermet, Caplet, Scherchen, and Wellesz. The jury was appointed by the International Conference of Delegates held in London, January, 1923, and it was clearly laid down that the music should be selected by the Jury solely on its artistic merits, without any reference to nationality. The British Section is of opinion that it is the duty of the whole International Society to remain loyal to its own constitutional obligations. It is determined to co-operate to the best of its power with the other sections of the International Society to make the Salzburg Festival an unqualified success.

The *Music Bulletin* for July clears the ground by a statement from which we quote the following:

The British works to be performed are: Rhapsody for flute, cor anglais, string quartet, bass, and two voices (Arthur Bliss); *Valses Bourgeoises* for pianoforte duet (Lord Berners); String Quartet (W. T. Walton). . . . Mr. Walton's Quartet is a work of severely contrapuntal character, and met with unfavourable criticism from certain quarters. The suggestion has also been made that it was unsuitable for performance at Salzburg, as being not representative of British music.

Mr. Walton's Quartet was chosen by the International Jury, and there is no appeal from their decisions. But, to those who have not followed the progress of the International Society from its foundation, it should be pointed out that the Society was formed for the encouragement of music of pioneer tendencies. These tendencies cannot be defined in the formal phraseology of a statute; but the intentions of the young Viennese composers who took the first steps towards founding the Society are still an unwritten law which the Society is bound in honour to respect. It was never the Society's intention that the Salzburg Festival should exhibit music that was 'representative' of separate countries: its object was to exhibit pioneer work, regardless of nationality.

This is just where we think the Society has made a mistake—that is, if it wishes to be backed up by public interest. Only very few people are interested in the work of the so-called pioneers. We say 'so-called,' because the idea of young Walton being more of a pioneer than (say) Holst or Bax is ludicrous. Presumably the international jury regards him as being in the van on the strength of his writing experiments rather than music. The Society should change its title, seeing that its programmes cannot be said to represent contemporary music, but only one small section of it. Why not 'International Society for Pioneer Music?' There would then be no room for misunderstanding.

As was to be expected, the *Polly* case, now drawing to its close in the Law Courts, gave ample opportunity for judicial humour. The brand proved to be even more desolating than usual, as will be seen from the following samples delivered by Mr. Justice Astbury. All were received with laughter, of course:

What is a harpsichord?

I can tell a waltz from a dirge.

There are not two musicians who ever thought or talked alike.

Is 'tonic harmony' something to brace you up?

Facts seem too prosaic and commonplace for musicians to bother about.

Further, we had justice and counsel comparing musical scores, and brilliantly remarking that they appeared to be alike 'as the dots seemed to come in the same places' (more dutiful laughter), and there were pathetic complaints that musicians 'seemed to talk a language of their own.' Very little of the humour is apparent on paper, so we must assume that it wasn't exactly what the learned justice said, but the funny way he said it. As for the ignorance of musical history and terminology shown, if it was real, most educated persons would be ashamed of it; if assumed, it belongs to a type of humour that was on its last legs when most of these *Polly* 'wits' were very young indeed. If musicians 'talk a language of their own,' it is only what the practisers of every art and craft do—lawyers perhaps most of all. But barristers or judges concerned in highly technical cases always 'get up' the terminology thoroughly, except when the matter concerned is music—ignorance of which ought to be a matter of disgrace to any person of average intelligence and education.

It seems to us that the ignorance, real or assumed, of those responsible for the conduct of this case raises the question as to whether, for trials of the kind, a jury of musicians should not be empanelled. (By the by, how is it that throughout the hearing everybody spoke of 'Gay's music,' and ignored poor old Pepusch?)

We have just been reading, with astonishment, the following in the *Musical News*:

... the average public schoolboy of to-day has nothing but the liveliest contempt for music. His ideas are bounded by 'Ours is a nice house, ours is,' and on the South, the East, and the West by some equally famous song. It will probably take as long to get music into the public school as a very real part of the curriculum as it did to introduce science.

The best answer to this is the following programme of the midsummer concert given at Oundle School on June 23:

PART I.

'The Wand of Youth,' First Suite Elgar
The Orchestra.

Pianoforte Solo—Rhapsody in G minor Brahms
A. C. Dugard.

Chorus—'Song of our Fathers' Rutland Boughton
The Chorus and Orchestra.

Flute Solo—'Carnival of Venice' (with variations)
S. Hatton. H. Nicholson

Treble Unison Songs—
(a) 'A Paris ou La Rochelle' Traditional
(b) 'Praise' G. Dyson

The Junior School Singing Class.
Violin Solo—'La Précieuse' Couperin-Kreisler
O. W. Roskill.

Song—'Linden Lea' (Dorset Folk-song)

R. Vaughan Williams

P. G. Waters.

Pianoforte Solo—'La Cathédrale engloutie' C. Debussy
P. E. Vernon.

PART II.

Quartet No. 6, in B flat, Op. 18 (two violins, viola,
and 'cello) Beethoven

First movement—Allegro con brio.

O. W. Roskill, H. D. Molesworth, W. I. Hamilton,
H. G. B. Dickinson.

Clarinet Solo—Spanish Dances Nos. 3 and 5

C. G. L. Gamlen. Moszkowski

Treble Unison Songs—

(a) 'La Torpille et la Baleine' Audran

(b) 'The Sea-King' C. V. Stanford

The Junior School Singing Class.

Violoncello Solo—Gavotte in D Popper

H. G. B. Dickinson.

Songs—(a) 'As ever I saw' Peter Warlock

(b) 'Hope the Hornblower' John Ireland

P. N. Ellaway.

Pianoforte Solo—'Danse Negre' Cyril Scott

Hon. J. W. Weir.

Madrigals—

(a) 'This sweet and merry month' William Byrd

(b) 'April is in my Mistress' Face' Thomas Morley

We frequently receive programmes of public school concerts on the same level, and we publish this specimen merely because it is the only one just now available. It should be added that the Oundle chorus mustered about two hundred and the orchestra about fifty, and that the programme contained some excellent notes. The fact that the general public is content to go on repeating the old charges against public schools for their neglect of music makes it more than ever necessary that musical journals should give them credit for the immense improvement of late years. We have more than once received suggestions that programmes of public school concerts should be published in our columns, and we think the matter is of sufficient public interest to make the step advisable. We shall be glad, therefore, if those responsible will send us programmes.

From the *Sunday Express* report of the Handel Festival:

Dr. Coward had brought a large contingent of choristers down from the North, and probably was largely responsible for the clear enunciation of the choir.

There were only about two thousand Londoners helping these three hundred Yorkshire singers, so clearly the credit should go North. Later in this report we read:

Some of the attacks at times were sluggish.

In regard to this sluggishness, of course, Yorkshire is not mentioned, so the discredit goes to the usual address—South.

Mr. Robert Lorenz's trenchant article in the *Daily Telegraph* of July 7, brought forth a batch of letters. There is no mistaking the general feeling that the neglect of Elgar's orchestral music is a scandal, though there is considerable difference of opinion as to the cause. We note that one correspondent in the *Daily Telegraph* drags out the old bogey of the performing fee. As we showed in an article on this subject in the *Musical Times* of January, 1921, the performing fee is not to blame. On only four of the orchestral works published by Messrs. Novello is there a fee—the two Symphonies, *Falstaff*, and the Violoncello Concerto. Are the Violin Concerto, *In the South*, and the *Introduction and Allegro for strings* played nearly as often as they should be? Even the *Enigma Variations* are far less heard than much inferior and less popular music. Clearly the fact of there being no fee does not help these works. On the other hand, the Violin Concerto

was very frequently performed before the war, despite the performing fee. The fee was taken off in 1914, since when the work has been rarely played. No less clearly, the remission of the fee does not necessarily increase a work's chance of performance. Finally, there is the fact that Elgar's No. 1 received during the two years that followed its publication more performances than any other modern Symphony. The fee was no obstacle then, and is not an insuperable one now, despite the economic difficulties of concert-giving.

Readers will remember that the Income Tax authorities recently sent a return-form to Mr. John Gay, Lyric Theatre, Hammersmith, where *The Beggar's Opera* is running. A few more 'howlers' of the kind should be placed on record. During the Byrd Festival week a letter arrived at Æolian Hall addressed to Wm. Byrd, Esq., advertising the merits of a restaurant near by. Not long since a song recital was given in which Dowland figured largely; a few days later a letter arrived at the Hall for Wm. Dowland, Esq., bearing samples of 'lyrics' for setting; and the *Musical Courier* in April last published the facsimile of a letter addressed to Mr. Richard Wagner at the Boston Opera House couched in the following terms:

181, River Street,
Winchindon, Mass.

Mr. Richard Wagner,
Respected and Admired Sir,

I am sending you by same mail my song, 'I Wonder If There's a Place in Heaven For Me,' and would you kindly look it over. It requires drama to be sung as it should, and I thank you. Respectfully Yours,

April 2, 1923.

Mrs. GEORGIANA S. BURT.

New Music

CHORAL MUSIC

Not many of us think of Benjamin Dale as a choral writer, yet in his exquisite *Before the Paling of the Stars*, written twelve years ago, he showed an unusual certainty of touch in dealing with an exacting medium. Ecstasies may go up at the word 'exacting.' 'Surely anybody can write for a chorus?' Unfortunately almost anybody does, with uncomfortable results that only the singers themselves fully realise. Mr. Dale has waited a long while before producing his second important choral work—*A Song of Praise* (Novello), and in the meantime we have seen composers treating voices in all sorts of experimental ways, often with little knowledge of their possibilities, and with even less of their limitations. *A Song of Praise* shows an acute perception of both, and on that ground, as well as on the score of its fine quality as music, it may fairly be put among the pick of choral works produced during recent years.

The composer takes for text the first three verses of Psalm xxvii. ('The Lord is my light and my salvation'), the first of Psalm lxxxix. ('My song shall be always of the loving-kindness of the Lord'), and the twelfth of Psalm lxxii. ('For he shall deliver the poor'), and two stanzas of a hymn by Heber ('O Saviour, with protecting care'). He writes for full modern orchestra, and the choir is frequently divided into eight, and sometimes even more, parts. The work falls roughly into two sections—the first expressive of confidence in the Divine protection, the second a blend of prayer and thanksgiving. Fine contrast is provided by the

broad diatonic theme of the opening, with its bold, vigorous development, and the passage dealing with the verse 'When mine enemies pressed sore upon me, they stumbled and fell.' This latter section gradually develops a splendid climax, in which the opening phrase is treated by double choir. From the full close, *fff*, in D major, an expressive theme in B flat emerges, brief contrapuntal treatment of which leads to a beautiful melody for soprano semi-chorus to the words 'My song shall be always of the loving-kindness of the Lord,' the theme being taken up by the remainder of the semi-chorus, with tenor and bass chorus singing as a counter-theme the Heber hymn to the chorale melody *Es ist das heil uns kommen her*. (It is a pity the metre did not allow of the choice of a well-known English hymn melody: a search through metrical indexes shows there is not one standard tune of 8.8.8.8.7.) There are eight pages of this quiet, reflective duet between the semi-chorus and the tenor and bass chorus, the orchestra meanwhile adding a rich and independent background. The result is a musical texture that suggests the Bach of the best of the cantatas, not merely because of its complexity, but because of the ease and finish of the writing and the intimate and expressive character of the music. A brief passage for orchestra alone leads to the second verse of the hymn, started by chorus in unison, and continued in eight-part writing. A beautiful touch during the close of the chorale is the recapitulation, by the semi-chorus, of the opening passages of this section, 'My song shall be always of the loving-kindness of the Lord.' The work ends with *pianissimo* 'hosannas' and 'amens,' with chorus and semi-chorus subdivided, so that the writing is for sixteen parts. *A Song of Praise* calls for a large and skilful choir, but it has the advantage of needing no soloists. Though written for a church occasion (the two hundred and sixty-ninth Annual Festival of the Sons of the Clergy at St. Paul's Cathedral) its length and difficulty place it outside the anthem class. It is a work rather for the big provincial festival, or for special musical services by Cathedral choirs, and its suitability for these occasions is due to its not very common merit of appealing no less to the average audience by its beauty and expressive quality than to the performers by the excellence of its writing.

Well-equipped female-voice choirs who wish to take part in the revival of our old madrigal music find difficulty in obtaining works written for S.S.A.A., so there should be a welcome for some arrangements of standard madrigals. John E. West has made S.S.A.A. versions of Morley's *Now is the month of maying*, *What saith my dainty darling*, and *My bonny lass she smileth*, and Gibbons's *The silver swan*, and H. Elliot Button has done the same with Edwards's *In going to my lonely bed* (Novello). It need hardly be said that these arrangements call for good first trebles, as that part necessarily lies high, a transposition up a minor third having been made in some cases. But a high first treble part is far less of a problem than a low second alto, and the arrangers have done well to bear in mind the fact that real contraltos are rare birds, at all events in choirs. The music altogether lies comfortably for all the voices. These versions of some of the most delightful of our old madrigals are capital additions to the rather scanty repertory of first-rate music for unaccompanied women's voices. No higher praise can be given to the arrangers than to say that the works are so natural and effective in their new

shape that they might well pass for originals instead of transcriptions. Nothing better could be found to serve as test-pieces for the advanced women's choirs in competition festivals. If there be purists who object to such arrangements, they may be reminded that many old choral works were written for use either by male or female voices, and even for instrumental performance *ad libitum*. The only test is that of effectiveness, and from it these versions emerge easily.

Mr. Button has added yet one more to the list of fine madrigals he has transcribed—Thomas Tomkins's *See, see the shepherd's queen*, a genial affair for S.S.A.T.B.

So great a flood of small choral works in the shape of union songs for school use and two- and three-part songs for female voices have descended on this reviewer during the past few weeks that anything like detailed consideration is impossible. Edward Arnold has issued a big batch of such songs by Bantock, Roy Thompson, Henry Ley, George Dyson, Charles Wood, Alec Rowley, Armstrong Gibbs, and Thomas F. Dunhill. They are generally well up to the standard of the earlier issues of the series. From the Oxford University Press comes the first fruits of yet another venture of the kind—*The Oxford Choral Songs*, under the general editorship of Dr. W. G. Whittaker, whose name is a guarantee that complacent convention will be given a wide berth. He starts with a strong team of composers—Frank Bridge, Cyril Rootham, Percival Garratt, Stanford, Peter Warlock, Gerrard Williams, himself, and others. A notable feature is the high quality of the texts. There is no better omen than the present-day tendency to draw on our best poets, old and new, for children's songs in place of the milk and water twaddle that was formerly thought suitable for this purpose. Indeed, the swing of the pendulum is perhaps going a little too far; we sometimes find composers making the mistake of giving babes strong meat instead of improving the quality of the milk. In the matter of music, as of words, a measure of simplicity seems to be desirable in catering for children, and I am bound to say that the simplest of these settings seem to be the best. Moreover it must not be forgotten that the accompanists of children's choirs are as a rule not expert pianists, nor are they likely to be at home with the latest and most fashionable harmonic pungen- cies. I find myself wondering what the average school choir and pianist will make of some of Mr. Warlock's flights—for example, the introduction to *Rest, sweet Nymphs*, wherein we find the right hand playing a chord of D minor while the left has a chord of C flat, and the tortuous and involved pianoforte part in the setting of Fletcher's *Sleep*—a setting that suggests an uneasy couch. Such extreme cases apart, this is a series that should be examined by teachers of school choirs. By the way, I note a striking thematic coincidence in Edgar Bainton's *Ring out, wild bells*; the opening phrase is identical with that of the well-known Gounod setting, and the second and fourth phrases are also so nearly like Gounod that the whole verse bears a startling resemblance. This is no disparagement of a vigorous setting that is refreshingly free from the conventionality that usually goes with musical references to bells.

The Oxford University Press issues also a set of *Choral Songs from the Old Masters*—twenty-six transcriptions from the English lutenists by Peter

Warlock and Philip Wilson, and a series of airs from Purcell and Handel, edited and arranged by Dr. Whittaker. Of the charm of the lutenist songs there is no need to speak, but the amorous nature of some of the poems rule them out for school use. Still, when we have left these for the teachers, there remain for the children such excellent things as Dowland's *Fine knacks for ladies*, Campion's *Never weather-beaten sail*, and a few others. Teachers should miss no opportunity for introducing suitable examples of this old music to the children. The Purcell arrangements are perhaps the best things in all this parcel. It was a happy thought of Dr. Whittaker to string a series of them together in the shape of a cantata called *The Moon*, with sensible and singable words by Charles Williams. I am not convinced, however, that Mr. Williams need have indulged in so much word-repetition. The preface expresses the view that the Purcellian flavour occasionally depends on such repetition, but tunes so attractive as these are surely independent of a mannerism that is annoying to-day, when we no longer think that so long as the tune has a right good swing it doesn't much matter what words we sing. The airs and duets that make up this little cantata are to be had separately. Dr. Whittaker has here done a capital bit of work on behalf of Purcell's memory. I should add that the pieces are taken from seven of the stage works. The Handel numbers are also salvage work, though the material was not in such urgent need of rescue. Choirs should enjoy the Minuet from *Berenice* (set to words by Clifford Bax) and the lovely long-drawn-out 'O sleep,' from *Semele*.

Rutland Boughton's *Bethlehem* made so many friends last winter that Messrs. Curwen have done well to issue in separate form the arrangements of old carols which were so popular a feature of the work. There are four, all for S.A.T.B.—*In the ending of the year*, *The Holly and the Ivy* (not the rather melancholy well-known tune, but a sprightly ditty that at once takes us captive), *The first great joy*, and *O come, all ye faithful*. These delightful settings should be in great request at Christmas concerts and carol services. Cyril Rootham has made a striking arrangement for mixed voices unaccompanied of an old Scots ballad, *The two sisters o' Binnorie*; it needs a good choir. The song of those Volga Boatmen is almost as much overworked as the boatmen themselves appear to have been; here is Granville Bantock, with an arrangement for T.T.B.B. that abates nothing of its depressing character. The two last-named songs are published by Curwen. H. G.

VIOLIN MUSIC

The great majority of the violin pieces we have received in the past month are intended for beginners. Clearly there are not a few who are ready to teach the young idea how to play a melody, and there should also be a good market for such wares, since many master the preliminary stage although few go far beyond it. Yet if we are to judge by the music at hand we should be driven to the conclusion that these grammarians of the violin form a class apart, utterly impervious to the ideas which prevail everywhere else. Simplicity is, of course, a primary consideration in dealing with the young and inexperienced. But it is of the greatest importance to understand first what simplicity means. It would not simplify matters, for instance, if we were to teach children to walk on one leg at a time. And there is

(Continued on page 561.)



I will greatly rejoice

COMPOSED BY

EDWARD C. BAIRSTOW.

953. A charge to keep I have ... King 3d.
 884. A crown of grace for man Brahms 4d.
 478. A few more years shall roll H. Blair 3d.
 597. A prayer for peace ... Crotch 3d.
 801. A solemn prayer ... A. H. Brewer 2d.
 935. A song of joy ... John E. West 3d.
 917. Abide with me ... Ivor Atkins 3d.
 424. Ditto ... R. Dunstan 3d.
 805. Adeste Fideles ... H. Hofmann 4d.
 927. All go unto one place ... Wesley 3d.
 247. All nations whom B. Luard-Selby 4d.
 113. All they that trust ... Hiller 8d.
 1033. All they works ... T. Adams 3d.
 475. Ditto ... J. Barnby 4d.
 503. Ditto ... G. H. Ely 4d.
 30. Ditto ... E. H. Thorne 3d.
 719. All ye who seek ... H. M. Higgs 3d.
 9. All ye who weep ... Gounod 3d.
 592. Alleluia! now is Christ T. Adams 3d.
 729. Alleluia! the Lord liveth C. Harris 3d.
 548. Almighty Father ... B. Steane 3d.
 937. Almighty God, give us ... Wesley 3d.
 261. And all the people saw J. Stainer 6d.
 699. And God shall wipe ... Greenish 3d.
 1055. And in that day F. R. Rickman 3d.
 229. And it was the third hour Elvey 4d.
 485. And Jacob was left alone J. Stainer 6d.
 658. And Jesus entered H. W. Davies 4d.
 732. And suddenly there came H. J. Wood 3d.
 1089. And the earth was reaped ... E. S. Craston 4d.
 675. And the Lord said T. W. Stephenson 3d.
 557. And the wall of the city Oliver King 3d.
 778. And there shall be signs Naylor 4d.
 482. And when the day ... C. W. Smith 3d.
 861. Angel Spirits P. Tchaikovsky 2d.
 642. Angel voices, ever singing E. V. Hall 3d.
 611. Angels from the realms ... Cowen 3d.
 749. Ditto ... P. E. Fletcher 3d.
 751. Ditto ... E. V. Hall 3d.
 1017. Arise, shine ... T. Adams 3d.
 1093. Ditto ... H. A. Chambers 3d.
 228. Art thou weary ... G. F. Cobb 4d.
 945. As Christ was raised ... W. Wareing 3d.
 311. As I live, saith the Lord E. J. Chipp 3d.
 333. As it began to dawn Ch. Vincent 3d.
 498. As Moses lifted up F. Gostelow 3d.
 643. As the heart bringeth A. H. Brewer 4d.
 24. As the hart pants (S.S.T.B.) Gounod 4d.
 147. Ascribe unto the Lord Travers 6d.
 109. Ditto ... S. S. Wesley 4d.
 399. At the Lamb's High E. V. Hall 3d.
 456. At the Sepulchre H. W. Wareing 4d.
 957. Author of Life Divine Button 2d.
 1091. Ditto H. A. Chambers 3d.
 660. Awake, awake ... John E. West 3d.
 700. Awake, awake, put on Greenish 3d.
 56. Ditto ... J. Stainer 6d.
 759. Ditto ... Stephenson 4d.
 149. Ditto ... M. Wise 4d.
 955. Awake! O Zion ... C. Forrester 2d.
 199. Awake, thou that sleepest Stainer 6d.
 150. Awake up, my glory M. Wise 4d.
 744. Be glad and rejoice M. B. Foster 3d.
 578. Ditto ... B. Steane 3d.
 212. Be glad, O ye righteous H. Smart 3d.
 989. Be glad then, ye ... A. Hollins 3d.
 143. Be merciful ... H. Purcell 6d.
 257. Ditto ... E. A. Sydenham 4d.
 597. Be peace on earth ... Crotch 3d.
 567. Be Thou exalted ... C. Bayley 3d.
 583. Be ye all of one mind A. E. Godfrey 4d.
 471. Be ye therefore ... A. S. Baker 4d.
 440. Before the heavens H. W. Parker 3d.
 651. Behold, all the earth G. F. Huntley 3d.
 598. Behold, God is great E. W. Naylor 3d.
 865. Behold, God is my John E. West 3d.
 636. Ditto ... F. C. Woods 4d.
 1035. Behold, how good J. Battisill 3d.
 349. Ditto (Male) ... Caldicott 3d.
 419. Ditto (S.A.T.B.) ... Caldicott 3d.
 89. Behold, I bring you J. Barnby 3d.
 348. Ditto ... J. Maude Crament 3d.
 296. Ditto ... E. V. Hall 3d.
 810. Behold, I come quickly Ivor Atkins 2d.
 713. Behold, I have given you C. Harris 3d.
 554. Behold, I send ... J. V. Roberts 4d.
 587. Behold my servant J. F. Bridge 3d.
 65. Behold now, praise J. B. Calkin 3d.
 631. Ditto ... F. Iliffe 3d.
 912. Ditto ... John E. West 3d.
 315. Behold, O God ... F. W. Hird 4d.
 524. Behold, the days come Woodward 4d.
 1045. Behold the Heaven A. R. Gaul 3d.
 652. Behold the Name ... Percy Pitt 4d.
 501. Behold, two blind men J. Stainer 3d.
 938. Bethlehem ... Ch. Gounod 12d.
 378. Bless the Lord ... M. Kingston 4d.
 796. Bless the Lord, O my soul Hailing 3d.
 855. Bless the Lord thy God Roberts 3d.
 450. Bless thou the Lord C. Bayley 4d.
 374. Ditto ... Oliver King 3d.
 693. Blessed are the dead B. L. Selby 2d.
 667. Blessed are the pure A. D. Arnott 3d.
 390. Blessed are they ... A. W. Batson 3d.
 616. Ditto ... H. Blair 3d.
 77. Ditto ... W. H. Monk 3d.
 112. Ditto ... Arthur Page 3d.
 15. Blessed be the God S. S. Wesley 2d.
 756. Blessed be the Lord J. Barnby 3d.
 570. Ditto ... J. F. Bridge 6d.
 895. Ditto ... O. Gibbons 2d.
 876. Ditto ... E. V. Hall 3d.
 183. Ditto ... Heap 6d.
 770. Ditto ... Markham Lee 3d.
 371. Ditto ... C. Lee Williams 4d.
 1006. Blessed be the Name Macfarren 3d.
 724. Blessed be Thou E. C. Bairstow 4d.
 838. Ditto ... J. Kent 4d.
 400. Blessed City ... A. C. Fisher 4d.
 284. Blessed is He F. E. Gladstone 2d.
 262. Ditto ... C. H. Lloyd 8d.
 292. Ditto ... A. C. Mackenzie 4d.
 206. Blessed is the man Clarke-Whitfield 4d.
 64. Ditto ... John Goss 4d.
 760. Ditto ... H. W. Wareing 4d.
 1004. Blessed is the soul (S.B.) Macfarren 3d.
 286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
 943. Blessed Lord ... S. S. Wesley 2d.
 5. Blessing, glory, wisdom B. Tours 4d.
 950. Ditto ... A. H. Brewer 3d.
 652. Blow up the trumpet F. Iliffe 3d.
 97. Blow ye the trumpet Henry Leslie 3d.
 961. Born to-day ... J. P. Sweelinck 3d.
 118. Bow Thine ear ... W. Bird 3d.
 939. Bread of Heaven ... E. German 3d.
 1082. Bread of the world H. A. Chambers 3d.
 1024. Break forth into joy W. G. Alcock 3d.
 774. Ditto ... H. E. Button 3d.
 415. Ditto ... S. Coleridge-Taylor 3d.
 798. Ditto ... H. A. Matthews 3d.
 92. Ditto ... R. Prentice 6d.
 491. Ditto ... B. Steane 4d.
 323. Brightest and best ... E. V. Hall 4d.
 340. Bring unto the Lord Gladstone 3d.
 98. Brother, thou art gone J. Goss 3d.
 279. By Babylon's wave Gounod 2d.
 197. By the rivers of Babylon L. Samson 4d.
 121. By the waters of Babylon Boyce 4d.
 644. Ditto ... S. Coleridge-Taylor 3d.
 511. Ditto ... H. Clarke 4d.
 853. Ditto ... H. M. Higgs 3d.
 1074. Ditto ... Palestrina 3d.
 1076. Ditto ... H. Goetz 3d.
 742. By Thy glorious death A. Dvorák 4d.
 116. Call to remembrance J. Battisill 6d.
 952. Ditto ... J. V. Roberts 3d.
 680. Calm on the list'ning ear Parker 3d.
 841. Cast me not away C. Lee Williams 3d.
 975. Ditto ... S. S. Wesley 3d.
 497. Christ both died E. W. Naylor 3d.
 454. Christ is risen ... G. B. J. Aitken 3d.
 368. Ditto ... J. M. Crament 3d.
 666. Ditto ... W. Jordan 4d.
 533. Ditto ... J. V. Roberts 3d.
 814. Ditto ... E. A. Sydenham 3d.
 307. Christ our Passover E. V. Hall 3d.
 783. Christ the Lord is risen again ... 4d.
 370. Christ the Lord is risen to-day ... 3d.
 488. Christians, awake ... J. Barnby 3d.
 648. Ditto ... H. M. Higgs 4d.
 983. Christmas Day ... G. Holst 4d.
 445. Cleanse me, Lord G. F. Wrigley 3d.
 989. Come and let us ... A. Hollins 3d.
 52. Come, and let us return J. Goss 3d.
 95. Ditto ... W. Jackson 3d.
 805. Come hither, ye faithful Hofmann 4d.
 283. Come, Holy Ghost G. Elvey 4d.
 201. Ditto ... J. L. Hutton 4d.
 829. Ditto ... Palestrina 2d.
 717. Ditto ... C. Lee Williams 2d.
 881. Come, let us join our E. V. Hall 3d.
 293. Come, my soul ... G. C. Martin 4d.
 314. Comenow, and let us H. W. Wareing 4d.
 1. Come unto Him ... Gounod 2d.
 946. Ditto ... H. Leslie 3d.
 256. Come unto Me H. R. Coudrey 3d.
 635. Ditto ... G. J. Elvey 3d.
 103. Ditto (Bach) J. Stainer 3d.
 922. Come with high and holy Blair 3d.
 1005. Come ye, and let us Macfarren 3d.
 748. Come, ye children and J. Booth 3d.
 924. Ditto ... H. J. King 3d.
 334. Come, ye faithful ... E. V. Hall 3d.
 921. Come, ye faithful, raise the strain ... 3d.
 1019. Come, ye Saints ... H. E. Button 3d.
 951. Come, ye sin-defiled J. Stainer 2d.
 931. Come, ye thankful B. Steane 3d.
 914. Comes at times ... Woodward 3d.
 1008. Ditto ... H. Oakeley 2d.
 994. Coronation Offertorium Elgar 2d.
 622. Create in me a clean heart P. J. Fry 3d.
 658. Crown Him the B. Luard-Selby 2d.
 356. Daughters of Jerusalem H. J. King 2d.
 419. Dawns the day ... R. H. Legge 3d.
 213. Day of Anger (Requiem) Mozart 6d.
 682. Day of wrath ... J. Stainer 2d.
 252. Death and life ... Walter Parratt 3d.
 968. Death is swallowed up in Hollins 3d.
 948. Deliver us, O Lord ... Gibbons 3d.
 90. Distracted with care ... Haydn 4d.
 887. Do not I fill heaven ... H. Blair 3d.
 737. Doth not wisdom cry D. S. Smith 3d.
 703. Drop down, ye heavens Stainer 4d.
 277. Enter not into Judgment Clarke 2d.
 362. Eternal source ... F. Brandeis 2d.
 1008. Evening and Morning Oakeley 2d.
 854. Exalt ye the Lord H. Elliot Button 3d.
 764. Except the Lord build Edwards 3d.
 771. Ditto ... Eaton Faning 3d.
 628. Ditto ... H. Gadsby 4d.
 470. Eye hath not seen (S.A.) Foster 3d.
 584. Ditto (S.A.T.B.) M. B. Foster 3d.
 625. Far be sorrow ... E. V. Hall 3d.
 672. Far from the world H. W. Parker 3d.
 329. Far from their home Woodward 3d.
 364. Father, hear the prayer F. Brandeis 2d.
 763. Father, now Thy grace W. Coenen 3d.
 46. Father of Heaven Walmisley 3d.
 384. Father of Life ... S. J. Gilbert 3d.
 768. Father of mercies E. V. Hall 3d.
 1065. Ditto ... S. P. Waddington 3d.
 671. Ditto ... John E. West 3d.
 1050. Fear not, O land ... E. Elgar 3d.
 28. Ditto ... John Goss 3d.
 916. Ditto ... W. Jordan 3d.
 872. Fear Thou not, for I am J. Booth 14d.
 446. Flee from evil ... W. J. Clarke 3d.
 553. For a small moment J. Stainer 3d.
 254. For ever blessed Mendelssohn 3d.
 198. For the mountains L. Samson 3d.
 901. For this mortal ... S. S. Wesley 3d.
 728. Forsake me not ... J. Goss 4d.
 273. From the deep I called ... Spohr 6d.
 227. Give ear, O Lord T. M. Pattison 3d.
 433. Give ear, O Shepherd A. Whiting 3d.
 88. Give ear, O ye heavens Armes 3d.
 956. Ditto ... W. G. Alcock 3d.
 604. Give thanks, O Israel Ouseley 4d.
 741. Give the King thy W. G. Alcock 6d.
 990. Ditto ... A. H. Brewer 3d.
 309. Give the Lord ... C. H. Lloyd 8d.
 383. Give unto the Lord H. W. Parker 3d.
 933. Glorious and powerful God Gibbons 3d.
 1039. Glorious in Heaven Vittoria 3d.
 2. Glory be to God ... S. S. Wesley 2d.
 779. Glory to God in the E. M. Lee 3d.
 341. God be merciful ... A. H. Mann 4d.
 49. Ditto ... S. S. Wesley 3d.

I WILL GREATLY REJOICE

FULL ANTHEM FOR HARVEST

COMPOSED BY

Isaiah lxi. 10, 11.

EDWARD C. BAIRSTOW.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato. $\text{♩} = 96.$

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked 'Allegro moderato' and a tempo of 96 beats per minute. The piano part features a melody in the right hand and a more active bass line in the left hand, with dynamics ranging from *mf* to *f*. The vocal parts enter with the lyrics 'I will greatly re-joyce in the Lord, my soul . . shall be . joy - ful, be'. The Tenor part is marked *mf* and the Bass part is marked *mf*. The piano accompaniment continues with a melody marked *f* and *dim.*, and a bass line marked *mf* and *Diaps.* (Diapason). The score concludes with a final piano accompaniment section.

CHORUS. TENOR. *mf*

I will

great - ly re-joyce in the Lord, my soul . . shall be . joy - ful, be

CHORUS. BASS. *mf*

I will great - ly re-joyce in the Lord, my

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I WILL GREATLY REJOICE.

CHORUS. SOPRANO.

mf

I will great - ly re-joyce in the
 joy - ful in my God, . . . I . . . will great - ly re-joyce in the
 soul . . shall be joy - ful in my God, I . . will great - ly re-joyce in . .

cres.

Lord, my soul . . shall be . . joy - ful, my soul . . shall be

CHORUS. ALTO.

I will great - ly re-joyce in the Lord, my soul . . shall be

cres.

Lord, . . . my soul . . shall be joy - ful, my soul . . shall be

cres.

the Lord, my soul . . shall be joy - ful, my soul shall be

dim.

joy . . ful, be joy - ful in my God.

dim.

joy . . ful, be joy - ful in . . my God. . .

dim.

joy . . ful, be joy - ful in my God. . .

dim.

joy . . ful, be joy - ful in my God.

Ch.

p

Sv. to Ped.

I WILL GREATLY REJOICE.

SOPRANOS. *Andante tranquillo.*
a tempo.

rit. *mp*

For as the earth bring-eth forth her bud, and as the

Andante tranquillo. ♩=76.

rit. *p Sw.* *a tempo.*

poco a poco accel.
cres.

gar - den caus-eth the things that are sown in it to spring forth, to spring forth ;

poco a poco accel.

cres.

Tempo 1mo. BASSES.

mf

Tempo 1mo. ♩=96.
Full Sw.

So the Lord God . . will cause righteousness and praise . . to

cres.

f Gt.

f Gt.

largamente.

Righteousness and praise to

largamente.

Righteousness and praise . . to spring forth be

largamente.

Righteousness and praise . . to spring forth, to spring . . forth be

f

spring forth, to spring forth, to spring forth be

largamente. più f

I WILL GREATLY REJOICE.

spring forth be-fore all na - tions. I will great - ly rejoice in the
 - fore all na - tions. I will great - ly rejoice in the
 - fore all na - tions. I will great - ly re-joice in the
 - fore . . . all na - tions. I will great - ly re-joice in the

ff *rit.*

Lord.
 Lord.
 Lord.
 Lord.

Andante tranquillo.

rit. p a tempo.

For as the earth bring-eth forth her

mf Sw. dim. rit. p a tempo.

Andante tranquillo.

pp For as the earth . . . bring - eth forth
pp For as the . . . earth bring . . . eth forth her
pp bud, . . . and as the gar - den caus - eth the things that are sown in it to
 And as the gar - den caus - eth the things that are sown in it to

I WILL GREATLY REJOICE.

Poco a poco accel.

Tempo 1mo

her bud, bring-eth forth her bud, so the
bud, to spring forth, so the Lord . . God, so the
spring forth, to spring . . forth, so . . the
spring forth, to spring forth. I will

Poco a poco accel.

Tempo 1mo.

Lord God . . will cause righteousness and praise . . to spring forth, to . .
Lord God . . will cause right eous ness to
Lord God . . will cause righteousness and praise . .
great - ly re-joyce in the Lord . . Righteousness and praise to

spring . . forth be-fore all na tions, be - fore . . all
spring forth, righteousness and praise . . be - fore all
righteousness and praise . . to spring forth be - fore . . all
spring forth, to spring forth be - fore . . all

largamente.

largamente.

largamente.

largamente.

largamente.

piu f

I WILL GREATLY REJOICE.

Andante maestoso.

na - tions, for as the earth bring-eth forth her
 na - tions, for as the earth . . . bring-eth forth her bud, bring-eth
 na - tions, for as the earth, as the earth bring-eth forth her
 na - tions. I will great - ly re-joyce in the

Andante maestoso.

bud, . . . and as the gar - den caus - eth the things that are sown in it to
 forth her . . . bud, and as the gar - den caus - eth the things that are sown to
 bud, . . . and as the gar - den caus - eth the things that are sown to
 Lord, my soul . . . shall be . . . joy - ful, be

poco a poco accel. spring forth ; so the Lord God . . . will cause right - eous - ness and
poco a poco accel. spring forth ; so the Lord God . . . will cause right - eous -
poco a poco accel. spring . . . forth ; so the Lord God will cause right - eous - ness and
poco a poco accel. joy - ful . . . in my God, so the Lord God . . . will cause right - eous - ness and

poco a poco accel. *dim. molto.* *cres.*

I WILL GREATLY REJOICE.

praise . . . to spring forth, . . . to spring forth be -

- ness and praise to spring forth, . . . to spring forth, to spring forth be -

praise . . . to spring forth, to spring forth, to spring forth be -

praise . . . to spring forth, to spring forth, to spring forth be -

f *mf* *cres.* *ff* *mf* *cres.*

- fore . . . all na - - tions. I will great - ly re-joice in the Lord.

- fore . . . all na - - tions. I will great - ly re-joice in the Lord.

- fore . . . all na - - tions. I will great - ly re-joice in the Lord.

- fore . . . all na - - tions. I will great - ly re-joice in the Lord.

- fore . . . all na - - tions. I will great - ly re-joice in the Lord.

ff *rit.* *largamente.* *ff* *rit.* *largamente.* *ff* *rit.* *largamente.* *ff* *rit.* *largamente.*

Psalms lxxvii. 5, 6; Acts xiv. 17;
Psalms civ. 14, 15; Joel ii. 22, 24, 26.

ANTHEM - FOR HARVEST

Music by PERCY E. FLETCHER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

With ardent animation. $\text{♩} = 152$

ORGAN

f Gt. Sw. coupl.
Gt. to Ped.

SOPRANO
Let the peo - ple praise Thee, O God; . . . let all the

ALTO
Let the peo - ple praise Thee, O God; . . . let all the

TENOR
Let the peo - ple praise Thee, O God; . . . let all the

BASS
Let the peo - ple praise Thee, O God; . . . let all the

Gt. Sw. coupl.
Gt. to Ped.

peo - ple praise Thee: Let the peo - ple praise Thee, O God; . . . let

peo - ple praise Thee: Let the peo - ple praise Thee, O God; . . . let

peo - ple praise Thee: Let the peo - ple praise Thee, O God; . . . let

peo - ple praise Thee: Let the peo - ple praise Thee, O God; . . . let

Gt. Sw. coupl.
Gt. to Ped.

smoothly and expressive

e - ven our own God, shall bless us.

e - ven our own God, shall bless us.

e - ven our own God, shall bless us.

e - ven our own God, shall bless us.

mf He did good, and smoothly and expressive

mf Sw.

mf

He did good, and gave us rain from heav'n, and

mf

He . . gave us rain from heav'n, and

mf

He did good, and gave us rain from heav'n, and

gave us rain from heav'n, He . . gave us rain from heav'n, and

cres.

fruit - ful sea - sons, fill - ing our hearts with food . . and glad - ness.

cres.

fruit - ful sea - sons, fill - ing our hearts with food . . and glad - ness.

cres.

fruit - ful sea - sons, fill - ing our hearts with food . . and glad - ness.

cres.

fruit - ful sea - sons, fill - ing our hearts with food . . and glad - ness.

cres.

mf Gt.

And herb for the

mf

He . . caus - eth the grass to grow for the cat - tle, and herb for the

mf

And herb for the

mf

He . . caus - eth the grass to grow for the cat - tle, and herb for the

Gt.

Gt. to Ped.

cres.

ser - vice of man: that he may bring forth food out of the earth,

cres.

ser - vice of man: that he may bring forth food out of the earth,

cres.

ser - vice of man: that he may bring forth food out of the earth,

cres.

ser - vice of man: that he may bring forth food out of the earth,

cres.

and bread which strength - en - eth man's heart.

broadly

Let the

and bread which strength - en - eth man's heart.

Let the

and bread which strength - en - eth man's heart.

Let the

and bread which strength - en - eth man's heart.

Let the

broadly

peo - ple praise Thee, O God.

peo - ple praise Thee, O God.

peo - ple praise Thee, O God.

peo - ple praise Thee, O God.

TENOR (OR SOPRANO) SOLO,
OR SOPRANO SEMI-CHORUS*Pleasantly flowing**Pleasantly flowing. ♩ = 126**p Ch.**p Sw.**without Ped.**(Sw.)**mp*
The

floors shall be full of wheat, . . . and ye . . . shall eat in plen - ty ; . . . the

tree beareth her fruit, . . . the fig tree and the vine . . . do

cres.
yield . . . their strength, . . . do yield . . . their strength.

Ped. p 8 ft. Sw. coupd.

mp
The floors shall be full of wheat, . . . and ye . . . shall eat in
(couple Sw. to Ch.)

*dim.**mp**cres.*

plen - ty ; . . the fig tree and the vine . . . do . .

dim.

yield . . . their strength.

Original time

FULL CHORUS

Let the peo - ple praise Thee, O

Let the peo - ple praise Thee, O

Let the peo - ple praise Thee, O

Let the peo - ple praise Thee, O

Original time

f Gt. Sw. coupd.

f Ped. (Gt. coupd.)

God; . . . let all the peo - ple praise Thee. Then shall the earth

God; . . . let all the peo - ple praise Thee. Then shall the earth

God; . . . let all the peo - ple praise Thee. Then shall the earth

God; . . . let all the peo - ple praise Thee. Then shall the earth

yield her in - crease, then shall the earth yield her in - crease; . . . and . . . God,

yield her in - crease, then shall the earth yield her in - crease; and God,

yield her in - crease, then shall the earth yield her in - crease; . . . and . . . God,

yield her in - crease, then shall the earth yield her in - crease; and God,

e - ven our own God, shall bless . . . us. Let the

e - ven our own God, shall bless . . . us. Let the

e - ven our own God, shall bless . . . us. Let the

e - ven our own God, shall bless . . . us. Let the

peo - ple praise Thee, O God; let

peo - ple praise Thee, O God; let

peo - ple praise Thee, O God; let

peo - ple praise Thee, O God; let

f Sw.

all the peo - ple praise . . . Thee. . . .

all the peo - ple praise . . . Thee. . . .

all the peo - ple praise . . . Thee. . . .

all the peo - ple praise . . . Thee. . . .

f Gt.

(Continued from page 552.)

little to be gained and much to be lost—in my opinion—by denuding music intended for beginners of all that could make it interesting. M. Leo Portnoff's *Concertinos* (Bosworth), for instance, do not give an impression of simplicity, but of grim determination to avoid at all costs anything of real artistic worth and interest. The great masters never interpreted simplicity in this way. Some movements of Schubert's *Sonatinas* for pianoforte and violin are not more difficult technically than M. Portnoff's *Concertinos*, yet their interest, their charm never fails. Now, if the genius of Schubert cannot be expected to blossom again in others, the example of Schubert can and should be followed. There is nothing to be gained by making the beginner study a piece instead of technical exercises unless that piece contributes in some slight degree towards the development of taste and imagination. The *Six Miniatures* of C. Böhm (Bosworth) are rather more advanced and have a more obvious bearing on technique. By the way, the fingering in the third bar, last line of *Intermezzo*, needs correction.

Very different from these are Rutland Boughton's *Celtic Prelude* for pianoforte, violin, and violoncello, and B. J. Dale's *Prunella* for violin and pianoforte (both Augener). Neither is very difficult, yet the matter is always tasteful, delicately finished, and attractive. Even players of very moderate skill could tackle them with fair hope of overcoming their difficulties and with the certainty that this music will repay study and concentration.

F. B.

CHURCH MUSIC

Some recently-issued Church music should prove of more than ordinary interest to choirmasters and clergy. Particularly valuable is a series of new services and canticles for unison singing published by the Oxford University Press (Humphrey Milford) under the title of *Oxford Church Music*. The general editor is Dr. W. G. Whittaker, and the contributors include Sir Charles Stanford, Dr. E. C. Bairstow, and Dr. Bullock. The first two of these composers have written Morning, Evening, and Communion Services, and Dr. Bullock an Evening Service. Sir Charles Stanford's Morning setting includes the Jubilate as well as the Benedictus, but in his Communion Service the Benedictus and Agnus Dei are omitted. Dr. Bairstow's setting in E flat has an editor's note pointing out that the music may be sung either by men or women, or by both. Antiphonal singing can be arranged between men and women, men and boys, choir and congregation, or between a few voices and the whole choir. By following certain simple directions it is possible to play the accompaniment on an instrument without pedals. Notwithstanding this fact, the organ part contains some remarkably free writing and is full of interest, incidentally providing more than one opportunity for the effective use of the Tuba. Another setting of the Evening Canticles in the same series, by F. H. Spera, may also be recommended. It is simpler than any of the above, and contains optional harmonized sections. Now that so many of our leading Church composers are writing simple, musicianly works for unison and congregational singing there should be no excuse for the performance of weak, indifferent stuff even in places where the resources are of the most modest type.

D

From the Oxford University Press come further important numbers of the Tudor Church music series. The *Great Service* of William Byrd, including Venite, Te Deum, Benedictus, Kyrie, Creed, Magnificat, and Nunc dimittis, appears in one volume (6s.), and the Te Deum and Benedictus are also issued in a separate volume (1s. 9d.). This magnificent work, which contains much elaborate part-writing for double choir, is of course not for the average parish church. The Magnificat and Nunc dimittis from the same composer's second Service are for five voices (S.A.A.T.B.). They contain parts for solo voices, and have an organ accompaniment. The writing is mainly harmonic in style, and the works should present no difficulties to the average, well-trained choir, able to cope with the divided alto part.

Two other works by Byrd are the splendid Motet for five voices (S.S.A.T.B.), *O quam gloriosum* (*Who can tell the glory*), with an English text by A. Ramsbotham, and the Preces, Responses, and Litany reduced to four parts (S.A.T.B.) from the original S.A.A.T.B., by P. C. Buck. The extreme parts of the very beautiful Litany are from a MS. in Ely Cathedral Library; the alto part and the tenor plainsong have been supplied.

Under the editorship of Dr. Fellowes, the S.P.C.K. issues in its Church Music Society Reprints series the anthem, *Teach me, O Lord*, set to music in free chant form by Byrd. This expressive little work is for alternate solo and chorus (S.S.A.T.B.), and is quite simple.

Two works from *Cantiones* by Byrd and Tallis (1575) come from Bosworth. *O God, Who makest souls to shine* is an adaptation by Sir Frederick Bridge of the words of the well-known hymn by Bishop Armstrong to music by Thomas Tallis. This effective little hymn-anthem is for S.S.A.T.B., and is not difficult. Byrd's fine Motet for five voices, *Lord, how long wilt Thou be angry* (*Emendemus in melius*), also edited by Sir Frederick, was, we are reminded, included in the volume of Cathedral Music by Dr. William Hayes which was edited by his son, Dr. Philip Hayes, after his father's death. Dr. Philip evidently found this in MS. among his father's papers, and concluded it was his composition. It has often been included in Cathedral lists as *Lord, how long* (Hayes). It is here transposed a third lower than in the Hayes volume, and expression marks and time directions are added.

The same publishers send also Sir Frederick Bridge's melodiously written anthem, *O send out Thy light*, for A.T.B., and a short, full anthem, *Hide not Thou Thy face*, by Niccolò A. Zingarelli (1752-1837); the latter is for unaccompanied singing, and is very simple. All these works from Bosworth's, by the way, appear to have been issued some years ago.

Some new numbers of the 'York Series' (Banks, York) include an effective setting in B flat of the Magnificat and Nunc dimittis, by T. Tertius Noble, a setting of the same canticles for voices, organ, and two trumpets by G. T. Francis, and some anthems by the first-named composer. *But now thus saith the Lord*, with its bold, diatonic writing, should be easily effective. *Save Lord, or we perish*, written for the Winnipeg Male-Voice Choir (T.T.B.B.), provides for some dramatic effects. It is also arranged for S.A.T.B. In the same series appears Lancelot G. Bark's gracefully written anthem for two treble voices, *Come to our dark nature's night*.

Dr. William Prendergast's *St. Joan of Arc* (Novello) is a setting for four voices of words by

Sir Herbert Warren, President of Magdalen College, Oxford, written for the unveiling of the statue of Ste. Jeanne d'Arc in Winchester Cathedral. It is an impressive little work, intended for unaccompanied singing.

Choirmasters who are keen on the subject of hymn singing may find it worth while to make acquaintance with *Famous Hymn Tunes* (William Clowes). These are arranged with varied accompaniments for organ, strings, and brass, and with *ad libitum* parts for choir (soli and chorus), for use on festal occasions, and as true hymn-anthems in which the congregation may join throughout. Nos. 1 and 2 are the tune *Hanover* to 'Disposer Supreme' and *Winchester Old* to 'While shepherds watched' and 'When God of old.' The arrangements are by J. Lionel Bennett, who points out that the settings are intended to be used as circumstances may render expedient, rather than as necessarily to be given *in extenso*. All introductions and interludes are optional, and are bracketed accordingly. For festal occasions these arrangements should prove highly effective. G. G.

Gramophone Notes

By 'DISCUS'

Only a parcel of H.M.V. records arrives in time for this month's review. Of these, the most important are the Byrd examples. It was a happy thought of the Company to produce them during the week of the Tercentenary. Lots of us were unable to be present at any of the Byrd celebrations, and these records enabled us to keep the feast at home. And we can go on keeping it *ad lib.*, whereas Byrd concerts will necessarily be few and far between. There are eight of these records—two 10-in. d.-s. of keyboard music, played on the harpsichord by Mrs. Gordon Woodhouse; a 10-in. d.-s. of the Fantasia for string sextet, played by the Byrd String Sextet; and five choral—three 10-in. d.-s. (*Gloria* from the 'Great' Service, *Nunc dimittis* and *Magnificat* from the 'Short' Service; *Agnus Dei* from the four-voice Mass, and *Kyrie Eleison* and *Sanctus* from the three-voice Mass; *This sweet and merry month of May* and *Though Amaryllis dance*); and two 12-in. d.-s. (*Exsurge Domine* and *Praise our Lord*; and *Turn our captivity, Come to me, grief, and Why do I use my paper, ink, and pen?*).

For me, the pick are the *Gloria* from the 'Great' Service and *Exsurge Domine*. The latter is an amazing bit of work. I have turned it on again and again, and its vigour and piled-up climaxes give me a thrill every time. The instrumental music of the period is so far behind the vocal in every way that the string and harpsichord records make less appeal. Yet there is a good deal more than mere historic interest. The Sextet contains some delightful music, especially in its dance-like second movement, and the idiom is astonishingly stringy. The harpsichord records are a great improvement on the early set issued by the H.M.V., owing to the increase of tone. *The Queen's Alman* and the *Earle of Oxford's Marche* are a jolly pair. The singers in the choral records are, of course, the English Singers. Individual criticism is out of place in discussing an ensemble, but I feel I must pay a tribute to the women singers. The purity of their tone and the ease with which they attack and sustain high notes, are a real refreshment. I get more joy from the top parts of these choral records

than from lots of performances by the numerous queens of song. These choral records are fine examples of the possibilities of individuality in team work. The singers are extraordinarily free, yet the ensemble is about as near perfection as is possible. There is one small blemish in the matter of blend; I feel that more real bass quality is needed at the bottom. I was not conscious of this defect when listening to the party at first hand some months ago, so it is evidently a matter of recording. Anyway Dr. Fellowes, the English Singers, and the H.M.V. have here provided us with fine material for enjoyment and instruction. The records have already done good service as illustrations for lectures, and will no doubt do a lot more.

For gramophonists who are not Tudor music enthusiasts, there are other things in the parcel. Best of all are a couple of 12-in. d.-s. of Ravel's *Mother Goose Suite*, conducted by Albert Coates—a capital reproduction of a vivid performance.

The vocal solos run mainly to operatic extracts. The exception is a 10-in. d.-s. of a couple of Welsh folk-songs—*David of the White Rock* and *The little thatched Cottage*, well sung in Welsh by Leila Megane. They are arranged—far too heavily—by T. Osborne Roberts.

Galli-Curci is heard somewhat out of her usual vein in the 'Chanson Hindoue' from *Sadko*. Much of it lies low for her, so that we get rather more than usual of the nasal resonance that is so pronounced in her low and middle notes. But it suits this song. There remain four records, all of operatic tenors—Anseau in 'Vois ma misère,' from *Samson and Delilah* (12-in.); Hislop in 'Che gelida manina,' from *La Bohème* (12-in.); Fleta in 'A te, O cara,' from *I Puritani* (10-in.); and Tudor Davies in 'When the stars were brightly shining,' from *Tosca* (12-in.). We might base a good lesson to young tenors on this batch, chiefly in the way of 'don't's.' For example, don't squeeze and force top notes till they become reedy and piercing (Anseau and Tudor Davies); don't slop over and shed tears with your voice (all four, more or less); don't overwork a perfectly legitimate effect till it becomes a 'stunt' (Fleta; I have yet to hear a record in which he does not take a high note, diminish it to a tiny thread of sound, and then *portamento* down the scale. The first time I heard it I was fascinated, the last time I was amused and irritated); don't let your top note sound as if it's just about a semitone higher than you ought to be aiming at; give an impression that it's really nothing out of the way, and that you've several still higher up your sleeve. Is the successor of Caruso among these four? Three of them have been hailed as such, but I can't see him yet. None gives us the impression of immense power, with reserves at the back of it, which was the striking feature in Caruso at his best. Of the four tenors discussed above, Hislop is easily the most appealing. He has ample power, combined with a lyric expressiveness that we find usually only in light tenors. He has already gone a long way, and will probably get at least as near to the Caruso mark as any tenor now before the public. I should add that these opinions are mainly based on gramophone records.

The following grants have been made from the Gervase Elwes Fund for Musicians: Brynley Davies, £52; Eddie Taylor, £20; Wilfrid Ward, £104; Irthlingborough Choral Society, £10; Desmond Roberts, £30; Effie Lavell, one year's pianoforte tuition at the Royal College of Music.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

RESIGNATION OF MR. THOMAS SHINDLER

The Council has received with deep regret the resignation of Mr. Thomas Shindler, who has served the College as Registrar for thirty years. His term of office has been a period of great progress for the College. In 1893 the Institution received the Royal Charter, a distinction held at that time by only two other musical organizations—the R.A.M. and the R.C.M. In 1904 the original premises at Hart Street, Bloomsbury, were vacated for the present more adequate headquarters. The subsequent great extension of the work and influence of the College is too well known to need further reference here. It would be difficult to overestimate the debt the College owes to Mr. Shindler for his devoted services during this important period of its history. His zeal and sound commonsense have been of incalculable benefit, and it need hardly be said that his legal knowledge has been a great asset at many a critical juncture. In very reluctantly accepting his resignation the Council warmly expressed its esteem and appreciation.

In the choice of a successor the Council had an easy task, and the appointment of his son, Mr. Alan Shindler, was unanimous.

The new Registrar is well qualified for the post, having youth on his side, together with scholastic experience that will be valuable to an Institution in which examinations play so large a part.

We are glad to be able to state that Mr. Thomas Shindler will continue to act for a time in an advisory capacity; thus the change will be carried out with the minimum of inconvenience. Meanwhile we are sure that members of the College, and all who are interested in its welfare, will wish Mr. Alan Shindler a period of office at least as long and successful as that of his father.

The Syllabus for the Choir Training Examinations will not be available until October next. The first examinations will take place in May, 1924.

On Saturday, July 21, the President, Dr. Alan Gray, presented the diplomas to the recently-elected Fellows and Associates. The proceedings commenced by the hon. secretary (Dr. H. A. Harding) making the following announcements: For the Fellowship examination there were seventy-four candidates, and twenty-three passed; for the Associateship examination there were a hundred and seventy-nine candidates, and thirty-four passed. The Fellowship Lafontaine prize was awarded to Mr. L. A. Lickfold, of Portsmouth; the Fellowship Turpin Prize to Mr. V. Brook, of Pontefract; the Associateship Lafontaine Prize to Mr. R. H. C. Smith, of London; and the Associateship Sawyer Prize to Mr. J. G. Barraclough, of York.

The PRESIDENT then addressed the meeting as follows: As this year is the anniversary of the death of William Byrd, one of our greatest—perhaps our greatest—composer, it may not be inappropriate that I should say something to-day about English music. It has been often remarked that as a nation we are singularly humble with regard to our musical past. More than once in history we have been possessed of the lead in music, and we have either been ignorant of it, or have adopted a somewhat apologetic tone on the subject. This I think is largely due to the fact that for a hundred years we were under the influence of two foreigners, and we have only recently begun to shake off our subservience to the second one. To begin with, it is a misfortune that we do not know for certain the name of the composer of *Sumer is icumen in*, and that nothing of the same date has survived to tell us whether this wonderful

thing was a freak, born out of due time, at least a century before it should have appeared, or whether it had 'blooming companions' which are 'faded and gone.' How it shines and blazes among its contemporary Continental productions! Then two hundred years later there is the shadowy figure of Dunstable, who took the 'new art of music' to the Netherlands. We know now that Dunstable was older than Dufay, with whose name histories of music used to begin. Dunstable seems to have confined his instructions to the Netherlands, for he founded no school in England, and nearly all his surviving compositions, and most of those of his contemporary, Lionel Power, are in foreign libraries. In any case, the next thing we hear is that the English had to go to the Netherlands to be taught. And for a time no doubt we fell behind; first the Netherlands and then the Italians, taught by the Netherlands, taking the lead. Then came the great time called for convenience the Elizabethan period, beginning with Tye and Tallis and ending with Gibbons and Weelkes. After the death of Palestrina we undoubtedly led the world; and Byrd was writing for the greater part of this wonderful time. But in our own curious national fashion we seemed rather ashamed of having been so clever in former years. We recognised a handful of anthems by Byrd and Tallis, and a few madrigals by Wilbye and others, but we let most of the splendid works of the time moulder in libraries. Several events contributed to this result. As regards Church music, the Reformation knocked out all the old music with Latin words, and in addition there was a strong party which regarded all elaborate Church music with suspicion. It has always been supposed that Tallis and Byrd viewed the Reformation with dislike, and that Byrd at all events never changed his faith. Therefore the recent publication of a large quantity of his settings of the English words has come as a surprise, and we may have to reconsider the question. In addition to this Byrd music, splendid anthems by Weelkes and others have been unearthed, and no doubt there are many more to come. But not so many years after Elizabeth came the Puritan regime, and this was a further blow to Church music, as many old MSS. were undoubtedly then destroyed. More important, however, in its general effect was the change of style coupled with the disuse of the Modes which came in with the 17th century. The old music was accounted barbarous, and in the later works of Byrd and Gibbons we find tentative approaches to the new style. This attitude continued till well on into the 19th century. Moreover, among our educated musicians those who might have admired the perfect smoothness and beauty of sound of Palestrina were sorely puzzled by the false relations and bold harmonic experiments of the Elizabethans. Horsley's celebrated preface to his edition of Byrd's *Cantiones Sacre* is an amusing instance of this feeling. But in spite of this preface the publications of the Musical Antiquarian Society, in which it appeared, may be said to have started the modern movement, which is now being so vigorously forwarded. In later days Mr. Arkwright and Mr. Barclay Squire have done much unobtrusive spade work. Several Cathedral organists who are members of this College have revived the old Latin works of many composers, while Dr. Fellowes by his monumental edition of the Madrigalists has placed the nation under a debt of gratitude. As that admirable body of executants, the English Singers, are now acting in both hemispheres as propagandists in this great cause, we may expect that at least the Elizabethan school will be accorded its full due in all countries. The next great name in our history is Purcell. His genius was a solitary one, and he founded no school, but he was the greatest genius of his time. His early death was the severest blow the English school has ever sustained, for there is no saying what he might have done had he been granted a life of average length. His contemporaries, with the exception of Blow, who did some striking things, were not remarkable. Both Purcell and Blow carried on the English tradition for bold combinations of sound. Palestrina would have been horrified at Byrd's methods, and Lulli and Corelli would have shuddered at Purcell's harmonies. If Burney at a much later date had been acquainted with Blow's *Salvator Mundi*, he would have added several pages to his list of 'Dr. Blow's

Crudities.' Then came the invasions of Handel and Mendelssohn, who in turn mesmerised our composers. During the last forty years the term 'Musical Renaissance' has been applied twice in relation to our musical progress. The first occasion was marked by the overthrow of the Mendelssohn tradition. The names of Parry, Stanford, and Mackenzie, to name only three, are associated with this movement. Then a little later came the folk-song movement, which has revealed the fact that we had among us a treasury of old tunes, a treasury we were perilously near losing. We found that our national songs were not limited as we supposed, to the *Vicar of Bray*, and such like songs—they did not exist on paper but in the memories of aged country folk. A few more years and they would all have perished. It is worth noting that the discovery of these tunes has had a most important influence on the work of one of our leading composers, Dr. Vaughan Williams. Lastly we come to what our scribes call still another renaissance. This of course coincides with the musical revolution in other countries, and seems to have had its beginnings with the 'Big Four' in Russia. We are living in abnormal times, and it is difficult or impossible for people above a certain age to welcome or even to understand much of what they hear. While it is possible that we were formerly too subject to rules and forms, the state of things now is absolutely anarchical, and it is a case of 'go as you please.' Not one man, but hundreds, perhaps thousands of men, are engaged in a vast series of experiments in sound. Time is required to sift the results. But there is one feature of this last 'Renaissance' that is altogether gratifying and even astonishing, and that is the intense and sustained musical activity prevalent everywhere, the performance of the best music in places where even a few years ago such a thing would have been deemed impossible. The special advance in choral music is particularly noticeable. Few people are able to play instruments, but many have voices of sorts, and these are now occupying themselves with Bach and other great composers, instead of with the rubbishy cantatas and part-songs which used to be manufactured especially for their benefit. I saw the other day that at a public school a considerable part of the B minor Mass had been sung. I have particular reasons for knowing that only fifteen years ago—or say ten, if we omit the war years—the number of choral societies that had attempted the performance of this gigantic work could be numbered on the fingers of one hand, and it even had not been given at all the great festivals. This is one specimen of what is going on, and we may hope and expect that this phenomenal activity must result in the discovery of a real genius, who, whether he be recognised in his lifetime or not, may ultimately be acclaimed as a worthy successor of the Elizabethans. I hope that many of you may live to welcome him.

The distribution of diplomas then took place.

PASSED ASSOCIATESHIP, JULY, 1923

Abbott, J. W., Barnoldswick.	Izett, J., Peebles, N.B.
Allen, Miss P. G., Bradford.	James, A. D., London.
Bailey, Miss R.,	Lawrence, A. H.,
Mountmellick.	Normanton, Yorks.
Barker, Rev. C. H.,	Lewis, Miss G. E.,
Bushey Heath.	Framlingham.
Barracrough, J. G., York	Lewis, G. F., Mus. B.,
(Sawyer Prize).	Cardiff.
Beever, H., Huddersfield.	Macquarrie, W. N.,
Castle, J., London.	Largs, Ayrshire.
Choveaux, L. N.,	McLeod, R., Edinburgh.
Bury St. Edmund's.	Pattison, L. A., Long Eaton.
Clarke, A. W., London.	Rhodes, G., Scarborough.
Croft, J. W., Lowestoft.	Smith, R. H. C., London
Curtis, D., Helensburgh.	(Lafontaine Prize).
Davies, J. R., London.	South, R. A.,
Easton, D. S., London.	Scunthorpe, Lincs.
Grinyer, P. A., London.	Taylor, R. W. K., London.
Hall, Miss N. S., London.	Thorne, G. H., Mus. B.,
Harris, A. L., London.	Felsted.
Heeley, A., Huddersfield.	Veitch, W., London.
Hickley, E. H.,	Williams, Miss E. M.,
Bradford-on-Avon.	Eccleston, Chester.
Hopkins, D. E., London.	

PASSED FELLOWSHIP, JULY, 1923

Berry, C. V., Workop	Lickfold, L. A., Portsmouth
Bleach, L. L. C., Brighton	(Lafontaine Prize)
Brocklehurst, J. W., Lincoln	McLellan, E. A., Hove
Brook, V., Pontefract	Marsh, O. D., Brighton
(Turpin Prize)	Ponsonby, N. E., Mus. B., Ely
Broughton, H., Liversedge	Saunders, P. G., Ilford
Clee, W. D., Ystalyfera	Siminson, F., Warminster
Cooper, R., Chesterfield	Thomsett, A. R.,
Costain, G. A., Liverpool	Richmond, Surrey
Dewdney, H. A.,	Turner, C. K., Brasted
Bournemouth	Urquhart, A. W., Ilford
Greenhill, H. W., London	Wade, E. G., London
Horner, J. A., Milngavie	Wheeler, H. E.,
Hull, J., Leigh, Lancs.	Gt. Yarmouth

ALAN W. SHINDLER (*Registrar*).

After the distribution of the diplomas, Dr. E. C. Bairstow played the Fellowship organ pieces selected for the next January examination, 1924, viz :

Choral Prelude ... <i>Lord Jesus Christ, unto</i>	
<i>us turn</i> ... ..	... J. S. Bach
Toccata-Prelude on <i>Pange Lingua</i> ...	... Bairstow
<i>Andante</i> from the fifth Quintet ...	... Mozart

The Reports of the Examining Boards are appended :

FELLOWSHIP PAPER-WORK

The proportion of papers which were worked intelligently was somewhat above the average, but as this report is intended for the guidance of unsuccessful candidates the examiners take this opportunity for drawing their attention to the following :

Harmonization of the Melody for String Quartet.—One candidate wrote in short score, as if for pianoforte; another in vocal score, using the two C clefs. These mistakes were due either to great carelessness or to ignorance. The chief fault, however, in this test was writing music for violin, viola, and 'cello which was not in string idiom. It is of the utmost importance that candidates should understand how to write suitably for strings, as well as for voices and organ.

The underlying cause of most of the failures was poor musicianship. This was evident not only in the treatment of the harmonization of the Melody, but in the Fugue, especially in the free parts, which were, in many cases, mere 'filling in' and devoid of any significance; and also in the Counterpoint, the essential feature, viz., good melodic flow, being the exception instead of the rule.

The Ear-Test left a good deal to be desired, but in the Orchestration some improvement was apparent.

The Examiners wish to emphasise these few points, and to warn candidates that inferior or unmusical work will never be accepted by this College.

WALTER PARRATT (*Chairman*).

J. F. BRIDGE.

H. W. RICHARDS.

FELLOWSHIP ORGAN-WORK

The playing of the Bach (G minor Fantasia and Fugue) was fair on the whole. Naturally there were great variations in the *tempi* adopted. Many players, though accurate as regards notes, failed altogether to appreciate the majesty of the Fantasia, and both in registration and phrasing ignored the splendid harmonic climaxes of the piece. A few took the Fugue very fast, and found their technique inadequate for the difficult passages. The *Allegretto* movement of Franck's *Pastorale* was frequently given as if the direction had been *Andante sostenuto*. On the other hand, the *Andantino* was often taken too fast, and the composer's obvious intentions were completely defeated.

In the tests the vocal score was generally well played, but there was room for much improvement in the harmonization of the unfigured Bass, and in the sight-reading test the time was very faulty, quavers and semiquavers being inadequately differentiated. It is gratifying to be able to report a sustained improvement in extemporisation.

As to general management of stops, a large number of candidates failed to secure pass marks. Candidates should

pay more attention to the stops with regard to the building in which the organ stands. They should not blindly follow directions that might prove satisfactory under different conditions.

ALAN GRAY (*Chairman*).
CHARLES MACPHERSON.
A. HERBERT BREWER.

ASSOCIATE PAPER-WORK

Counterpoint.—The standard, as a whole, was very good. *Melody*.—This was in many cases over-harmonized; the chord progressions were frequently unnatural, and there was a general lack of style.

Figured Bass.—This was fairly well done, though many did not take advantage of opportunities given for introducing passing-notes, those written being often unmusical.

Fugue.—In several cases the double counterpoint was poor both harmonically and in the disposition of parts.

Modulation.—Considering the elementary nature of the modulations, this was, with a few exceptions, badly done. Most of the work showed a lack of musical sense and very little realisation of the essentials of modulation.

Ear-Tests.—(a) Melodic: The notes were good, but the rhythm was incorrect. (b) Harmonic: In many cases only the first and last chords were correct.

STANLEY MARCHANT (*Chairman*).
GEORGE J. BENNETT.
C. H. KITSON.

ASSOCIATE ORGAN-WORK

Amongst the better candidates the standard of performance had distinctly improved. Manual and pedal technique were cleaner and more finished and, more important still, greater intelligence and a better feeling for interpretation were shown.

But these are points capable of further improvement or of modification. The pace of the Bach C minor Fugue was often too slow, vigour and briskness were lost, and the playing became dull and stodgy: the phrasing of the subject was not always consistently carried out.

There was the same fault of slow pace in the *Cantabile* of César Franck. This is definitely marked *non troppo lento*. Heavy sentimentality is foreign to the character of the piece.

In the Bach Trio, the *staccato* was sometimes overdone, and the border line between lightness and grace and flippancy was overstepped. The treatment of the Psalm-Prelude by Howells was seldom convincing, comparatively few players had a real grip of modern keyboard idiom.

Greater fluency in playing the tests is still necessary: they are all of practical value, and must form part of the equipment of every competent organist.

Of the weaker candidates, many still showed the same glaring, elementary faults; manual work was muddled, and pedalling was clumsy and noisy. Phrasing was badly done by the hands and totally ignored by the feet.

Mistakes in pace were usually on the slow side, and in this case rhythmic feeling was often lost; but some candidates took the pieces at a pace that was beyond their technique, and ruinous to the interpretation.

There was a good deal of crude registration, e.g., full diapason tone with Pedals uncoupled, badly balanced Manual and Pedal in the Bach Sonata—Pedal sometimes uncoupled 16-ft.: in the *Allegretto* from Mendelssohn's fourth Sonata the opening air was once played on the Choir Clarinet, coupled to Pedals L.-H. on Swell. A common fault, too, was the absence of a feeling for climax; the Swell was opened too early, and the weightier Great tone added too hurriedly, giving a noisy and vulgar effect.

The transposition was frequently played in a plodding, groping manner, and blunders over notes that were accidentally altered were very common; the key into which the transposition had to be made was sometimes lost until nearing the goal!

There were some inexcusable faults in the reading of an accompaniment; many candidates evidently failed to look at the key-signature. There was looseness of time, and some unmusically blunders whenever a modulation occurred.

E. T. SWEETING (*Chairman*).
EDGAR T. COOK.
HARVEY GRACE.

THE LATE DR. BUNNETT

On Sunday, June 24, at a special service at SS. Mary and Walstan, Bawburgh, Norfolk, the Dean of Norwich dedicated tablets affixed to the organ which originally belonged to Dr. Bunnett. He spoke in eulogistic terms of the late musician's retiring nature and kindly Christian character. The tablets had been presented by pupils and friends of the Doctor, the balance being handed to the organ restoration fund. The inscriptions are as follows:

This organ was dedicated at a special service by the Rural Dean, the Rev. A. C. W. Upcher, on June 4, 1908.

This organ was originally built for Dr. Bunnett, and was purchased by the Vicar and Churchwardens for this Church.

Edward Bunnett, Mus. Doc., Cantab.
Born June 26, 1834.

At Rest, January 5, 1923.

The music at the service was mainly by Bunnett, and in the evening a recital of his compositions was given by Mr. Richard Lowne (organ), Master H. de Caux (violin), and Miss Bessie Richardson (vocalist). The church was crowded on both occasions, many of the Doctor's old friends coming from Norwich and district.

ROCHESTER DIOCESAN CHURCH CHOIRS FESTIVAL

About eight hundred and fifty choristers, drawn from practically every parish in the Diocese, took part in this annual Festival on June 26 at Rochester Cathedral. A good practical point in the music was its suitability for use by the choirs at their own churches. It was of good quality, but only moderately difficult. Festival music is often too elaborate for the choirs as units. The Magnificat and Nunc Dimittis were sung to a setting written for the occasion by Mr. Sydney H. Nicholson, and the anthem, also specially written, was Martin Shaw's *With a voice of singing*. Mr. C. Hylton Stewart conducted, with Mr. H. G. Pocknall (St. Paul's Church, Chatham) as sub-conductor. The choirs produced a fine body of tone, and the attack was excellent. Mr. Percy Whitlock was at the organ, and for voluntaries played Vaughan Williams's Three Preludes on Welsh Hymn Tunes and Bach's Prelude and Fugue in G.

LONDON SOCIETY OF ORGANISTS

A very enjoyable afternoon was spent at Trinity College of Music on June 16, when Dr. C. W. Pearce lectured on 'The Use of the Organ in Chamber Music.' He traced the development of chamber music from the time of Purcell through Bach's pupil Abel (who settled in England), with examples scored for strings, organ, cembalo, or harpsichord, down to the present day. Most of these examples were unfamiliar, but they proved very much to the liking of the audience. It was a happy thought of Dr. Pearce to show the organ in an aspect unusual to-day, but important historically. By the kindness of the College Board, the visitors were afterwards entertained to tea. Sir Frederick Bridge was in the chair, and the large gathering included many well-known musicians.

SIR WALFORD DAVIES

Sir Walford Davies has resigned the post of organist and director of the choir at the Temple Church, after twenty-five years' service. He has taken this step in order to carry on his work as Director of Music in the University of Wales. We understand that his successor at the Temple is Mr. Thalben Ball, who has assisted Sir Walford during the past few years. A fine player, accompanist, and choir trainer, Mr. Ball may be relied on to maintain the standard that has long since made the Temple Church services famous.

Here is an interesting note from *The Times* of a hundred years ago, reprinted in our contemporary a few days ago:

'THE ORGAN IN YORK MINSTER.—This noble instrument has been recently completed, and on Sunday week all the stops were used. It is said to be the largest and most complete instrument in Great Britain. The total number of stops is fifty-two—pipes, three thousand two hundred and fifty-four. There are three sets of keys—viz., one for the Great

nave organ, one for the Choir organ, and one for the Swell, exclusively of pedals. There are movements for enabling the performer to play two or three set of keys at once, or to detach the Great and Choir organs, with the pedals in addition to the pedal pipes. The Haarlem organ, which is the largest in Europe, contains sixty stops, being eight more than that of York Minster.'

Organists' associations do splendid work in luring organists off the beaten track, but not often are members lured so far as at a recent meeting of the Southampton branch of the Hampshire Association, when (we learn from the *Organists' Quarterly Record*) Mr. A. H. Harvey read a paper on 'Humorous Songs.' We are told that 'he treated his subject theoretically, historically, and practically,' singing no fewer than seventeen songs, ranging from *Lilliburlero* and *Sir Eglamore* to *When father laid the carpet on the stairs* and *Did that ever occur to you?* Bravo! Mr. Harvey. This is coming down from the high horse with a vengeance.

Organ recitals for children are of fairly frequent occurrence in England, and are so excellent a means of bringing youngsters in touch with good music that we are glad to see the idea taken up overseas. The latest programme of the kind to reach us is that of a lecture-recital given at the Cathedral, Bloemfontein, by Mr. Alban Hamer, to a gathering of school-children that filled the building. Mr. Hamer gave them a capital selection of good and attractive music—the *St. Anne* Fugue, a Beethoven Minuet, the first movement of the *Unfinished*, the Largo from the *New World*, Bairstow's *Evening Song*, Farrar's *Variations on a Ground Bass*, and the Pastorale and Finale from Guilman's first Sonata.

The Bognor Bach Choir (just founded) recently gave a notable concert of 15th and 16th century music, mainly by English composers. The programme was performed twice—at Bognor, on May 23, and at Arundel on the following evening. The composers represented were John of Reading, Arcadelt, Redford, Henry VIII., Palestrina, Jacob Handl, Tallis, Farrant, Gibbons, Bull, Dowland, Farnaby, and Byrd. Mr. Norman F. Demuth, who conducted, also gave explanatory remarks, and played the clavier works on a harpsichord. This is a kind of musical activity that is needed up and down the country. We are glad to hear that the concerts were in every way successful.

The new organ erected by Mr. J. J. Binns in Jesmond Wesleyan Church, Newcastle, was opened on June 24, when Mr. William Ellis and Mr. Frank Matthew gave recitals. Mr. Ellis played Mendelssohn's fifth Sonata, Guilman's Canzona, Karg-Elert's Prelude on *Now thank we all our God*, Harford Lloyd's *Tempo di Minuetto*, and Bach's Fugue in G minor; Mr. Matthew played Franck's *Pièce Héroïque*, Bairstow's *Evening Song*, and Claussmann's *Allegro Symphonique*. The organ, which is the gift of Sir Arthur and Lady Sutherland, is a three-manual of thirty-three stops.

A new three-manual organ has been presented to St. Wilfrid's Church, Bradford. The builders are Messrs. Abbott & Smith. The opening recitals were given on June 7 by the Rev. G. E. Alvis (*St. Anne* Fugue, Offertoire in D, Hainsworth), and on June 10 by Mr. Harold Wilkinson, the organist of the church (pieces by Harwood, Debussy, Vincent, Grace, German, and Bernard Johnson).

The Bournemouth branch of the Hampshire Organists' Association met at Christchurch Priory Church on June 16, when a recital of church and organ music was given by the Priory choir and organist (Mr. John Newton). The programme included Purcell's *Rejoice in the Lord*, Tallis's *If ye love Me*, and Palestrina's *In divers tongues*, and organ works by Purcell, Bach, Stanford, and Rheinberger.

Messrs. Rushworth & Dreaper have just erected a new organ in Lamplugh Church, Cumberland. It is a two-manual of nine stops.

ORGAN RECITALS

- Mr. K. Pearce Hosken, Wesleyan Church, Acton Hill—*Pièce Héroïque*, Franck; Allegretto Moderato (Sonata No. 2), Bach; Intermezzo on 'The Londonderry Air,' Stanford; Introduction and Fugue, Reubke.
- Mr. John Lomas, St. John's, Territet, Switzerland—Chaconne, Bach; Suite in E, Borowski; Introduction, Theme, and Variations, Guilman.
- Mr. J. F. Shepherdson, Lincoln Cathedral—Fantasia and Fugue in G minor, Bach; Choral No. 3, Franck; Benedictus, Stanford; Fantasia on 'St. Anne,' Parry.
- Dr. Walker Robson, Christ Church, Crouch End—Prelude in E flat, Bach; Fantasia and Fugue in C minor, Liszt; Pastorale, Vierne; Sonata in the style of Handel, Wolstenholme.
- Mr. G. A. Birch, Wincanton Parish Church—Fantasia and Fugue in G minor, Bach; Pastorale, Franck; Marche Solennelle, Lemare.
- Mr. Francis W. Sutton, St. Stephen's Walbrook—Prelude and Fugue in A minor, Bach; Pæan, Harwood; Postlude in C, Alcock.
- Mr. Gordon A. Slater, Boston Parish Church—Toccata and Fugue in D minor, Bach; Prelude, Fugue, and Variation, Franck; Overture in C minor, Hollins.
- Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Fantasy-Prelude, Macpherson; Theme and Variation, Bossi; Hymn-Tune Preludes by Charles Wood, Bristow Farrar, and Parry; Scherzo in F, Harvey Grace.
- Mr. Hedley Staniland, St. Mary-le-Bow, Cheapside—Fugue in E flat, Bach; Intermezzo in E, Rheinberger; Prelude on 'Ye boundless realms of joy,' Parry.
- Mr. Leslie Woodgate, St. Dunstan's-in-the-East, Cheapside—A programme of old English Organ music by Purcell, Nares, Arne, Wesley, Blow, Burney, Greene, and Blow.
- Mr. Cyril C. Christopher, Wesleyan Church, Oldbury—Phantasy in D flat, Rheinberger; Fugue in A minor, Bach.
- Mr. George F. Brockless, St. Lawrence Jewry—Sonata No. 4, Mendelssohn; Prelude and Fugue in F sharp minor, Buxtehude; Variations on 'Weinen, Klagen,' Liszt.
- Mr. Eric B. Sutton, St. Peter's, Southsea—Toccata-Prelude on 'Pange Lingua,' Bairstow; Scherzo in C minor, Guilman.
- Mr. C. H. Trevor, St. John's, Mortimer, Berks—Fugue in C, Buxtehude; Fugue in G minor (the 'Great'), Bach; Allegro in G, John Stanley.
- Mr. F. C. Welling, St. Michael and All Angels', South Bromley, E.—Chorale No. 3, Franck; Epilogue, Harvey Grace; Prelude and Fugue in C, Bach.

APPOINTMENTS

- Mr. G. J. Anderson, organist and choir-master, Sanderstead Parish Church.
- Mr. James Brash, organist and choir-master, St. Clement's, Marrickville, Sydney, N.S.W.
- Mr. Harold Helman, organist and choir-master, Retford Parish Church.
- Mr. Frederick Mewton, organist and director of the choir, St. Andrew's Cathedral, Sydney.
- Mr. Arthur Sharp, organist and choir-master, St. George's, Altrincham.

A number of organist-readers have written complaining that their recital programmes are not inserted in this column. We have to point out that the quantity of programmes sent to us has increased to such an extent that many are constantly held over for want of space, and others are omitted as being of little general interest. No good purpose is served by the publication of programmes consisting entirely of hackneyed or feeble music—'Storms' of the worst type, such Wagnerian extracts as *Elizabeth's Prayer*, Batiste's *Pilgrim's Song of Hope*, Scotson Clark's *Chorus of Angels*, F. E. Bache's *Andante and Allegro*, or transcriptions of e.g., *The Lost Chord* or *The Better Land*. The object of the column is rather to bring to notice new and unfamiliar or neglected works, especially by British composers, and to enable the reader to follow the trend of popular taste in organ music. For example, no one could read the programmes of the past two or three years without being aware of several interesting and important

developments—the large and growing number of performances of the chorale preludes and movements from the Trio-Sonatas of Bach, the vogue of Franck, the interest taken in the modern French school, and the revival of the best of our Old English organ music. There are even signs that living British composers are being discovered. We shall continue to do our best to make our monthly selection a means of enabling readers to see which way the wind is blowing in the organ-loft. Here are a few suggestions to readers: (1) Don't send programmes in batches; as a rule only the chief items from one can be inserted. (2) See that the name of the place where the recital was given appears. We frequently receive programmes of recitals given at (say) St. Mary's Church; which St. Mary's? There are several scattered about the country. If your local printer omits the name of the town, add it. (3) If your programme does not appear at once, don't write abusing the Editor. The insertion of all or even half of the programmes sent would raise a storm of protest from non-organist readers, who would reasonably object to our giving several pages monthly to matter which is after all of limited interest and importance.

SAMUEL WESLEY ON BYRD

We are indebted to Mr. G. P. Matthews, organist and choirmaster of Stafford Parish Church, for the following letter, the autograph of which he found recently in turning over some old papers. It is addressed to 'J. P. Street, Esq., Mansion House Place, City.' It is of topical interest, as it shows that nearly a century ago at least one English musician was making an effort to rescue Byrd's music from oblivion:

I Mornington Place Hampstead Road.

May 25th 1830

MY DEAR SIR

If I know aught aright of my own Heart & its sincere Desires, I can without any rational Fear of Self-Deception confidently declare that the two chief (if not the only) Wishes which I am anxious to accomplish before the close of my mortal & sorrowful Career, are, a just & punctual Discharge of my pecuniary Obligations in every Quarter where legal Demand may be equitably made, & the Claims of *kindly accommodating Friends* I feel even paramount to these; and my other Cause of intense Solicitude is the well-being of those young ones whom in all human Probability I must leave, *volens volens*, long long before the Period at which they can be in a Condition to provide for themselves.

Among my Debts of Honour, which I am comforted in knowing not to be numerous, there is not one which more imperiously commands Attention or oftener recurs to Memory than mine to yourself: the Promptitude which you have so frequently evinced in rendering me kind Assistance, and your delicate Forbearance from any Application on the Subject must necessarily produce in a Mind of any Sensibility Impressions of indelible Gratitude.

Yourself, together with a few other Friends, are well aware that many years of my Existence have been passed amid much domestic Turbulence and Persecution, that Some of my bitterest Foes have been 'of mine own Household,' & that there was a Period when I was rendered responsible for heavy Debts contracted without my Knowledge, & vilely exaggerated by Tradesmen who taking Advantage of Circumstances frequently presented Bills for 20 or £30, when I had no suspicion that a Demand for even £10 would have been a just one.

Having lived on Earth already 64 years, a very few more at most will require my Deposition *under* it: but as I am conscious that I never had any Propensity towards Idleness, so I yet remain desirous & prepared (as far as my Strength will yet permit) to work hard in whatever Department I may be in any Degree capable.

It has long been a Matter of Regret that hitherto the 15 fine Latin Anthems of Byrde, which I transcribed

from the Fitzwilliam Collection have not (as announced) been ushered into the musical World: a numerous List of Subscribers' Names has long appeared, both in the Library and at several of the principal Music Shops, and *nine* of the Plates have been already engraven: as not a single shilling has been advanced from any Quarter in aid of the Work's Completion, and as I have always found musical engravers not a little importunate for ready Money, without which they will hardly budge an Inch, also having omitted to mention in the printed Proposals that a Publication of that Extent required some auxiliary Encouragement in the necessary expenses incurred by the Editor, it is not a little mortifying to reflect that a Work which must remain as a lasting Monument of the profound Skill & Learning of our Countryman has been withholden from the publick Eye & Ear by an Obstacle which in the outset of the Business might have been obviated without Difficulty, but as the Time elapsed since its Commencement, has been very considerable (it having been announced in the year 1826) it is now not easy to renew that lively Interest which seemed so general when the Design was first made known.

I have stated the Position of these Facts to several of the principal Music Sellers: they all acknowledge that the MS. is a Treasure, not only in Regard to its intrinsic worth, but also the Impossibility of obtaining a Copy by any other mode than that in which I did, viz., by the Grant of a Grace from the University, *no easy Acquisition*: but they hesitate to undertake *on their own Account*, what they are pleased to term so *heavy* a Work (they mean as to Extent, not *style*), but this seems no very solid Objection, inasmuch as it will not extend beyond 80 pages. I offered to make over the Amount of the Subscriptions now to be received, & there are full 200 names already on the List, in all, *even now*.

The 'Cantiones Sacre' of Byrde are I believe among your Madrigal Collection, & I presume occasionally performed at the Meetings: now I submit to you whether it were an improper Proposal to turn over the work to the Management of the Society, upon a certain Consideration, rendering the whole of it their exclusive Property? It would certainly pay them well.

Having of late met several trying Disappointments, one of them the loss of £60 in a professional Concern, I am of course anxious to beat about for the *unum necessarium* in every quarter where an honest penny may be made; & I am well convinced by Experience of your Promptitude to give me wholesome Advice on the Subject.

I trust to meet your Indulgence for so lengthy and verbose a scroll, and that you will continue to believe me,

MY DEAR SIR,

Your greatly indebted, but grateful Friend and

faithful Servant,

S. WESLEY.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Mezzo-soprano with some experience wishes to meet good accompanist for mutual practice.—E. C. W., 101, Belvedere Road, Upper Norwood, S.E.19.

Violoncellist (34) wishes to meet pianist and violinist for practice of trios. North London district. Small library of classical and modern music.—19, Tresham Avenue, Clapton, E.9.

Violoncellist wishes to meet other instrumentalists for practice of chamber music. St. Ives, Cornwall.—F. D., c/o *Musical Times*.

Bass would like to meet three keen amateurs (s., A., and T.) to sing madrigals one or two evenings a week, for mutual pleasure. Byrd, Morley, Gibbons, &c. Ealing district.—C. J. BATES, 76, Leighton Road, West Ealing, W.13.

Young lady singer wishes to meet pianist for mutual practice. Crouch End.—L. G., c/o *Musical Times*.

Organist and pianist would like to join concert party or dance orchestra.—5, St. James's Street, Islington Green, Essex Road, N.1.

Violinists, 'cellist, jazz drummer, clarinetist, &c. (gentlemen), required to complete small amateur orchestra; charity concerts. Brondesbury district.—'HERMIT,' c/o *Musical Times*.

The Mayfair Dramatic Club (the only Society in existence producing 18th-century opera) has vacancies for ladies and gentlemen. Subscription, £2 2s. Full particulars from the SECRETARY, 97, Belgrave Road, S.W.1.

Young lady amateur violinist wishes to meet pianist for mutual practice. Knowle, near Birmingham.—W. I., c/o *Musical Times*.

Good wind and string players required for amateur orchestra in E.5 district. Opera and concert work.—HACKNEY ORCHESTRA, c/o *Musical Times*.

Wanted to get together—pianist, four violins, viola, flute, clarinet, trombone, cornet, two horns, for mutual practice and enjoyment.—4, Fairland Road, Stratford, E.15.

Tenor vocalist wishes to meet pianist in Wimbledon or Balham districts with a view to mutual practice.—W. H. H., c/o *Musical Times*.

Organ enthusiast, young gentleman, wishes to meet another, with view of sharing practice and arranging tours of inspection.—'ORGAN,' c/o *Musical Times*.

Amateur violinist wishes to meet pianist and other instrumentalists for mutual practice; South Manchester district.—'NET,' c/o *Musical Times*.

Violinist wishes to meet pianist (gentleman, Bayswater district) for mutual practice of orchestral music.—Address, VIOLINIST, c/o *Musical Times*.

A singer (lady) would be pleased to exchange mutual practice with a good accompanist.—Address, 40, Gresley Road, Hornsey Lane, Highgate, N. 6.

We have had several letters from readers who wish to join musical clubs in London. It will be a great convenience if the secretaries of such organizations will send us particulars, so that we may put would-be members in touch with them.

Letters to the Editor

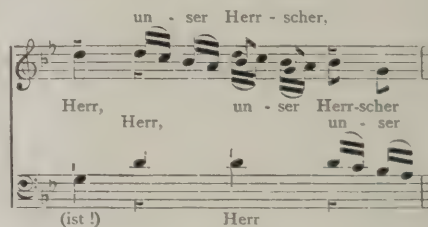
THE INFLUENCE OF THE ELIZABETHAN COMPOSERS ON PURCELL.

SIR,—In reference to the letter of Dr. Arthur T. Froggatt in your July issue, may I say that my casual remark made after Mr. Holst's lecture was wrongly reported in the first instance, and it continues to be misquoted? What I said was that Purcell scored John Parsons's setting of the Burial Service, that his autograph of this score is at St. Michael's College, Tenbury, and that in making this score Purcell adopted a system of irregular barring. I added that this formed an interesting link between Purcell and the Elizabethan composers, and so it does. I never said a word about their influence on Purcell or anybody else.—Yours, &c., EDMUND H. FELLOWES, Windsor.

July 5, 1923.

SIR,—I do not want to continue an argument which must be trying the patience of both you and the readers of your journal, but I feel I cannot leave Dr. Froggatt's last letter unanswered. I asked him to find examples in the works of Bach or Handel similar to my quotation from Purcell's *O Lord God of Hosts*, which he says is typical of every century since the invention of counterpoint. We obviously differ as to the meaning of the word similar. I will therefore be more specific. I suggest that Dr. Froggatt should take the anthem, *O Lord God of Hosts* (Curwen's edition), and, beginning at the seventh bar from the end, draw a bar-line

at every beat where all the voices are simultaneously singing a word (not necessarily the same word) on which an accent naturally falls. He will find that for the space of at least sixteen crotchets he will be able to draw no bar-line at all. Will he then find me a few similar passages in the choruses of Bach or Handel? This is the first bar of his first example of a similar passage by Bach:



The time is very slow, and a perfectly natural accent falls on each beat of the bar. His other examples are, I think, equally pointless. Though Dr. Froggatt has found no similar passages in Bach's works, he will find plenty in Elizabethan music. In scoring this music one continually comes up against this difficulty of barring. Does not this suggest Elizabethan influence in the Purcell example? If not, then what influence does the example show? It is so different from Purcell's usual manner, with its clearly marked bar ictus, that some explanation seems necessary.

Dr. Froggatt says I am mistaken when I say that Elizabethan composers had not got bars. Whether I am or not does not matter, but I want to make the bar question clear. Bar-lines were not used in single part books, but only in the scores and organ books. Here they were used at irregular intervals and very sparsely. They had in no way the significance of modern bar-lines; they did not assist the eye to see a regular recurring accent. (For a lucid explanation of this system of barring see *English Madrigal Composers* by Dr. Fellowes.)

This leads me to the Parsons-Purcell MS. The one and only reason for mentioning this MS. is that it shows much more than Purcell's familiarity with Elizabethan music. It shows his understanding of the music and the Elizabethan tradition. Why? Because in barring his score Purcell used bar-lines in the same way as they were used in the old organ books and scores and as they are being used to-day by some modern editors. Boyce was familiar with much Elizabethan music; he invariably put a bar-line at every fourth minim. Obviously he did not fully understand the music. Equally obviously, on the showing of this MS., Purcell did. The interest of the MS. lies solely in Purcell's method of barring an Elizabethan composition. The name of the composer is of no importance, though I corrected Dr. Froggatt when he gave it wrongly. If Dr. Froggatt wanted to argue about this MS., he should have started by demolishing the argument about the barring, instead of throwing Pope and Wordsworth and other red herrings about the track. As to the 6 5 4 5 plus 4 3 2 3 ending, I readily admit that, though not frequently used, it is more common than I realised, and I am grateful to Dr. Froggatt for going into the matter so thoroughly. But it is only an unimportant side issue, as are other points which I have left untouched.

It has not been my intention to make an 'onslaught' on anybody. In my first letter I raised a point which interested me, corrected (quite politely) a mistake of Dr. Froggatt's, and drew attention to an argument which he had missed. The onslaught appeared to come after that. Indeed, I distinctly felt its impact. This closes the correspondence so far as I am concerned.—Yours, &c.,

St. Michael's College,
Tenbury.

HEATHCOTE D. STATHAM.

July 11, 1923.

[This correspondence must now cease. Although, as Dr. Fellowes's letter shows, it was based on an incorrect report, it has been interesting and profitable, owing to the amount of research the disputants have undertaken in providing themselves with ammunition.—EDITOR.]

THE NEGLECT OF ELGAR

SIR,—I do hope that all Elgar lovers (and they are surely more numerous than would appear) duly read, marked, and inwardly digested Mr. Lorenz's courageous appeal for more performances of this composer's works, which appeared in the *Daily Telegraph* of July 7. It is a matter of particular moment now that the Promenade concerts will soon be commencing. Whatever may be the cause, the neglect from which such masterpieces as the two Symphonies, *Falstaff*, and (to a lesser extent) the Violin Concerto have suffered in recent years is nothing short of scandalous so far as London is concerned. We have in Elgar a composer whose best work is unsurpassed by any contemporary in Europe, yet season after season we are obliged to listen to the decadent outpourings of gentlemen hailing from Paris, Moscow, and Vienna, to the complete exclusion of the music of the great genius in our very midst. I believe Mr. Lorenz to be absolutely correct in stating that, save for one evening at the Promenades some three years ago, there has been no West End concert at which an Elgar Symphony has figured in the programme. *Falstaff* has fared little better, and the Violin Concerto is as often as not given in a mutilated form. The Violoncello Concerto has had a certain vogue, it is true, but this I take it is mainly due to the fact that 'cellists are only too thankful for any addition to their repertoire, and anyhow, in my opinion, this work does not represent Elgar at his greatest.

It is useless for concert promoters and conductors to plead the apathy of the general public as an excuse for this neglect. Elgar's music is of such a simple, direct nature, that only a little familiarity with his idiom should be enough for the works to make their own way to universal favour, and I am convinced that three, or even two performances of each of the Symphonies during a Promenade season, followed by repetitions at subsequent symphony concerts, would amply suffice to create what is so lacking at present—a large and enthusiastic Elgar following.

Mr. Lorenz aptly suggests that a good method of opening the campaign would be for the conductor to sandwich an Elgar work with items of a definitely popular nature, thereby attracting a large section of the general public, and making sure of the Elgar devotees as well. Judiciously worded advertisements might be relied on to a great extent, and for the rest, if every Elgar lover would undertake to persuade half-a-dozen of his or her friends to attend every concert at which an Elgar work was to be performed, satisfactory audiences would be an assured thing. The rest would follow. Having secured, as it were, the nucleus of a band of interested listeners, the works would gradually find their way into the affections of an ever-increasing number of those to whom Elgar is as yet little more than a name, and by this means a national scandal (for such the present-day neglect of Elgar undoubtedly is) would be removed. Meanwhile—more power to Mr. Lorenz's elbow.—Yours, &c.,

CHARLES W. ORR.

Hotel Rigbi-Vaudois,
Glion-sur-Montreux,
Switzerland.

July 12, 1923.

RHEINBERGER'S ORGAN SONATAS

SIR,—I am an enthusiastic student (organ) of Josef Rheinberger, and I should be grateful if you could direct my attention to a really good analytical and critical work dealing with that musician's twenty Sonatas for the organ. It is, incidentally, interesting that on opening the pages of one of your contemporaries this month I should find an article dealing with all these Sonatas—necessarily in a very brief manner—and to learn also that an article on the same subject is promised in a forthcoming periodical. Neither of these, however, can be expected to deal with the collection in an exhaustive way—I take it a chapter would be necessary for each Sonata.

How is it, by the by, that these fine works of Rheinberger's are now always presented in a mutilated form—i.e., 'First movement from —th Sonata'? In other words, a sentence without the context. I was brought up in the knowledge of Rheinberger at the recitals of Dr. (then Mr.) J. Kendrick Pyne, at Manchester,

where all the Sonatas were given during the season, and never on any occasion was only a part of one work performed.

Is there, I wonder, any place in London where, on a reasonably complete organ, similar readings are given?—Yours, &c.,

EDGAR H. WOODCOCK.

[In the *Musical Times* for November and December, 1919, Mr. Harvey Grace dealt with Rheinberger's organ music generally, and discussed several of the Sonatas. In response to many requests, he will commence in our September issue a series of articles treating the whole of the Sonatas in some detail.—EDITOR.]

VOICE FAILURE

SIR,—Kindly allow me to congratulate Mr. Ernest Hunt on the splendid success of the medical cases which he quotes in his letter to you dated May 9. I trust that my genuine appreciation of his work will show that I need not be included among the 'hornets' whom he is expecting to stir by his letter. I am glad to say that I could produce a sheaf of such cases, and hold important, signed medical testimony that in cases 'which looked absolutely hopeless,' the system of 'Sinus' tone-production 'has produced admirable results.' Surely an important admission from the medical world! The point then for consideration is, in what respect is there similarity between 'Sinus' tone-production and the theories held by the late Charles Lunn. I have had letters from more than one of Lunn's pupils upon this point. The two systems are utterly at variance in theory, but there is an important connecting link, and it is in the fact of what Lunn termed 'the downward thought.' Thus Mr. Hunt is correct in stating 'that the secret lies in the cultivation and extending downwards of what is termed the falsetto voice.'

Without adopting in any way the 'hornet' attitude, I would, however, like to point out that I cannot see how Charles Lunn's theories can be taken as 'the basic idea' of voice culture. If we may judge from his writings, he had no use at all for the so-called falsetto voice, on which Mr. Hunt, Mr. Davidson Palmer, and I lay so much stress. (I do not know Mr. Humphrey's work.) Further, 'the basic idea' of Lunn was, I believe, the importance of the false vocal cords. Now it is, or should be, well known that 'the false vocal cords can in great part be destroyed and no appreciable difference in the voice result' (Cunningham's *Anatomy*). Hence it is difficult to realise how any real importance can be attached to them from a vocal point of view. Mr. Hunt states that 'the false cords have a very definite connection with voice, in the . . . relief of the true cords from all strain.'

If the false cords were under the true cords, then it is conceivable that such might be their office, but inasmuch as the true cords are the first block which the breath meets after it has left the lungs, it is fairly obvious that the false cords cannot relieve them, because the air has already had its effect upon the true cords, before it reaches the false. Indeed, if the voice be properly trained, there should not be any kind of strain from which the vocal cords need relief. There is not the slightest doubt that much good work in voice development is being carried on through the principle of 'extending downwards the falsetto voice'; but the intelligent tutor or pupil can, I think, find only a satisfying reason why he should thus act by studying the theories of 'Sinus' tone-production; and surely we can produce better results by working on an intelligent and scientific plan than by a dogmatic rule of thumb.—Yours, &c.,

ERNEST G. WHITE.

Eolian Hall Studios,
135-7, New Bond Street, London, W.1.
July 6, 1923.

A COMIC OPERA BY PICCINNI

SIR,—I shall be grateful if you or any of your readers can assist me in tracing the comic opera of Piccinni—*The Accomplished Maid*. I understand it was published by Randall & Abell, London, and received a performance at Covent Garden. I am anxious to secure a copy, and should welcome any information regarding the work.—Yours, &c.,

INQUIRER.

WHAT ABOUT THAT ARCHLUTE?

SIR,—I don't know whether you are able to enlighten me on certain points I am curious about. Corelli's Trios are for two violins and a 'cembalo, violoncello, or archlute,' and I want to know something about that *archlute*. It is not altogether a fanciful inquiry, as the bass part isn't really suitable for an un-reinforced 'cello, and if you use the pianoforte you have first to get it transcribed for that instrument—no easy job—and then you find that two violinists who are humble enough to play Corelli's Trios are rather drowned by the sound of even a third-rate pianoforte. I think they would *actually sound better* with an archlute.

Now there are pictures to be found of an archlute in works like Stainer & Barrett's *Dictionary*, and there is an excellent copy of a painting of a lady, *temp.* Henry VIII., and her archlute in *The Interpretation of the Music of the 17th and 18th centuries*, and indeed if I got the chance of picking up a cheap example I expect I should waste my money and try what I could make of it—but *that is not my point*.

So far as I can see, the ancient lute has been driven right out of the field *by the modern banjo*. In durability of strings, tone, and in actual design and stringing for its peculiar purpose, it seems to me that the banjo has got the lute clean beat.

Now, what about a bass banjo?

The banjo strings thus—G (high), C (low); G, B, D (middle). What we want is a bass banjo exactly an octave below an ordinary banjo. Same old features, *i.e.*, very long fretted finger-board, frying-pan drum, parchment or three-ply diaphragm, with circumferential sound-holes, metal strings and machine head. The strings might be duplicated, as I understand they were on the archlute, but with steel strings I don't think this would be necessary.

Such an instrument would, I imagine, play the bass part of Corelli's Trios (also Trios by people like Handel, Sammartini, &c.) to perfection, and it ought to make short work of figured bass. Does such an instrument exist?—Yours, &c.,

Hall Green,
Birmingham.

S. H.

June 2, 1923.

Sharps and Flats

Children should be taught to gargle when very young. The easiest way is to a tune, and gargling to the rhythm of, say, 'Three Blind Mice,' is most fascinating!—*Miss Smeeton, a day nursery matron.*

From 3.30 to 4.30, Mr. Joseph —, b(ass).—*Broadcasting programme in Daily Paper.*

Is any one and every one going to be allowed to inflict wireless concerts, by means of loud speakers, on his neighbours? Wireless has become already a curse!—'Harassed,' in the *Daily Express*.

My advice to the British Music Society is—stop broadcasting.—*Sir Hugh Allen.*

Of course, as an American once told me, politics is like a piece of chewing-gum on which you have placed your foot inadvertently—you cannot get rid of it; yet I have somehow managed to get rid of mine, and I mean to avoid it in the future.—*Paderewski.*

Our hearty congratulations to Miss Estelle Haydon-Price, on her success in passing what is, we suppose, the highest and most difficult examination in music in this country, that for Associate of the London College of Music.—*Ferne Park Magazine.*

A. de Smit, music publisher, 187, Faubourg Poissonnière, Paris (9), sends us particulars of an international competition for composers. There are eight classes, in each of which two prizes will be given, usually a first of 500 francs and a second of 300 francs. The works asked for are pianoforte solos (serious, light, and dance), pianoforte and violin, and for church choir. Entries close on November 1. Full particulars are to be had from M. Smit.

ROYAL ACADEMY OF MUSIC

The students' chamber concert given in Duke's Hall on Wednesday, July 4, opened with an excellent performance of Holst's *St. Paul's* Suite for strings, played by the Junior Orchestra conducted by Mr. Spencer Dyke. Later in the programme—in conjunction with Miss Adelaide Newman—the orchestra was heard in Olsen's *Petite Suite* for pianoforte and strings. Mr. Jean Pougnet led a string quartet in a movement from Bax's *Quartet* in G, while Miss Lucie Andrews led another quartet in Tanéïev's *Theme and Variations*. Not the least interesting items of the programme were works by present pupils. These included a Duo Concertante for two pianofortes by Miss Désirée MacEwan, four Picturesque Sketches for pianoforte by Mr. William A. Smith, and songs by Miss Claudia Lloyd and Mr. Michael Head. Other items of the programme included two movements of Böellmann's Sonata for 'cello and pianoforte played by the Misses Noela Jessop and Madeleine Windsor, a *Tourbillon* for two pianofortes by Gueroult, and César Franck's *Prelude, Choral, and Fugue*.

The term ended on Wednesday, July 25, the Distribution of Prizes taking place at Queen's Hall in the afternoon of that day.

The Michaelmas term opens on Monday, September 24, the entrance examination taking place on Thursday, September 20. The new syllabus of the Teachers' Training Course comes into force in the Michaelmas term. Various important modifications have been made in the scheme, by which pupils have a wider choice in their course of study in preparation for admission to the Teachers' Register. Full particulars may be obtained by application to the secretary.

The annual dinner of the R.A.M. Club took place on Thursday evening, July 26, at the Monico Restaurant, the President, Mr. J. B. McEwen, being in the chair.

AWARDS, ETC.

The Westlake Memorial Prize (pianists) has been awarded to Mr. Harry Isaacs (a native of London). The adjudicator was Mr. Rae Robertson.

The Macfarren Gold Medals (pianists) have been awarded as follows:—Medal for Females to Miss Désirée MacEwan (a native of London), Miss Betty Humby being very highly commended; Medal for Males awarded to Mr. Gerard M. A. Moorat (a native of Boulogne-sur-Mer). The adjudicators were Messrs. Victor Booth, Harold Craxton, Claude Pollard, Lawrance Taylor, and Carlo Albanesi.

The Betjemann Gold Medal (all voices) has been awarded to Miss Garda Hall (a native of Durban, South Africa), Messrs. Roy Henderson and Manuel Jones being very highly commended, and Miss Vera Havell commended. The adjudicator was Mr. Robert Hyett.

The Mario Prize (tenors) has been awarded to Mr. Manuel Jones (a native of Ferndale, Glam.). The adjudicator was Sir A. C. Mackenzie.

The Charlotte Walters Prizes (elocution) have been awarded to Miss Dorothy Rath and Mr. Harold J. Sandercock. The adjudicators were Miss Katie Thomas and Messrs. Acton Bond, Wilton Cole, and Frederick Corder.

The Albert Hunt Shakespearean Prize (elocution) has been awarded to Miss Dorothy Rath. The adjudicators were the same as for the Charlotte Walters Prizes.

ROYAL COLLEGE OF MUSIC

This term the following open scholarships have been awarded to singing candidates: Miss Edith Robinson, Miss Maud Goate, Mr. William J. Herbert; *Proxime*, to whom exhibitions of £20 for one year are awarded, Mr. Murray, Mr. G. Davies, Miss Mona Benson, Miss Mabel Ritchie, Miss Gladys E. Knight, Miss Josephine Lumby. M. J.

TRINITY COLLEGE OF MUSIC

The opening event in July was a pianoforte recital, given by Mr. Alec Rowley, of his own compositions, followed, after an interval of two days, by a lecture with illustrations by Mr. Dawson Freer on the subject of 'The Singing of the English Language.' Within a week of these two functions a successful concert was given by the Compinsky Trio, and in the last week of the term, which closed on July 14, a concert was given by the

students at Steinway Hall, where the programme included Bach's Concerto for two violins in D minor and a Concerto Grosso of Handel; followed by an orchestral concert at Queen's Hall, at which Sir Frederic Cowen's dainty *Fairyland Suite*, conducted by the composer, formed a pleasing feature. These occasions were successful, both from the point of view of the students taking part and of the audience.

The Students' Club held a winding-up-of-the-term evening with a concert and dance. At the concert, the music played was the work of the student members, and was most interesting and delightful.

Successful distributions of certificates were held at the Folkestone, Newbury, Milford Haven, Cardiff, and Merthyr Tydvil centres for local examinations.

The College regrets the loss of the services of Mr. F. J. Stone, who has been the local secretary at the Hanley centre for many years but now finds he has not sufficient time for the work. It is gratifying, however, to know that he has a worthy successor in the person of his son.

THE BRITISH MUSIC SOCIETY

The British Music Society's week began on Monday, July 2, with a lecture by Sir Henry Hadow at the Royal College of Music on 'William Byrd,' and ended on the following Saturday with a dinner at the Waldorf. Between the brilliant *introduzioni*, at which our greatest musical historian whilst discoursing on his theme envisaged things past, present, and to come, and the not less satisfying *Coda*, there were concerts and meetings, some in the major, some in the minor. But all were variations on the theme B.M.S., which, as Sir Hugh Allen remarked in his after-dinner speech, stood for many things, including 'Be Moderate and Sober.' Though this advice came rather late, as good advice has a habit of doing, we have no reason to suppose that the members, in spite of the heat, were anything else, except in their enthusiasm. This did not flag, and the B.M.S. can congratulate itself on having had the most successful 'week' in its brief history.

Unfortunately our record of its events must also be brief. Sir Henry Hadow's lecture gave an admirable summary of a many-sided musical genius. He drew a striking analogy between Byrd and Shakespeare, saying that the one represented the Elizabethan tradition in music as perfectly as did the other in literature. For the manner in which the works of one who had been deservedly placed during his life-time on the topmost Parnassus, had been forgotten after his death, Sir Henry Hadow said that he knew of no parallel in the history of art. Byrd varied very little in all his work—less than any composer except Palestrina—and when his immense versatility was remembered, we must regard him as a very great figure in music. Byrd was remarkable for his contrapuntal dexterity, his soaring phrases, his anticipation of later instrumental forms, and for his combined use of the mode and the scale. But above all his technical gifts stood the fact that he used them for an almost mystic service of his art. An admirable lecture, only rather difficult to follow on account of the curious acoustic properties of the R.C.M. concert-hall.

The London Contemporary Music Centre concert, held at the R.C.M. on Thursday evening, was lengthy, and the combined heat and strain of listening to nothing but very modern music caused many to leave before Mr. Cyril Scott, with the help of the Misses Beatrice and Margaret Harrison, had worked through his Pianoforte Trio. The main interest of the audience was undoubtedly centred on Mr. W. T. Walton's String Quartet, which has been chosen as one of the three British works to be performed at the Salzburg Festival. The work conforms closely enough to the ideals which are in favour with the directing minds of that event. It is carefully finished 'intellectual music,' interesting rather for the problems of craftsmanship it solves than for any higher qualities. Mr. Walton does not give us the impression that he is using his technique to say the things that music alone can express. On the whole it is a clever but rather heartless production. It was received however with favour, and Mr. Walton had to make his bow. Mr. Cyril Scott also played one of his pianoforte pieces, and Miss Anne Thursfield sang two groups of songs, the second

consisting of some agreeable specimens of Mr. Armstrong Gibbs's art.

The banquet on Saturday at the Waldorf, with Lord Howard de Walden in the chair, was a brilliant affair. Mr. Garvin proposed 'The British Music Society' in rotund and sonorous periods which looked back to the merry musical England of the Elizabethans when the Press and critics existed not, and forward to the time when Europe would once more be a happy family united in the bonds of music.

Sir Hugh Allen, the chairman of the Committee of Management, in reply emphasised with no little wit that Mr. Lee Mathews and Mrs. Balkwill were the Society's motive power. Mrs. Balkwill was thereupon (*à l'improviste*) called to speak, and did so with both wit and grace. Mr. Eugène Goossens proposed 'The Guests,' and Sir Dan Godfrey replied. Dame Ethel Smyth spoke with feeling and vigour on the need for lighter operatic stages, and was so carried away by the weight of the great argument that she forgot to propose the Chairman's health. When this omission had been remedied the Chairman was able to close the proceedings by a speech which was in genial disagreement with everything Dame Ethel had said.

While the headquarters staff was thus holding high festival it was right and proper that the frontiersmen should have a look in. So the hard-working players and singers who keep the B.M.S. line in the suburbs and provinces were given two evenings at Æolian Hall to prove their worth. The London (*i.e.*, suburban) Centres gathered on July 3. The Kendall String Quartet (Kensington) played Elgar; the Harmonic Trio (Marylebone) played Ravel; Miss Fanny Davies gave Franck's *Prelude, Chorale, and Fugue*; and songs were sung by Miss Ethel Waddington (Blackheath) and Mr. Frank Marriott (Palmer's Green). On July 6 the provincial Centre put up an excellent programme. The singers were Miss Elsie Suddaby (Leeds) and Mr. Gilbert Bailey (Bath); Miss Kathleen Frise-Smith (Leeds) played pianoforte solos; a Bach Violin and Pianoforte Sonata was given by Mr. John Horner and Miss Bessie Spence (Glasgow); and at the end Miss Lucy Pierce (Manchester) and the McCullagh String Quartet (Liverpool) joined in Brahms's F minor Pianoforte Quintet.

London Concerts

MISS BEATRICE HARRISON'S CONCERT

With all its attractions of estimable object, first performances, fine music, famous artists, and Royal patronage, Miss Beatrice Harrison's charity concert at Queen's Hall on June 3 was attended by no more people than half filled the hall. As a charity concert, then, it was a failure, but as a musical concert it was a success. Miss Harrison has lately lost a number of her mannerisms, and so has improved her already good playing, but she is still too good an actress to be in the first rank of musicians. At this concert she gave the Elgar 'Cello Concerto and a new work in the same form by Delius (written for herself), with some authority from the composers' and her own ideas. Miss Harrison is not perhaps the best 'cellist in England to-day; there is, however, no one else who could play one of these works so well, and give of the other so good a first reading. The Goossens Orchestra was in good form, opening with a really fine performance of Dvorák's *Carnaval*, and continuing well in Arnold Bax's new work. The two Concertos were not played at such a standard, the new work because the reading surely was not the best, and the older one because Sir Edward Elgar's conducting had a disintegrating effect on the players, which was not necessary, and was indeed a bad testimony to their steadiness as a body.

This late Concerto (1919) is not Elgar's best for even a great work. There is a flimsiness and insubstantiality about it both thematically and in development. The Motto theme does not carry, the slow movement is undistinguished and Brahmsian, the climaxes are not wholly effective. Yet it has passages of great beauty, especially in the delicate first movement, with its plaintive tune, and it

preserves almost throughout its air of pale but grim gaiety. Universally also it has the advantage over the newer work by the exquisite technique of the solo part. There is no doubt about the 'cellist and his relations to the orchestra. That (let us begin with the worst) is one flaw in the Delius work (1921)—the fact that the 'cello frequently does not, cannot, come through simply because its part is so written. There is a quantity of not very effective *staccato* passages, and also much C string work which is not properly heard. On the other hand, certain of the technical points have considerable attraction—for example, the deep notes at the opening of the *Lento* section in contrast with the high register of the first part, and that poignant *pizzicato* note several times plucked out with strong emphasis, and finally closing the concerto. Beyond this (a flaw noticeable also in the Double Concerto) the work is one of great beauty. For one long movement of three sections there is extremely little contrast in mood or subject. We suspect there is more than Miss Harrison and Mr. Goossens permitted, and it is probable (not to be dogmatic) that the apparently unrelated climax in the quicker section has a closer relation to its neighbouring parts than a first hearing would allow us to imagine. It is the highest praise to say that this Concerto does not drag, although it is almost consistently quiet and in a slow, dreamy mood. It is a work particularly characteristic of the composer, with all his rhapsodic beauty and all his individual tricks of melody and harmony, and containing constant reminders of *The First Cuckoo*, the Violin Sonata, the 'Cello Sonata, and other works. Bax's new tone-poem, *The Happy Forest*, seems to have been inspired by a similar motive—that of a sunny afternoon in the country—to that of the Concerto. Two more different results of inspiration could not be imagined. *The Happy Forest* is gay, bright, and pleasant; musically it is a delightful piece of trickery, clever and entertaining in its use of every conceivable combination (except the straightforward ones) of all the orchestral instruments. For the present writer at least the atmosphere was frequently dispelled by the effects intended to produce the atmosphere. There was too much castanets and muted trumpets, and too little music. H. J. F.

PADEREWSKI

M. Paderewski, after nine years, played the pianoforte again at Queen's Hall. This was not a merely musical event. How lucky it is that there are so many aids other than musical to the concerts of a London season! If performers were anonymous and out of sight how sharp would be the drop in the public's interest. There are ascetic souls who yearn for the insulation of music, but they are so few. For the people who keep the musical world going as we know it, music is ever ancillary. The ascetic who disdained Paderewski's concerts because his programmes were hackneyed and his playing excessively mannered, missed an interesting link between music and other life. We were not merely listening to Mendelssohn's *Variations Sérieuses* or Schubert's *Impromptu* in A flat, &c. It was not how or what he played, it was that Paderewski was playing—that filled the two afternoons with rich measure. Between his playing and another's there was not, there could not be, the difference indicated by those exceptional, crowded audiences, by the scenes, and by the hours of encores. But Paderewski—the man, his looks, his manners; the name, its history, its legends—flooded the imagination. The concerts were demonstrations of Paderewski—what he is, and what he stands for in people's thoughts. It is in no disparagement that we say the interest was not purely musical. If anything, it is an admission that the sound of which the pianoforte is capable is rather too slight an intermediary in itself and its eloquence too trifling to convey to us all the man and the legend. But they serve by giving our imagination a first incentive, much as one of the inferior plays to which Irving and Bernhardt had to resort was usually not inadequate to demonstrate those abounding personalities.

There was a light autumnal tinge about Paderewski's playing. Of old we used to feel a more impatient rage. He stormed at the music then as though but a little more of his compulsion would make it touch the absolute.

Now we seemed to feel in him a resigned gratitude to the humble thing, whatever its recognised insufficiency—for, as time creeps on, and one possibility of life after another is tried, most promises turn out to have been mirages, and a long-won morsel of substance, despised when substance appeared illimitable, becomes precious again. But if the eminent pianist evinced a new tolerance towards his instrument and a flattering affection for its music, he hardly disguised that the involved audience and its customary behaviour were indeed hard to bear. He did his best to blot them out by sitting down and not moving till he had played for at least an hour. This obviated a lot of recalls and presentations of homage. But still one blushed for the indelicacy of the good, well-meaning crowd. Frigidness, frigidness—that would have been the decent thing. But this was not a bit tumbled to. It was infantile, their unnecessary attempts to show they were good-natured and would have loved to hug the dear, great man. What it resulted in was an inordinate demand for encores, when really everyone had had as much music as was good for him—encores to the measure of an hour or so each time of them, flung forth magnificently and with a beautiful effort of concealment of any incomprehension at the simple greediness—a noble, longanimous host of a scrambling children's party!

At the first concert he played Mendelssohn's *Variations*, Schumann's *Phantasy* in C, the *Sonata Appassionata*, and afterwards Chopin and Liszt; at the second, Chopin first and last. R. C.

FOUR PIANOFORTE RECITALS

Mr. Arthur Rubinstein, for his three recitals at Wigmore Hall on June 25, July 4, and July 12, chose programmes which in their range gave the listener a good opportunity for finally passing judgment upon his ability as a pianist and as a musician. It was particularly interesting because he is an accepted executant. He comes through this test as an able if somewhat flamboyant pianist, with a technique that is astonishing (especially in his muscular ringing tone and perfect synchronisation of the hands), even if it does not convince the listener of its owner's musical ability. The right hand is inclined to be heavy, a flaw noticeable for example when the two hands are playing single notes in octaves, and particularly in his common trick of picking out a melody with some vigour, as in the *Appassionata* second movement. It is probable that Mr. Rubinstein does not exactly know the hard feeling he thus produces; it seems as if he had at his command a peculiarly effective steeliness which he misuses through misapprehension of its effectiveness. His chosen pieces may be graded into three tests. The first, that of musicianly interpretation, contained the *Appassionata* and an arranged Bach Toccata. The former became merely fireworks, a matter of dynamic energy—it was a surprisingly bad performance for a successful pianist; the latter simply was not Bach. His failure in larger works was partially made up in the second class, that of the smaller pianistic classics. Here again energy was of the first importance. A more muscular *Carnaval* is unimaginable: Mr. Rubinstein trampled with magnificent dexterity over the delicate music, lightening his touch with some success, however, in *Coquette*, *Réplique*, and *Estrella*. His Chopin is strong meat, too, but we have rarely heard a more stirring performance of the *Ballade* in A flat, which, despite a jolting rhythm, quite carried us off the ground. The third class is Mr. Rubinstein's best—the class of modern pianistic works. His *Suite Iberia* of Albeniz was delightful, like most of his Debussy group, especially the fluent and entirely right rendering of *Poissons d'Or*. Two de Falla arrangements Mr. Rubinstein over-energised, and the two Ravel pieces lost some of their delicacy. But there were a new suite, *Promenades*, by Poulenc, another new suite, *A prole do bebê*, by Villa Lobos, two pieces (one new, *Masques*) by Szymanowski, and two by Prokofiev, of which Mr. Rubinstein's performances were quite in the first rank of excellence. He can play music of this class better perhaps than anyone. Of the new works themselves, the Szymanowski pieces can be (and will be) forgotten. The Poulenc Suite is far too clever, but has charming moments and a pleasant if over-conscious humour. The most interesting

work was that by Villa Lobos, a Brazilian composer almost unknown here, who treats subjects like 'La poupée de biscuit' and 'La poupée de caoutchouc' with considerable charm and skill, with melody and with imagination. The 'Papier maché' number is perhaps the best at a first hearing.

Madame Leginska, who played at Æolian Hall on June 30, was impressive with her quiet touch and subdued atmosphere for the first few minutes. After that the novelty of slender effects became the dullness of no effects at all. She played without mistakes, with a certain humour in Lord Berners and Goossens, and with restraint. That is all. It was a negative, and on a hot afternoon, a soporific performance, and one not likely to win a player a niche in the memory of impresarios, or critics, or audiences.

H. J. F.

LIONEL TERTIS

Mr. Lionel Tertis is our 'one and only' violist. He cannot add to his fame, for it stands at the highest point; he can only insist on the claims of the beautiful and neglected instrument he has chosen—which is what he did very convincingly at the concert he gave at Æolian Hall on June 29. His programme consisted of York Bowen's Concerto in C minor, B. J. Dale's Romance and Finale, and, finally, of Ernest Bloch's Concerto which obtained the first prize at the music competition held at Pittsburg, U.S.A., four years ago. In different ways these works fulfilled a common purpose—to show in the best light the adaptability of the viola. Tender and gentle in the York Bowen Concerto, it became austere and poignant in the Dale pieces, while in the Bloch work it performed with ease many and extraordinary feats—feats of acrobaticism, feats of intonation, and, greatest of all, feats of endurance. For our part, we confess that we preferred by far the English to the American work. Oddity and whimsicality do not prevent tediousness, and the only inference we could draw from Mr. Bloch's Concerto was that apparently in the land of stars and stripes four years ago the stars were not in the ascendant.

F. B.

ORIANA CONCERT

The summer concert of the Oriana Madrigal Society (Æolian Hall, June 26) was a commemoration of Byrd and Weelkes. Of the former we had motets, *Sing joyfully and Justorum animæ*; rounds *Non nobis Domine*, *Hey, ho, to the Greenwood!* spinet pieces and a String Fantasia; songs, *Ah! silly soul*, *Who made thee*, *Hob, O mistress mine*, and *A Prayer for the King*; madrigal, *This sweet and merry month*. By Weelkes: *Sing we at pleasure*, *Hark, all ye lovely saints*, *Though my carriage be but careless*, *Ha, ha, this world doth pass*, *As Vesta was from Latmos' hill*, and instrumental works. Mr. Harold Craxton played the spinet pieces, which included a Galliard of Weelkes, a pretty thing, transcribed the week before at the British Museum after having lain shelved probably for three hundred years. If Mr. Kennedy Scott's delightful programme had a fault, it was that the more poignant side of Weelkes was not indicated, and indeed, his Church music not at all. The Oriana may still find the occasion to deal more generously by Weelkes. The programme nevertheless was a model in its balance and contrast. A great deal was really familiar. That could not be said of any such a programme only a few years ago. And it was heard with delighted appreciation. Byrd, Weelkes, and their fellows have a bright future just opening.

C.

KNELLER HALL

The concert at Kneller Hall on July 4 was exceptionally interesting, even for these go-ahead days of the Royal Military School of Music. The scope and power of the students' immense band, with its dozen tubas and two score and ten clarinets, have become much talked of in late years. On this afternoon it produced newly scored military band versions of the Organ Toccata and Fugue in C of Bach, three of *The Planets* of Gustav Holst, and a new Suite by Vaughan Williams, as well as new or newly arranged pieces by Messrs. Harry Keyser (*Othello* Overture), Harrison, and G. Perdue. Mr. Plater conducted the Bach Toccata and Fugue, which is by no means the first of Bach's organ works

to be adopted at Kneller Hall. It was in fact eloquent that this time the choice had fallen outside the more obvious favourites. Bach sounds magnificent on the military band, and at this rate, with the nation's budding bandmasters thus imbibing him at Kneller Hall, his name ought soon to become common on military band programmes.

The three *Planets* were 'Mars,' 'Venus,' and 'Mercury,' and it was explained that the whole work is in course of transcription. 'Mars,' it will easily be understood, sounded superb—the transcription here seemed to have surpassed the original. What was surprising was the considerable compensation for strings afforded by the mass of clarinets and bassoons in the calm 'Venus' and rapid 'Mercury.' The last wanted more flexibility, but it was astonishingly light in tone. Lieut. H. E. Adkins conducted. Vaughan Williams's Suite is built on English folk-tunes, as follows: (1) 'I'm seventeen come Sunday,' (2) Sea-songs, (3) 'My Bonnie Boy,' (4) Folk-songs from Somerset (beginning with 'Blow away the morning dew'). The composer has here, it would seem, declared himself game to write something for the pier, or any place where the development of serious musical argument is not expected. At the same time the thing, from that pen, could not but be perfectly musical. It is a charming success. The gaiety of the dancing tunes is redoubled by lively counter-points, while there is not a bar that is tuneless. The most casual ear must be beguiled—only the more beguiled in the measure of its musicianship. 'My Bonnie Boy' is the one slow movement. The Suite ought to have a great welcome on the piers. The good composer has the ordinary monger of 'light stuff' so hopelessly beaten.

C.

ENGLISH FOLK-DANCE SOCIETY

The English Folk-Dance Society gave its Festival at the King's Theatre, Hammersmith, during the first week of July. There were eight performances. Mr. Cecil J. Sharp conducted. And, of course, all who saw were delighted. Only a pure theorist can argue for the 'crankiness,' the 'affectation' of young townfolk thus reviving the measures that disuse had nearly killed in their country home. The hostile theory does not survive ten minutes of practice, for these dances, both the Morris and the Country, are so clearly apt for young folk. It is the men's Morris and sword dances that silence the scoffer. Young women can hardly help looking well, whatever the dance. But that a dozen or so ordinary young English fellows, who you would say were bound to be awkward-looking, can look as jolly and natural over it as though they were playing cricket—that must be an argument for the thorough soundness and genuineness of the dances, highly justifying their survival. We looked and listened, and tired not either of the tunes or of the spectacle. What a pity the greater public—the public that is fed on the twaddle of the music-halls—knows nothing or little of Mr. Sharp's tunes and dances! The already converted were at Hammersmith, revelling in it all, desperately asking for everything twice. They got generous measure. There were divers interludes—harpischord solos by Mrs. Gordon Woodhouse one night, part-songs and madrigals by the English Singers and the Oriana Choir later in the week.

C.

SOME SINGERS OF THE MONTH

Dame Clara Butt at her concert at the Albert Hall demonstrated how wonderfully well she is nowadays singing—more finely, more considerably than of yore—and also that when she chooses she can sing thoroughly good music. On this evening she certainly never played to the gallery. Time has given to her art the needed sense of the value of reticence. This new care leads her to achieve a far improved *legato*. The lines of her songs were more closely knit, the tension keener, and the whole voice more adjustable to changes of mood. Thus, in Respighi's *Nebbie*, and in a song of Fauré, we had entirely different sorts of tone, and each was artistically appropriate.

At this same concert, Madame Selma Kurz, the Viennese coloratura singer, took the house by storm. She outdid everything this generation knows of this type of singing. It was good enough to make an ascetic critic modify his views on coloratura music. The fault of such music was so

clearly not inherent, but in the way in which it is usually performed! Her singing was not only of the most brilliant agility, but also sensuously satisfying. At the end of her Handelian air (*Il Pensieroso*) she trilled for, as it seemed, many minutes, slowly decreasing her tone to the least thread. After this prodigious feat she was without a doubt the least breathless person in the hall. She never once forced her voice. There was a hint of showmanship, or perhaps rather of deliberate enjoyment, in her embellishments, but—well, we forgave without hesitation; we should have been curmudgeons not to be helplessly charmed. Mr. Joseph Hislop, too, sang his usual Italian operatic arias in his usual stylish way. He put much vigour into his singing, but is preferable as a lyric tenor—I like him best when he raves least. Not that he ever loses grip of his voice. But when it is urged to intensity it loses colour, and in his heroics we can't forget that others can do this sort of thing rather better. Neither Mr. Kennerley Rumford nor 'the American Quartet' managed to shine in this distinguished company.

Chaliapin also sang at the Albert Hall, and when we hear him again we remember again what singing might be—for with all his wilfulness he gives us glimpses of an eloquence of song unknown to anyone else. No doubt he is deteriorating. Those American tours of his, where apparently he seems to feel he must drive home his points with a sledge-hammer to be understood (and he feels he must be understood if there is any sense in singing), have much exaggerated his mannerisms in two years. He sang Rubinstein's *Persian Love-Song*, and twisted round as he sang so that everyone should have a fair share. In anyone else this would have been grotesque. There actually was enough of magical beauty in Chaliapin's singing just to survive this behaviour. Music like *Madamina* he simply commandeered and used solely for his own ends. There is no danger in this, for there is no one else on earth with such cool cheek, let alone a spark of his genius which justifies it. Miss Isolde Menges played; her violin solos would have been most agreeable at a conventional music-making, but they were an irritation here, where Chaliapin was reminding us of the mostly unsuspected possibilities of the higher vitality of music.

Dame Nellie Melba sang *au revoir* on the same scene. This voice has so gradually faded from the brightness of its noon, its decline has been so equable and serene, that we hardly realise that its day is so far spent. Lately an occasional chilliness in the air—at the opera Melba really is not herself, and she ought now to leave it—has warned us. Then singing as sweet as we had that Sunday flatters us that we still have a little time more to linger comfortably in the slow sunset. Only it is ridiculous of the sycophants to proclaim a miracle—Melba stopping the clock like the Jewish heroes of the legend!

Prince Alexis Obolensky, who has a useful and even impressive bass voice, sang at this concert. He made the mistake of beginning with the *Vulcan's Song* of Gounod, which needs a good buffo style, whereas Prince Alexis obviously leans naturally to Slavonic melancholy.

Miss Marguerite Nielka, who sang with the London Symphony Orchestra (under Piero Coppola) at Queen's Hall, cannot be said to have risen to the demands of an interesting programme. A difficult aria from Berlioz's *Faust*, to start with, was somewhat shaky. But making due allowances for nervousness, she did not really settle down, and similar faults of phrasing and insufficiency of technique were evident still at the end (Stravinsky's *Faun and Shepherdess*, a graceful little cycle, a work of youth, with the least possible hint of the coming Stravinsky). The voice is not large enough to cleave through an orchestra, and has not the soaring quality which may ride the storm. In some quiet moments she sang prettily, and made one think she would be better suited by a pianoforte accompaniment in a small hall. Mr. Frank Bridge conducted orchestral versions of two of his songs.

Mr. Thole, a Dutch baritone, at Æolian Hall, sang works by Schubert, Schumann, Dvorák, and Strauss. It was a voice of light, pleasant quality, and often he suggested thoughtful elegance, but his technique does not yet catch up his aspirations. Only with a few moments of *mezza voce* did he really impress us. The general effect was scrappy.

Mr. Marshall Murton, bass-baritone, at Æolian Hall, sang in a sympathetic, cultivated, unaggressive way that was not without monotony. His production was free, but we began to long for more tonal variety, more proof of vitality indeed. He seldom altered the colour of his voice. He was correct up to a point, but never glowed. His diction was good, and the programme was a musician's programme, thoroughly well composed.

Miss Phyllis Archibald and Mr. Tudor Davies sang at a concert at 11, Carlton House Terrace. Both commanded a measure of admiration, but both over-sang. With voices of that volume, it meant much unnecessary sound. Miss Archibald has a commanding mezzo-contralto voice, and when in easy use it makes a good effect. But she has a habit of pushing her climaxes beyond the due limits, and then her tone hardens. She gets light and shade into her singing; she has the physique to support a naturally large voice, and she gave us many moments of beauty. A number of the songs were by Mr. I. de Lara.

Mr. Tudor Davies also was inclined to over-reach a strong effect. Certainly he is one of our tenors of the finest promise. He seems to have a nearly Neapolitan fervour, but he should display it with discretion. Several times he choked back his breath as Caruso did when preparing a *tour de force* (in order to release the tone on a minimum of air). But in doing so, Mr. Davies, I felt, occasionally raised the back of his tongue—for the tone became unduly constricted. Some of his gifts are rare. Singing in this smallish room, he sounded rather like a high dramatic baritone. He impressed me by the size of his voice and his power to intensify, but his *cantabile* has often been more admirable. The circumstances asked for quality and for an easier tonal emission. Mr. Davies likewise sang songs of de Lara, and joined Miss Archibald in the duet from *Carmen*.

Madame Blanche Marchesi sang at Æolian Hall. Though the beauty of the voice had gone, there were hints in her singing of the powerful understanding and will of the once exceptional artist.

H. J. K.

Competition Festival Record

Competition Festivals differ markedly from examinations in two respects. First, the competitions are public, whereas examinations are to take place before an audience of examiners only. This difference involves a whole set of psychological factors—stage fright, the influence of the audience, the choice of methods and effects suitable to a crowded public hall, and so on. The second difference has to do with the type of performer. A goodish proportion of examinees have in view some professional or semi-professional goal, and practically all undergo systematic preparation at the hands of professional teachers. The Competition Festival draws a good many from this section, but it attracts also a large number of aspirants who are practically self-taught. For example, I have heard at some of the smaller festivals strings of young tenors and basses, and, getting them together for a little heart-to-heart talk afterwards, I have usually found that many have simply taken the test-piece and done what they could off their own bat, or with the help of a pianoforte-playing young brother or sister. In several cases the competitor had never lifted up his voice solowise until a few weeks before the competition. On the choral side, too, many of the conductors are such by virtue of enthusiasm or of some quality of leadership—of musical knowledge and of the technique of choral training and conducting they often have little. They achieve surprising results at times, simply because they have an instinctive sense of tone-colour and blend, plus the quality of leadership. Obviously the stock text-books are of

little use to competitors and conductors of this kind. Such books are not only costly; they are also too long, and are usually written in a style that presupposes a fair amount of musical knowledge on the part of the reader. There is need for something specially designed for the use of the crowds of young people who, often self-prepared, come up for judgment at competitions, and I am glad to see the situation well met by a series called *Festival Booklets* (Patersons, 1s. each). There are twelve of them, and they cover practically all the ground. Inevitably the most important are those dealing with the choral side of competitive work. To begin with the juveniles: Herbert Wiseman deals with School Choirs, and Sydney H. Nicholson with Boys' Choirs, both in a simple and practical way. I am particularly glad to see that Mr. Nicholson leads off by exploding the idea that only a few highly-skilled musicians can train boys to sing. He truly says that 'the problem of producing a good boys' choir is less a musical than a psychological one.' That this is so is proved by the fact that many highly cultivated musicians, with first-rate material at their disposal, can produce nothing worth hearing; whereas many an amateur choirmaster or elementary school teacher, with boys from back streets, somehow manages to get the young monkeys to sing delightfully. Mr. Nicholson, after discussing the *pros* and *cons* of the boy singer (with a decided accent on the '*cons*,' I note with pleasure), goes on to discuss the individuals in an imaginary boys' choir, describing their faults and merits, and suggesting how they can best be dealt with. He ends with some wise general counsel. Choral work for adults is discussed in booklet No. 2, by Hugh S. Robertson, who treats of mixed-voice, female-voice, and male-voice choirs. (This booklet, by the way, is 2s., but as it is a triple number the double price is no hardship.) Mr. Robertson does not profess to deal exhaustively with choral singing. As he says, much more than a mere pamphlet is required for such a subject. Instead, he limits himself to 'a treatise on common defects as exhibited by choirs at competition festivals.' And just as stone walls do not a prison make, so a limited space is no bar to a writer who has something to say and the knack of saying it.

Mr. Robertson is just that sort of man, and he fills his modest forty-five pages to such purpose that we have no sense of short commons. There is more meat here than in many a bulky text-book. This result is partly due to his plan. He takes the Federation marking-sheet as a basis, and discusses choral singing under the various heads: ACCURACY: Notes, Time-Values, Intonation, and Unanimity; TONE: Quality, Quantity, Control, Colour, Naturalness, Blend, and Balance; and so on, to Interpretation and General Effect. I had marked a good many passages for quotation, but I feel after all that to quote will be fair neither to the author nor to my space. There are not many quarters of the country in which Mr. Robertson has not been heard judging choirs, and a very large proportion of readers of this review have sat under him at such times. Here is his store of adjudicating wisdom, boiled down, refined, and crystallized. Nothing more practical could be asked for. If every conductor who reads the book has the gumption to apply its teaching, there will be a worrying time for judges. No. 1 will want a bit of picking out!

The soloist matters a good deal less than the choralist, but as there are a lot of him—and even more of her—it is well that a booklet should deal with solo singing. Ernest Newman is its author, and there is no need to say how he does it. It may be well, however, to point out that he confines himself to the interpretative side. He assumes the reader to have mastered, or to be diligently working at, the various problems of voice production. This is assuming rather a lot: apparently there is room for another booklet here. Failing that, I recommend solo singers who wish for help on the purely vocal side to read the Robertson booklet mentioned above. It is full of valuable tips that apply to soloists no less than to choralists.

Action-songs and singing games are dealt with by F. H. Bisset. This part of the syllabus usually produces some desolating results, chiefly because teachers are not clear as to the difference between action-songs, round games, tableaux vivants, ballets, and revues. Real action-songs and singing-games (especially the latter) can fill up a festival half-day in a most delightful fashion, and at the same time bring into the Festival movement scores of kiddies and hundreds of parents who would otherwise remain outside. Mr. Bisset shows teachers what to aim at, and how to hit it.

Marjory Kennedy-Fraser is responsible for three booklets—*Lowland Scots Pronunciation*, *Scots Folk-songs*, and *Hebridean Song and the Laws of Interpretation*—all subjects on which she is second to none as an authority. Pianoforte playing and violin playing are in the safe hands of Frederick Dawson and Editha Knocker respectively, and that splendid speaker, Mrs. Tobias Matthey, deals with *The Art of the Spoken Word*. Although there are twelve booklets in this series, I have mentioned only eleven. One, on Church choirs, by Sir Walford Davies, appears in the list, but is not yet ready. There is no sign of a booklet for adjudicators, but they are catered for none the less. They may well read the whole series. H. G.

BRADFORD.—With twenty-seven entries and an audience of about four thousand people, the annual glee competition of the Bradford, Halifax, and Airedale branch of the Club and Institute Union, held at Lidget Green Rugby ground on July 7, was very successful, despite the interruption of a severe thunderstorm. Dr. E. C. Bairstow placed Shipley and District first among the club choirs. Other prizes were won by Bingley Musical Union, Salthwaite Mills, and Keighley Vocal Union.—A choral Festival, now in its third year, was held on June 30 at Goit Stock, in the beautiful Harden Valley north-west of Bradford. Dr. A. C. Tysoe adjudicated. There were classes for children's choirs and elementary schools, also for mixed-voice and male-voice choirs. Church Square School, Harrogate (Mr. George H. Parkin) won both the school and children's choir contests. Richmond Terrace Wesleyan Choir, Bradford (Mr. A. Swaine) was first in the mixed-voice class. In the male-voice competition, the Bockley Musical Union (Mr. J. Hillary) took precedence of Bingley Musical Union by three marks.

HALIFAX BAND FESTIVAL.—The inauguration of a Band Festival with prizes exceeding in amount those given at the leading contests and even, it is stated, at the Crystal Palace, drew a large entry of well-known instrumentalists to Halifax, on June 30. Mr. J. Ord Hume was the judge. The test-piece was a tone-picture, *The Viking*, by the Halifax musician, Mr. J. Weston Nicholl. A field at Thrum Hall was the venue where fourteen bands competed, including the well-known Black Dyke, Besses o' th' Barn, and St. Hilda's Colliery, besides bands from Luton and Scotland. The first prize of £150 and a Silver Cup (presented by Sir

William Bulmer) were awarded to the band of Foden's Motor Works, Sandbach, Cheshire. Mr. George Hawkins adjudicated in the local class, and gave first place to Sowerby Bridge Brass Band for its performance of Spohr's *Jessonda* Overture.

LEAMINGTON. — An increase of 50 per cent. in the entries for this year's Festival, held on June 21 to 23, was happily accompanied by an advance in the standard of performance. Set to sing Wilbye's *Sweet honey-sucking bees*, the mixed-voice choirs showed a better understanding of the madrigal style and a less finicky type of phrasing than at any recent Festival. In a competition in which no performance was other than commendable on many grounds, Mr. John C. Potter's Coventry Choral Society came out ahead of its rivals, with Mr. W. G. Titterton's Yardley Choir closely following. The female-voice choirs had Rimsky-Korsakov's *The Storm-Cloud* to sing, and probably because the piece, though it bears a famous name, is an uninspired composition, the singing was not up to the standard usually set by the Midland choirs. Madame Marguerite Gell's Ladies' Choir, with a more matured technique than the other competing choirs, rather out-distanced them. On the other hand, the male-voice choirs generally were excellent in the widely-contrasted *Autumn Leaves* of Stanford, and Elgar's *Reveille*. Virility in the latter piece, and a beautiful harmoniousness in the former, were features of the singing of the winning choir, Mr. Geoffrey Gibbs's Leamington combination. The markings found this choir two marks ahead of Mr. G. H. Woodall's Coombs Wood Choir, which a week before had won first prize at Bournville in the same two pieces.

Leamington specialises in competitions for male and female solo voice without differentiation as to pitch or timbre. In these special classes the competitors choose their own tests, and as an incidental outcome of this procedure an inkling of the general standard of taste is to be had. With Brahms, Wolf, and Elgar prominent among the composers favoured, and only a small infusion of poor music, it was clear that strong comments by adjudicators in previous years had borne fruit.

With Messrs. Hugh Robertson, Thomas F. Dunhill, Frederick Dawson, and Julius Harrison, in addition to Mr. Acton Bond and Mrs. Bruce Swanwick to take the folk-dancing competitions, the Festival had a strong band of adjudicators. Mr. Robertson's humour made him very popular, and enabled him on occasion to be as drastic as was needful without giving offence. Attendances ruled large, and the Festival had every indication of popular success.

G. W.

Readers should note the new address of the British Federation of Musical Competition Festivals: 3, Central Buildings, S.W.1. Telephone: Victoria 2393.

ROYAL MANCHESTER COLLEGE OF MUSIC

The annual examination concerts of the College were held during the evenings of the first week of July in Lees Hall of the College. An orchestral examination concert had already been given in Whitworth Hall of the University, kindly lent for the occasion. Most of the programmes were miscellaneous in character, but one was exclusively devoted to chamber music, including Brahms's String Sextet and Beethoven's Quartet in C major, Op. 59.

Two of the College students, by the courtesy of the Director, were chosen to take part in the rehearsal for the Patron's Fund of the Royal College of Music, Stephen Wearing playing the César Franck Symphonic Variations and Leonard Hirsch the last two movements of the *Symphonie Espagnole* of Lalo.

The examinations for the diploma of the R.M.C.M. were held at the end of July, Mr. John Ireland being the external examiner in pianoforte, Dr. Liebhafner in singing, Mr. Alfred Ross in the violin, and Mr. Goss Custard in organ playing and harmony.

THE U.G.M. AT DURHAM

First Oxford, then Cambridge, and now Durham. But with a journey of two hundred and fifty odd miles from head-quarters, the Union of Graduates in Music decided to spend three nights instead of one in the famous city on the Wear, and was fully justified by the result. It was also settled that there were to be no papers and no formal discussions. We were therefore debarred the pleasure of instructing the University authorities as to their proper attitude towards the divine art; the pleasure of squabbling over the rival merits of modal and modern counterpoint; the joy of dwelling upon the luscious melody of the whole-tone scale, and the soothing effect of never-to-be-resolved sevenths. On the other hand, it was proposed to devote one whole day to the exploration of the less familiar angularities of the Roman Wall; when we speedily discovered that the connection of the *vallum* with the Wall was quite as baffling a subject of inquiry as that of the true relationship between the major and minor modes.

The view from the railway of the Cathedral and Castle, standing, as they do, two hundred feet above sea level, is one to be remembered. The Castle has become University College, and here the male graduates were lodged, while the female graduates were received at St. Mary's College; but all took meals together in University College. Dr. J. C. Bridge, Professor of Music in the University, who is President of the U.G.M., met us at the station with a most cordial welcome.

This was in the afternoon of Wednesday, July 4. At dinner that evening we were the guests of the Council of the Durham Colleges. The Rev. Canon Cruickshank presided, and made a very delightful speech, in which he disclaimed any pretence of being a musical expert. He referred to the high standard of Durham degrees, and to the Byrd manuscripts in the Cathedral library. Confessing his love for a tune, he made sympathetic reference to Ebdon, who for forty-eight years was organist of the Cathedral; and also to Dykes, minor canon for more than twenty-six years, and precentor during the first half of that period. Nor did he omit to pay a tribute to the memory of Armes, the talented organist of the Cathedral from 1862 to 1906.

The next day (Thursday) was devoted to Durham. Ten o'clock Matins in the Cathedral; a short organ recital by Dr. A. D. Culley, who is both organist and precentor; an inspection of the Cathedral under the guidance of Canon Cruickshank; a garden party, at which Mrs. Cruickshank was our kind hostess; a most interesting visit to the Cathedral library; and dinner in Hall, at which the Master, the Rev. Canon Ellershaw, presided.

As regards the Cathedral music, great admiration of the good production and beauty of the boys' voices was very generally expressed, and the rendering of the Service gave abundant evidence of the extreme care and pains bestowed upon it. The only point, I think, to which exception could be taken was the method of chanting the Psalms. In these the recitation was invariably hurried, while the mediation and cadence were unusually slow: to more than one of us, who thought we knew the Psalms by heart, the words of the recitation were unintelligible until we had recourse to our prayer-book. With this exception, the Service may be said to have been almost without a flaw.

In 1829, the year of his first visit to England, a German musician named Mendelssohn, whose works are still occasionally performed in this country, stopped at Durham on his way to Scotland, and made a very charming sketch of the Cathedral, taken from the south-east, a reduced facsimile of which will be found in the *Musical Times* of February, 1909. The crowning glory of the Cathedral, both literally and metaphorically, is its high, oblong vaulting; for, even if we reject the traditional date of 1133, and substitute Mr. Francis Bond's suggestion of c. 1160, it is still the earliest in England. But under present conditions, Durham shares with Wells a possibly greater distinction, inasmuch as it is one of the two Cathedrals in England in which the precentor and organist never have the slightest difference of opinion.

It may be remembered that in 1683 Father Smith built an organ for Durham Cathedral. It was interesting to see the Choir organ of this instrument in the west gallery of University College Chapel; placed there, I suppose, in

1876, when Willis built an organ for the Cathedral. There are five stops, with the original pipes, some of them displayed, of course, in the case. I understand that this organ is shortly to be renovated. Let us hope there is no intention, as Hamlet says, to 'reform it altogether'!

At dinner on Thursday—when, as already stated, the Master presided—Dr. J. C. Bridge told us that, among the authorities of the University, it was Canon Ellershaw who did more than any other man to further the cause of music and to establish the faculty upon its present satisfactory footing.

Friday was devoted to the Roman Wall. Under the guidance of Mr. C. F. Bowes, and filling three charabancs, we took the road to Newcastle, whence, turning to the west, we drove to Hexham, via Heddon-on-the-Wall, the road lying for a considerable part of the way on the foundation of the Wall. At Hexham—after a visit to the 13th-century abbey, where we found a Green organ case (if I mistake not) surmounting a very beautifully painted mediaeval screen—we were entertained to luncheon by our President and Mr. Bowes. After a due interval, we drove on to Chester, where we saw excavations of the Wall made about seventy years ago, and also spent some time in the Roman Museum, which contains among many other objects of interest a large number of Roman altars. Here also we saw the largest piece of sculptured stone as yet discovered among the Roman remains in Britain; it shows a soldier on horseback standing over a prostrate foe.

After a substantial tea, at which we were the guests of Sir Frederick Bridge and Dr. Pollitt (Examiners in Music), we returned to Durham in time for dinner, and a quiet but very pleasant evening. It was a subject for regret that, owing to stress of work, Dr. Pollitt was unable to attend the Conference, for it was a Conference, if an informal one. And, thanks to the extreme kindness of all who were in any way responsible for our reception, it was easily the most enjoyable reunion that has hitherto fallen to the lot of the U.G.M.

A. T. FROGGATT.

Music in the Provinces

ABERYSTWITH.—The fourth annual Festival opened on June 22, and extended over four days. The instrumental side was provided by the British Symphony Orchestra, and assistance was given by the College choral and orchestral unions and contingents from Montgomeryshire and Cardiganshire. The conductors were Sir Edward Elgar, Dr. Adrian C. Boult, and Sir Walford Davies. At the opening concert four of Elgar's works were given—*In the South*, *After many a dusty mile*, the *Cello Concerto* (with Mr. Arthur Williams as soloist), and the *Wand of Youth Suite*. In the same programme were Mozart's *Symphony in E flat* and Parry's *And did those feet*, scored for the occasion by Sir Edward Elgar. Music by Schubert providing another programme, included the *Symphony in C major* and the *Rosamunde Overture*. A Beethoven concert included the *Symphony in A*, the *Egmont Overture*, *The heavens declare*, two part-songs, and the *Choral Fantasia in C*. A Hymn Festival took place on Sunday, June 17.

ANGLESEY.—The third musical Festival was held at Beaumaris on July 4, the chief feature being a new work by Dr. Vaughan Thomas, a setting of seven *Cywyddau Cymreig* for tenor voices, string orchestra, and harp. Mr. David Ellis was the solo vocalist. Llafegni Choral Union sang a Parry chorus, and massed choirs sang Ambrose Lloyd's *Habakkuk's Prayer*.

BARNARD CASTLE.—Leeds Choral Union, numbering over three hundred members, on July 7 were entertained by Mr. H. C. Embleton at his Teeside residence of Layton Manor, and afterwards gave an open-air concert in the Museum grounds at Barnard Castle, conducted by Dr. Coward. Three choruses from *The Messiah*, Morley's madrigal, *Fire, fire*, Elgar's *Lullaby* and *The Dance*, were among the items.

BRADFORD.—Four open-air concerts were given by the Welsh Guards band on June 30 and July 1 in Lister Park. —Here also, on July 7, the Scots Guards band played selections from *Prince Igor*, *Scheherazade*, and the *Caucasian Sketches* of Ippolitov-Ivanov.

BRISTOL.—Scholars of the Cathedral School gave an open-air concert on June 28, Mr. H. W. Hunt conducting. They sang *A Spirit Song* and Osme's song from *Sylvia*, by Charles Wood; *Gogy o' Gay*, by Herbert Howells; and *Gathering song of Donald the Black*, by Thalben Ball.

CARDIFF.—M. Adolphe Borschke gave a pianoforte recital in Cory Hall on July 6, playing several of his own transcriptions and compositions.

EDINBURGH.—On June 23 the first of a series of six concerts to be given by children of elementary schools took place in Usher Hall under the direction of Mr. Herbert Wiseman. The singers, numbering seven hundred, came from the Northern district, and had been trained by Mr. J. A. G. Stronach. On successive days a similar number of children from each district of the city came before the public, so that altogether four thousand children took part in the concerts.—The Provincial Training College gave its annual concert on June 26, conducted by Mr. Robert McLeod. The large female choir sang Berlioz's *Ophelia* with string orchestra and Mr. McLeod's 'three-part impression' *The Snow*. The small male-voice choir sang four songs from Dr. Arthur Somervell's *A Shropshire Lad*, accompanied by the composer. Pieces for two pianofortes were Liszt's second Rhapsody and Norman O'Neill's *Old Irish Theme and five Variations*. The orchestra played Parry's *English Suite*.—On July 6 the boys of Daniel Stewart's College sang choruses, Old English melodies, and Hebridean and sea songs, assisted by an orchestra. Mr. W. B. Moonie conducted.—Mr. Moonie has been appointed conductor of the Edinburgh Choir, in succession to his father, the late J. A. Moonie.

HARLECH.—At the annual Festival on June 21, the choral pieces included an anthem by Mr. E. T. Davies and Mr. John R. Heath's *Invocation* (with orchestra), each conducted by the composer. Sir Walford Davies conducted *Elijah* (performed by two thousand singers), and the orchestral items included the *Jupiter Symphony* and the *Peer Gynt Suite*.

HARROGATE.—Saint-Saëns's rarely-heard symphonic poem *Phaeton* was played at the Symphony concert at the Royal Hall on June 14, under Mr. Howard Carr, who also conducted the *Jupiter Symphony* and Dame Ethel Smyth's *Wreckers Overture*. A Handel Concerto Grosso was also given.—The Prelude from Edward German's incidental music to *The Tempter* opened the Symphony concert on June 21, when Mr. Alfred M. Wall conducted the first Yorkshire performance of his own *Thanet* concert-overture.—John Ireland's *Equinox* and *Chelsea Reach* were in the programme of Mr. Howard-Jones's pianoforte recital at the Royal Hall on June 23.—Jacques van Lier gave the first concert performance of Mr. J. R. Horton's *Theme and Variations* for violoncello at the thirteenth Symphony concert on June 28. Berlioz's *Overture The Corsair* was played for the first time at Harrogate, and Paul Dukas's *L'Apprenti Sorcier* wound up a capital programme.—What is claimed to be the first complete performance in the provinces of Sgambati's *Pianoforte Concerto in C minor*, was given on July 5, with Miss Kathleen Frise Smith, of Leeds, as soloist. The same concert was marked by the first concert performance of Paul Corder's Prelude for oboe (Mr. Hartley), horn (Mr. Paersch), violin (Mr. Davies), violoncello (Mr. Attwell), and harp (Miss Hilda Atkinson).—Miss Daisy Kennedy (violin) played a Mozart Concerto on July 12, and Mr. Howard Carr then conducted Mr. Casadesu's novel *Symphonic Suite* arranged from Charpentier's opera *Louise*. Weber's *Ruler of the Spirits Overture* and Elgar's second *Wand of Youth Suite* were also in the programme.

LEEDS.—A wide range of Hebrew-Jewish music was covered in the Town Hall, on June 22, by Cantor Joseph Rosenblatt, of New York. A male-voice choir, led by Mr. Siroki, of the new Synagogue at Manchester, sang Jewish chants.—Cantor M. Steinberg, late chief Cantor of Odessa, gave a recital of Jewish ritual music and of his own

compositions in the Town Hall on July 10, when he ably demonstrated the wide compass of his voice and the peculiarly plaintive cadences of this type of music, some of which is of great antiquity.

LIVERPOOL.—A violoncello recital was given in Crane Hall, on June 19, by Michael Collins, a youthful performer, who also played some items for four 'celli with fellow pupils of Mr. Carl Fuchs.

OXFORD.—On June 17 the Bach Choir sang Vaughan Williams's Mass in G minor, Parry's *Lord, let me know mine end* and *There is an Old Belief*, and a new setting by Maurice Besly of Christina Rossetti's *The shepherds had an angel*. This is based on an original melody of folk-song character sung by a soprano voice to which the chorus acts as quasi-orchestral accompaniment.—The Ladies' Musical Society celebrated its twenty-fifth year on June 22, with a recital given by Miss Myra Hess.—At the performance of *Rhesus*, on June 23, by the Undergraduates' Dramatic Society, a notable feature was Dr. Walker's original music, played by an orchestra conducted by Mr. G. D. H. Warrack. In setting to music the outbursts of the 'chorus,' Dr. Walker did not imitate the severe modes of the ancient Greeks, but provided fluent and dignified melodies to be sung mainly in unison over a merely supporting accompaniment of strings, one horn, and a trumpet.—Christ Church choir sang music of the Reformation period on the Hall staircase, on June 24, including Latin Motets by Vittoria and Palestrina and English Motets by Weelkes (*Gloria in excelsis Deo*) and Byrd (*Sing joyfully unto God*). French hymn melodies were sung with faux bourdon, and Greene's *Clap your hands together* provided contrast.—Under the auspices of the Lady Margaret Hall Appeal Fund, a pianoforte recital was given by Miss Fanny Davies, assisted by Miss Margaret Deneke. They played Brahms's Variations on a Theme by Haydn, and Schumann's Andante and Variations in B flat for two pianofortes.—On July 4, Miss Ida Cartledge gave a demonstration of Dalcroze eurhythmics with a group of her pupils.

WINSOMBE (Somerset).—At the June meeting of the Mendip Musical Club, Brahms's String Sextet in B flat, Fauré's Pianoforte Quartet, and Mozart's String Quartet in B flat were performed.

MUSIC IN IRELAND

The Dublin theatres and cinemas were closed from June 18 to July 2 owing to a strike of employees consequent on a wages dispute.

At the forty-ninth annual meeting of the Belfast Philharmonic Society, on June 21, presided over by the Lord Mayor (Alderman W. G. Turner), the report showed wonderful success from the artistic point of view, but with a deficit of £143 12s. 9d. Some of the speakers criticised adversely the performance of Holst's *Hymn of Jesus*, but all agreed in praising the strenuous efforts of the conductor (Mr. Godfrey Brown), the organist (Mr. J. H. MacBratney), and the hon. secretary (Sir Charles Brett).

Much enthusiasm prevailed at Belfast from June 26 to 30 over the four performances by the Band of the Coldstream Guards (under the baton of Lieut. R. G. Evans)—its first appearance in the 'Northern Athens.'

The Enniscorthy Choral Festival, on June 29, was a great success. Over twenty choirs took part, under the direction of Mr. J. G. Edwards, who also presided at the organ. The Very Rev. Dr. Ovenden, Dean of St. Patrick's Cathedral, Dublin, was the special preacher.

The forthcoming production of a new Irish opera has attracted not a little attention at Dublin. It is now twenty-four years since the first Irish opera—that is to say, an opera set to a libretto in the Irish language, *Eithne*, by Prof. Robert O'Dwyer—was performed, and it will be interesting to watch the reception accorded to the present effort in native musical setting. The new opera is entitled *Sruth na maoile* (founded on the Fate of the Children of Lir), the libretto is by Father Tom O'Kelly, and the music by Geoffrey Molyneux Palmer. It will be produced, under the auspices of the Gaelic League, on July 25 and 28, at the Gaiety Theatre. Mr. Palmer is a well-known Irish composer, and has won several prizes for composition at the Feis Ceoil.

His many friends at Dublin and Derry were delighted to learn that Mr. H. B. Phillips (a native of Kildare) had taken over the Carl Rosa Opera Company, and they wish him the best of luck in his new venture.

John McCormack is announced to give two vocal recitals at the Theatre Royal, Dublin, on August 12 and 14.

We are obliged to hold over our Musical Notes from Abroad.

Obituary

We regret to record the following deaths:

PITT CHATHAM, on July 6, after only a few days' illness. A distinguished singer and actor, he created the part of Morano in the present revival of *Polly* at the Savoy Theatre. Previously he had been very successful as Macheath in *The Beggar's Opera*, both in the Hammer-smith production and on tour. Before the war he was a popular singer on the Continent, and was a favourite artist at the Russian Court at Petrograd. He served at Salonica during the early part of the war and was severely wounded. Invalided out of the Army, he then worked at a Government war department until peace was proclaimed. His death, at the early age of thirty-seven, is a severe loss to the light opera stage.

HARRY BEDWELL, at Cambridge, aged fifty. He was a member of the firm of organ-builders, G. C. Bedwell & Co., which was founded by his father. For twenty-two years he was organist of St. Edward's Church, Cambridge. He did much good work in organizing concerts, was a prominent member of the Cambridge Choral Society (becoming conductor thereof two years ago), and a keen supporter of the Railway Musical Society.

JOSEPH BENJAMIN WILLIAMS, one of the oldest of London's music publishers, at Worthing, on July 12, in his seventy-fifth year. He was an excellent all-round musician—pianist, 'cellist, composer, and writer under a variety of names, that of Florian Pascal being the best known.

JOSEPH L. ROECKEL, at Vittell, France, in the eighty-fifth year of his age. A composer of many popular songs and cantatas. He was buried at his home at Clifton, Bristol, on June 26.

Miscellaneous

We are glad to receive the programme of the first concert of the Brisbane Austral Choir. It shows courage and enterprise in an unusual degree. The music was all British, beginning with a salute to William Byrd (a couple of madrigals), and proceeding via the Purcell-Coates String Suite and Arthur Bliss's *Rout* to Holst's *Hymn of Jesus* (sung twice, with an interval before the repetition), after which the tension was relaxed with Grainger's *Handel in the Strand* and *Hiawatha's Wedding-Feast*. Newspaper reports speak well of the performance, though the Bliss and Holst sorely tried one reporter, who found *Rout* in particular 'a conglomeration of discord' and 'discordant shrieks.' He wished the performers had 'spent their vitality on something more worthy.' We congratulate the Society and its conductor, Mr. E. R. B. Jordan, and wish them all the success they deserve. The disgruntled reporter will have his innings at the second concert, when the work will be *Faust*.

The organ at Whitefield's, Tottenham Court Road, has recently been renovated by Messrs. Hill & Son and Norman & Beard. The reopening took place on July 1, when Mr. Arthur Meale gave a recital, his programme including Bach's Fantasia and Fugue in G minor, Borowski's Sonata in A, and his own dramatic tone-poem, *In Peril on the Sea*.

Tobias Matthey Pianoforte School.—The Chappell Gold Medal has been awarded to Miss Peggy Palmer for merit both as composer and pianist.

Mr. H. D. Statham, organist of St. Michael's, Tenbury, has obtained the Mus. Doc. degree at Cambridge.

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- | | | | | | |
|------------------------------------|--------------------------|-----------------------------------|-----|-----|--------------------|
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| 2. Good-night ... | ... | 4. Willow, Willow, Willow ... | ... | ... | <i>Shakespeare</i> |

SECOND SET.

- | | | | | | |
|-------------------------------------|--------------------------------------|--------------------|-------------------------------------|-----|--------------------|
| 1. O Mistress Mine ... | ... | <i>Shakespeare</i> | 3. No longer mourn for me ... | ... | <i>Shakespeare</i> |
| 2. Take, O take those lips away ... | ... | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... | <i>Shakespeare</i> |
| | 5. When icicles hang by the wall ... | <i>Shakespeare</i> | | | |

THIRD SET.

- | | | | | | |
|--|-----|-----------------|-------------------------------|-----|-----------------------|
| 1. *To Lucasta, on going to the wars ... | ... | <i>Lovelace</i> | 4. *Why so pale and wan ... | ... | <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... | ... | <i>Beddoes</i> | 5. Through the ivory gate ... | ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... | ... | <i>Lovelace</i> | 6. Of all the torments ... | ... | <i>William Walsh</i> |

FOURTH SET.

- | | | | | | |
|--|-----|-------------------------------|--|-----|--------------|
| 1. *Thine eyes still shined for me ... | ... | <i>Emerson</i> | 4. Weep you no more ... | ... | <i>Anon.</i> |
| 2. *When lovers meet again ... | ... | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | ... | <i>Byron</i> |
| 3. *When we two parted ... | ... | <i>Byron</i> | 6. Bright star ... | ... | <i>Keats</i> |

FIFTH SET.

- | | | | | | |
|-------------------------------|------------------|-----------------------|-----------------------------------|-----|--------------------------------|
| 1. *A stray nymph of Dian ... | ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | ... | <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... | ... | <i>Scott</i> | 5. Love and laughter... ... | ... | <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... | ... | <i>Shakespeare</i> | 6. A girl to her glass ... | ... | <i>Julian Sturgis</i> |
| | 7. A Lullaby ... | ... | ... | ... | <i>E. O. Jones</i> |

SIXTH SET.

- | | | | | | |
|---------------------------------------|-----|--------------------|--------------------------------------|-----|-------------------------|
| 1. *When comes my Gwen ... | ... | <i>E. O. Jones</i> | 4. *A lover's garland ... | ... | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | ... | <i>Anon.</i> | 5. At the hour the long day ends ... | ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... | ... | <i>Anon.</i> | 6. Under the greenwood tree ... | ... | <i>Shakespeare</i> |

SEVENTH SET.

- | | | | | | |
|--|-----|-----------------------|--|-----|-----------------------|
| 1. On a time the amorous Silvy ... | ... | <i>Anon.</i> | 4. O never say that I was false of heart ... | ... | <i>Shakespeare</i> |
| 2. Follow a shadow ... | ... | <i>Ben Jonson</i> | 5. Julia ... | ... | <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... | ... | <i>Thomas Heywood</i> | 6. *Sleep ... | ... | <i>Julian Sturgis</i> |

EIGHTH SET.

- | | | | | | |
|----------------------------|-----|-------------------------------|-------------------------|-----|------------------------|
| 1. Whence ... | ... | <i>Julian Sturgis</i> | 4. Dirge in woods ... | ... | <i>George Meredith</i> |
| 2. Nightfall in winter ... | ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | ... | <i>Julian Sturgis</i> |
| 3. Marian ... | ... | <i>George Meredith</i> | 6. Grapes ... | ... | <i>Julian Sturgis</i> |

NINTH SET.

- | | | | | | |
|------------------------------------|--------------|--------------------------|------------------------|-----|--------------------------|
| 1. Three aspects ... | ... | <i>Mary E. Coleridge</i> | 4. Whether I live ... | ... | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | ... | <i>Mary E. Coleridge</i> | 5. Armida's garden ... | ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... | ... | <i>Mary E. Coleridge</i> | 6. *The maiden ... | ... | <i>Mary E. Coleridge</i> |
| | 7. There ... | ... | ... | ... | <i>Mary E. Coleridge</i> |

TENTH SET.

- | | | | | | |
|--|-----|---------------------------|-----------------------------------|-----|-------------------------------|
| 1. My heart is like a singing bird ... | ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... | ... | <i>Allan Cunningham</i> | 5. From a city window ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... | ... | <i>Julian Sturgis</i> | 6. One silent night of late ... | ... | <i>Herrick</i> |

ELEVENTH SET.

- | | | | | | |
|------------------------------------|-----|-------------------------------|--|-----|-------------------------------|
| 1. One golden thread... ... | ... | <i>Julia Chatterton</i> | 5. The faithful lover ... | ... | <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ... | ... | <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... | ... | <i>Julian Sturgis</i> |
| 3. What part of dread eternity ... | ... | <i>Author unknown</i> | 7. Why art thou slow ... | ... | <i>Massinger</i> |
| 4. The blackbird ... | ... | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | ... | <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | | | | | |
|--------------------------------|----------------------------------|-------------------------|------------------------------------|-----|------------------|
| 1. When the dew is falling ... | ... | <i>Julia Chatterton</i> | 4. When the sun's great orb... ... | ... | <i>H. Warner</i> |
| 2. To Blossoms ... | ... | <i>Herrick</i> | 5. Dream pedlary ... | ... | <i>Beddoes</i> |
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- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

BASS.

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- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " "
- Air YET SILENCE ("When will God recall").

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- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

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SEPTEMBER I 1923

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SOME MENDELSSOHN LETTERS

BY HERBERT THOMPSON

(Continued from July number)

In 1844 Mendelssohn paid his eighth visit to London, where he conducted five of the Philharmonic Concerts, introducing his *Midsummer Night's Dream* music and *Walpurgisnacht*. He also worked at his edition of *Israel*. The *Antigone* music was written in 1841, and was given at Potsdam in October of that year.

As for Macfarren, he married, on September 27, 1844, Clarina Thalia Andrae, a native of Lübeck, who, as 'Natalia Macfarren,' became well-known for her translations of libretti and songs into English. Macfarren conducted the first performances of the *Antigone* music at Covent Garden on January 2, 1845. The stage management seems to have been inadequate, and gave rise to some amusing comments in *Punch*, and a caricature of the chorus, which is reproduced in Grove's *Dictionary of Music* (iii., p. 148).

Frankfurt, December 8, 1844.

MY DEAR SIR,—Your letter came two days before my departure from Berlin, and immediately after it I received the news of the very severe illness of my youngest child which called me in great haste back to this place, where I had left my family. The child continues very ill and the physicians give us but a very faint hope, they say that if it recovers it can only be very slowly and may last many months, so I need beg your pardon for not having answered punctually although the object of your letter was of great musical importance to me. But I say the same words as you do at the end of your letter, and although I love my art more from my heart indeed than words can say there are other things before which even that love must vanish and be silent. Do not let me add another word.

Your English and our German customs are so different in many respects, that I was not quite sure whether I should congratulate you and whether the two cards which my wife sent after me, meant really that you were married. But now I can have no doubt, and you really are married! Although I do not know the name of your wife, and neither you nor another of my English friends did lösen die Räthselhaftigkeit die für mich noch über alle dem schwebt* (here is a hard German phrase for you, but you will make it out after your splendid German beginning and handwriting)—I wish you joy and happiness, and good health for you and your wife, and I wish you as many happy days as I have had since my marriage through my wife and children; it is impossible for me to utter a greater wish, and that it is sincere and heartfelt I need not assure you. And I hope it is your wife whom you mean talking of the German scholar, and that you will soon come and bring her to our Country.

Have many thanks for the interest you take in bringing out my music to the *Antigone*-Choruses; I am very glad it is in your hands, because it wants a musician like you to make it go as intended: quite as a subordinate part of the whole, as a mere link in the chain of the poem, and yet perfectly clear and independent in itself. I am glad you have so many Chorus-singers I think they will be necessary in your large Theatre; I hope you also have them placed not on the stage but in the place where usually the Orchestra is, viz: before the stage, so as it was at Berlin, Dresden, &c., and I believe also at Paris. It enhances the effect of the voices, the distinctness of the words, and the beauty of the Scenery most wonderfully. Pray let them pronounce the words as distinctly as possible,

* 'Solve the great difficulty which still exists for me in the matter.'

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so as to make the notes *less* prominent and the words *more* so, than they usually are in Opera-Choruses. Then let the succession of Dialogue and Music be as rapid as possible, indeed quite without the least interruption or pause; for instance, when the curtain rises and Antigone has appeared, has called her sister, and brought her forward from the background it must just be the last bar but one of the Overture, so that immediately after the last chord of the wind instrument (G²) Antigone begins to speak *while* the chord is still kept. Again the 1st Chorus must begin as soon as Antigone has gone down the steps (not immediately after Ismene's last words of course) and Kreon must be seen immediately when the C major chord fortissimo comes down before the Recitative of the Choragos, and Kreon must again begin to speak while the chord of E flat is hardly given, and it must be kept during his first words—and so on throughout the whole. I wish the effect of the whole music to be very lively and yet not fast, and very majestic and yet not slow. This applies also particularly to the Chorus-Recitatives, which if sung by a whole mass of voices are of a good effect, but they must not drag them, they must not sing them in time, nor waver in their way of delivering them; it must be as if they all did speak the words and understand their meaning, now faster now slower as the meaning requires it, and never in a dragging and tiresome way. (For instance, the Recitative at the end of the 2^d Chorus) it must be delivered with great energy and as fast as a single singer would sing the same words—and so all of them. If you have but one of your Solo singers who sings Recitatives well and in a *truly dramatic* way, you will easily make the whole Chorus follow *him*, and after few Rehearsals they will do it altogether and by themselves. In the Melodramas, where the words must go together with the notes (with flutes and Clar., &c.) do not let the actress take the tempo of your music (as I heard them do lately at Dresden) but let the flutes accompany *her* tempo of speaking, which is also not difficult if the flutes will follow *you*, and *you her*. When the Chorus answers the speaker in the Melodramas again there must not be the least interruption or pause, and their singing must come in immediately after the last word spoken, while the preceding chord of the Orchestra must already have been heard during the last phrase. Then there is the *acting* of the Choruses, which is still important; they must but very seldom (as for instance during the Solo Quartet in G) be *quite* without motion, and then also they must stand in *groups*, *not* in the usual theatrical rows; but this I hope will be well managed in France, from where you have the directions I believe. For example, at the beginning of Chorus I, the singers must not be seen before the 1st chord, then they must come two by two *while* they sing the beginning, and must wander quietly round the altar during the whole of the $\frac{4}{4}$, but when the $\frac{2}{4}$ begins they must be in their places, and the Singers of the 2^d Chorus must also not be seen but *after* the end of this $\frac{2}{4}$, when they come in quite in the same way and do the same as the others, &c., &c. The acting of the Chorus to Bacchus in D must be very lively towards the end, when those who say: 'Hear us, Bacchus' must always wave their sticks and even go up the steps of the Altar the last time, whilst the others who continue the other words may stand in a row in front (in the background) until their turn comes to sing: 'Hear us, Bacchus' when the order is reversed until it ends with a very animated group round the Altar, which is disturbed by the messenger, &c., &c.

Pray excuse this long analysis; but you would have it! And as for *Israel* and the other copy of works do you not think you could find an opportunity for sending them to me at this place? I intend to stay here till next autumn if all goes as I wish it, and there are so many of your Countrymen who visit this part of Germany! I also hope to send you the King of Saxony's name as a Subscriber to the Society very shortly, but I must have a prospectus first, and could not get one at Dresden. Pray send me one, and I

hope to arrange the matter directly and easily. Did your negotiations with Mess. Breitkopf & Härtel about the Handel Society lead to no result?

But enough. Remember me kindly to Mrs. Macfarren, and believe me always yours,

(Signed) FELIX MENDELSSOHN BARTHOLODY.

The next letter is addressed to Macfarren in his capacity of Secretary of the Handel Society, and shows Mendelssohn busy with the edition of *Israel*. Its successors prove how conscientiously he approached his task, and the difficulties he encountered both from the printers and the Council of the Society. It is perhaps worthy of mention that Mendelssohn does not appear to have noticed any inconsistency between those portions of the oratorio which we know to be Handel's and those which he adapted from other composers. It would not do, however, to make too much of this, for he may well have discussed the matter when he met Macfarren in 1844. The year 1845, by the way, was a rather momentous one for Macfarren, for it saw his acceptance of the Alfred Day theory of harmony, which was considered so unorthodox that he (Macfarren) felt bound to resign his professorship at the R.A.M., and did not resume it till 1851. This deserves mention in this place, because Macfarren endeavoured to enlist Mendelssohn as a supporter of the new ideas, and arranged a meeting with Dr. Day. The result was not encouraging, for, according to Banister:

... before Day had proceeded far with his argumentative exposition, the face of Mendelssohn assumed an expression so suggestive of his having taken a dose of nauseous medicine, that, to avoid a scene, Macfarren was compelled to bring the discussion to an abrupt—if not untimely—end.

Frankfurt, March 1, 1845.

GENTLEMEN,—Yesterday I received the King of Saxony's answer, saying that he will become a subscriber to the Handel Society and that he has sent an order to his Embassy in London to pay the annual subscription for him. Most probably they will also forward the Copies of those works that are already published and of the future publications to the King.

Some months ago when my friend Klingemann passed by this place I had just received a letter from Mess. Breitkopf & Härtel about the Handel Society, stating the difficulty of getting the Copies over without much expense to the Subscribers; and that this was the great drawback to the undertaking in Germany. I talked the matter over with my friend, and asked him whether Mr. Bunsen, the Prussian Ambassador, who is himself one of Handel's greatest admirers and has so often opportunities for sending large packages and parcels to this country, could not find a way for sending copies belonging to German Subscribers to some place in Germany, either Hamburg, or Cologne, or any other (for the portage from *there* would be no matter). My friend thought it very probable that Mr. Bunsen might offer his assistance in such a way and I thought it my duty to inform you of this, and leave it to you, whether you would talk over this matter with Mr. Klingemann (4 Hobart Place, Eaton Square) and enquire *through him* at Mr. Bunsen's, which I think better than a direct question.

At any rate Mr. Bunsen would forward those copies which belong to the King of Prussia and the Cathedral Society at Berlin (and also pay the Subscription for these two, I dare say). They were ordered by *Count Redern*, to whom I applied for it at Berlin.

Finally let me ask you to send me the proofs of *Israel in Egypt*, if you possibly can, in the course of the next 3 months. I remain here till July and have leisure to correct them accurately just now, besides it is much easier for you to send them over here than to any other place of Germany where I may go hereafter. I therefore hope you will comply with my request if you possibly can, and am, Gentlemen, Your most obed^t Serv^t— (Signed) FELIX MENDELSSOHN BARTHOLDY.

To the Handel Society,
G. A. Macfarren, Esqre.,
73, Berners Street,
Oxford Street, London.

Leipsic, September 28, 1845.

MY DEAR SIR,—I received the proofs of the 2^d Act of *Israel* the day before yesterday (with your letter dated 6th July) and as you referred me in your letter of the 2^d September to these proofs, I was not able to return an answer before I had received them. Now I receive to-day your last letter of the 22^d and hasten to write, although my leisure time of this summer is now over and I can only write in great hurry which I beg you will excuse.

The alterations of which you tell me may be made, as they relate to mere matters of form, and I will alter the Preface accordingly. Therefore the titles of the several pieces may stand as a heading to each in the 1st Act, in the same manner you have marked in the proofs of the 2^d. Then the footnotes, page 1, 22 and 109, may be expunged and I shall confine them (and those I may have to make still for the 2^d Act) to the Preface. The Hautboys may also be called girls instead of boys, although the Dictionary which I carefully consulted before I made the correction most distinctly said the word Oboé was masculine. Never mind all these things and you may have the 1st part printed as soon as you like.

But *pray be sure* that no more alterations be introduced, and at any rate *not one* with which I am *not previously acquainted* (may they relate to matters of form or not, to the text of the music or to the PREFACE).

I am busily correcting the proofs of the 2^d Act every free hour I can find. I hope to have done with it in the course of next week, and shall then immediately send it to Mess. Hüttner at Hamburg for Mr. Buxton, your Auditor.

I have only time to add my best thanks for the great trouble you have again taken on my account with the 2^d part; but I shall write you at length (particularly an answer to the last part of your letter, which interests me very much and which I shall endeavour to answer at once satisfactorily) and privately when I send back the 2^d part proofs. Excuse these hasty lines. Always yours very truly,

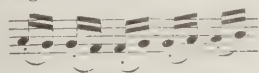
(Signed) FELIX MENDELSSOHN BARTHOLDY.


G. A. Macfarren, Esqre.,
75, Berners Street,
Oxford Street, London.


Leipsic, October, 1845.

MY DEAR SIR,—I have finished the corrections of the 2^d part of *Israel*, and send it to you with this letter. There are so many faults in it, that a good and exact edition can only be obtained if you will have the kindness to use the utmost care in examining the places where the corrections are made in the plates. I hope you will do me this favor; for if not I should despair of the edition becoming a good one, and should consider the time which I devoted to it (and now even with much difficulty) as entirely lost, or worse than that. There are many places where the Engraver arbitrarily deviated from the copy which I prepared with the greatest care for this edition, and where these deviations become faults. This is the case on the very 1st page of the 2^d part; as it stands engraved, no body could guess that the 'Organo' is meant to play the 1st C, and to

have the subsequent pauses; besides on the 2^d page the staff for the Organo would come in without an inscription, and nobody would know what it means; then the first page would look as if the Violoncelli had to play those notes alone, and the Contra-Bassi only the 1st C—in short the whole thing is one confusion, is *wrong* by the deviation from the old Copy which is quite distinct and right. This will be easily altered, but a more difficult and expensive alteration will be necessary for the Chorus 'And I will exalt him,' p. 197-208. I wrote the reasons why I cannot allow this deviation under the beginning of that Chorus; the mistakes in the beginning and page 203, 204, &c., are quite ridiculous, and much as I regret to give the Engraver and the Society so much trouble I cannot help it, and he must engrave it with *one line* (for Organo and Bassi) while he must engrave the first page of the 2nd part with *two lines*. Another correction which I had to make through the *whole* of the Oratorio, and which I cannot allow to stand although it *seems* most insignificant, is the constant use of slurs which the Engraver always placed over two notes (quavers or semiquavers generally) which are to be sung on one word (for instance, page 216, bar 4, 6, 8, page 340, bar 2, etc.). I say it *seems* insignificant, but it is NOT, as I am sure that slurs are used in such cases (in ancient, particularly in Bach's and Handel's music) as a characteristic sign for the expression, much as we would use this sign:



If such a pause is *not* meant, they do not place the slur over the notes, because it is *quite unnecessary*, the manner of writing the quavers and semiquavers () instead

of ) indicating clearly enough that they are to be sung on the same syllable. Another thing which must be carefully done is to add always 'by the Editor' to that part of 'Organo' which is *mine*; if this is omitted, the misunderstandings which already exist about Handel's Organ parts will be increased to a most fearful extent, notwithstanding the explanations in the Preface; people will believe he has written two, or he has written mine, or he has written none, or I do not know what. Therefore pray be sure this explanation is *never* omitted in the score (also not in the 1st part, I hope, where I carefully added it when I corrected it). Many faults have also occurred in the Pianoforte-adaptation: although I did not receive the Original of this I believe that a greater part of them are *my* faults not the engraver's, and I beg his and your pardon for it, but hope nevertheless that they will be most carefully corrected. The same with the Organo (by the Editor) of which I did not receive the most important pieces (inlaid leaves) and which I wish to be as correct as possible, because I bear the responsibility of it.

Now, my dear Sir, I come to those places where you indicated to me the suggestions of the Council. I wrote my answers under your remarks to save time, but I beg you *will erase the whole* (remarks and answers) before you give the copy into the Engraver's hands, because I really should not like anybody but you to become acquainted with these things. Indeed the reasons I give are most especially *for you* and for nobody else, and if that had not been the case, I would have plainly said: that so and so was my opinion (because nobody shares the responsibility of an edition which bears my name). It was painful to me not to be able to agree with the Council in some of their suggestions; you will see in looking over the Preface (as altered now) that I have done whatever I could, in introducing all those alterations which relate to the English language (of which I cannot judge) and others which have, to my opinion, the greater probability. But in those cases in which I am of a different opinion I *could not* adopt the reading of the Council (although the difference may only consist in trifles) and as I have not been able to change my opinion in these cases, after

duly considering and sincerely wishing it, I beg the Corrections will stand as marked by me in this Copy.

Indeed I must rely on your complying with this wish of mine, for I cannot give my name to anything (and if it was but a trifling thing) which I do not consider right and true myself at that moment. The same is the case with the Preface—I have altered it as much as I could—if other things must still be altered for the sake of a good English style (although nobody expects such a thing from me) tell me so, and we will again correspond on this eternal and not very pleasant and musical subject. But do not introduce in the Preface nor in the Score any alterations with which I did not agree, and which I have not seen first.

I heartily hope you might say 'Yes' at once to these my requests, and we might *not* be forced again into this sort of unmusical Correspondence which we both equally dislike, I am sure, and which I should be most happy to see at an end.

There is another subject touched upon in your last letter about which I hope our Correspondence will be as long as possible and never come to an end, as long as we do not ourselves—I mean your new music. With great pleasure I shall do whatever is in my power to bring about a German publication of them; I have spoken to Messrs. Breitkopf & Härtel, who are considered among the best, if not the best editors of our country, and hear now from them they would be most happy to publish for instance the Trio of which you wrote me. But then pray tell me what your ideas are with regard to price—this would certainly be settled more to your advantage if you had been in this Country first and made personal acquaintances and friends here—but tell me what I am to say to Mess. B. & H. if I give them the Trio, and send it as well as the other two works as soon as you can; Mr. Ewer will certainly have an opportunity for it in the course of the next months. Very truly yrs.,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

MY DEAR SIR,—In consequence of an absence of several weeks I have not been able to write to you sooner about the manuscripts which you sent me for publication in Germany. I now hasten to inform you that the Trio will appear at Mess. Breitkopf & Härtel's, and the Quartett as well as the Lieder at Mr. Kistner's here at Leipsic. As for the price I got 18 Louis d'or (6 for each of the 3 works) and Mess. Härtel as well as Mr. Kistner asked me to whom they had to pay the money here or in London. They also wish to know the English publisher's name, day of publication, &c. To all these questions I could return no answer, and beg you will write *direct to them* and tell them all that is necessary. It was too late for this season when I heard of your Symphony, and I think I wrote twice to you or to Mr. Buxton; for before the new year our programmes must always be made out as far as regards new music, and that was the reason I could not ask you to send it. Excuse the haste of yours very truly,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

Leipsic, 26 January, 1846.

The last letter in the series brings us to the year before Mendelssohn's death. It was that of his ninth visit to England, to conduct his *Elijah* at Birmingham. He came once again, in 1874, and conducted four performances of *Elijah* for the Sacred Harmonic Society in April, and other performances at Manchester and Birmingham. He returned home in May, much exhausted by a strenuous visit, and died at Leipsic on November 4. His friend and admirer, Macfarren, had still many years to live. He fought bravely against blindness, which became total in 1865, yet he managed to compose many important works, and

to fulfil the duties of Professor of Music at Cambridge from 1875, and Principal of the R.A.M. from 1876. He died, greatly beloved and respected by all his colleagues, in 1887.

ACOUSTICS FOR ARCHITECTS

BY PERCY C. BUCK

Everybody whose business involves public appearance in any form, whether as singer, instrumentalist, or speaker, has to learn to accept with patience certain conditions as if they were the decrees of fate outside the governance of human intelligence and forethought; and foremost amongst such postulates is the fact that some buildings are 'good for sound,' others bad. If you decide to build a concert-hall, it is understood that you submit meekly to the chance that the room may, when finished, prove to be so bad acoustically for its purpose as to be practically useless; and any judge and jury, should you refuse to pay for it, would hold the architect to be blameless, and you to be a simpleton for ignoring the axiom that in mysteries such as this no one can be expected to prophesy. The present state of opinion was summed up, with understatement rather than exaggeration, by a writer in *The Times* (July 24, 1922), who, in discussing the acoustic 'badness' of the new London County Council Hall, says: 'Broadly speaking, it may be said that the acoustic qualities of a hall or room cannot yet be predicted.'

It will probably come as a welcome surprise to most musicians—and all architects—that the above quotation is entirely untrue. The prediction of acoustical 'goodness' or badness is now no longer guess-work, but an exact science. As in all young sciences, it would be foolish to claim that nothing remains to be done in the way of discovery and elucidation; but the main principles have been worked out in detail, and have been put to extended and searching tests, both analytical and constructive, by their discoverer, the Professor of Physics in Harvard University, Mr. Wallace C. Sabine. Should any musician—and who should be more interested than musicians?—desire to master the subject at first hand, let him secure the above writer's *Collected Papers on Acoustics* (Harvard University Press, 1922). Should he prefer a résumé, let him buy a copy of *The School Science Review* (June, 1923), where the new ideas are clearly explained, with a minimum of mathematics, by Dr. A. Wood, of Emmanuel College, Cambridge, a man in the very front rank of authorities on Acoustics. For those others who want an elementary outline of the subject, possibly the following explanation of the main principles underlying the discovery may suffice.

Most musicians know, or once knew, enough about acoustics to remember that Resonance is of two kinds. In its purely scientific meaning resonance involves the sympathetic vibrating of some outside body which reinforces the vibrations

of the original sound-producer. The stock example is that of two tuning-forks in unison; when one is set in motion the other will gradually vibrate in sympathy and reinforce it. But in its more common and conversational use resonance means that the original vibrations, without reinforcement from any second source, have hit something solid and have been 'reflected'—*i.e.*, have 'bounced' back into the field of hearing. It means, in fact, Reverberation.

The goodness or badness of a room for sound depends, for all practical purposes, on Reverberation and on little else. If a room has no reverberation, the vibrations are continually coming into contact with something that destroys them, and a sound loses volume and carrying-power; if a room has too much, then, owing to reflection from surfaces at varying distances, many sounds created consecutively reach the hearer in a conglomerate jumble. Thus Prof. Sabine was confronted with a two-sided problem. (1) What is the desirable amount of reverberation? (2) How can it be assured?

I.—Experiments made on a large scale, with minute and exact measurements, established the fact that the ideal reverberation of a room is roughly (omitting decimals):

For speaking	} in the neighbourhood of 1 second.
For orchestra	
	" " " 2 seconds.

It may be disappointing, but it is a good thing to know once and for all that no room will ever be really first-class both for public meetings and for orchestral concerts; and that if we try to strike a mean and secure a reverberation of one and a-half seconds, we shall find (as was found in the Hill Memorial Hall, Ann-arbor) that the best we can say for it is 'satisfactory for speech and music.'

II.—To secure a given reverberation-period for a room it was clearly necessary first to tabulate the absorbing-power of the various materials used in building and furnishing. As a standard Prof. Sabine took an open window one metre square—a perfect absorber, since it reflects nothing—and by patient and elaborate experiment 'scaled' everything that can be found in a concert-room (including the audience) to this standard. For instance, floor-rugs of five square metres were found to reduce the reverberation-period of a room to exactly the same extent as the open window of one square metre: therefore the 'co-efficient of absorption' of a rug is $\frac{1}{5}$ or $\cdot 2$. Thus by calculation of the areas of the various materials present the total absorbing-power of a given room can be ascertained exactly, and can be increased or diminished in order to diminish or increase the already-ascertained reverberation.

One further problem awaited solution. The only practical result of the above discoveries is, that when we have a room that is bad for sound we can make it good, since we can discover its original reverberation-period and modify it. Is it possible to predict the reverberation-period of a room before

it is built, and with this knowledge construct it so as to make that period what we desire? Prof. Sabine answers with an unqualified affirmative, and Dr. Wood, in confirming him, rightly calls this discovery his greatest achievement. Equations are harassing things to all general readers, and to musicians more than most, but it is not very alarming to be told that if k is a constant for a particular room then $\frac{k}{v}$ (v being the volume) has been found, after copious experiment, to be a constant for all rooms.

To the musician the whole matter is one of intense interest, and there are many engrossing points beyond the purely practical results outlined above. But the importance of the new science to all public performers far outweighs the intellectual interest which we feel as students. Henceforward it is obviously the architect's duty to provide us with effective concert-rooms; and if ever again a room is built that is bad for sound there can be no excuse for it but laziness and the old, paralyzing contempt for new ideas. Every musical body of standing in Great Britain should send up resolutions to the Institute of Architects, and continue sending them up in language of cumulating strength, until the Institute incorporates in its teaching and examinations the knowledge that has been put at its disposal by Prof. Sabine.

THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

I.—THE BEAT IN CLASSICAL AND POST- CLASSICAL TIMES

The beat in its earliest form is as old as rhythm itself. All manual labour ultimately resolves itself into muscular actions, the recurring phases of which fall into symmetry. While all unconscious—in his perpetual strife for the welfare of his body—that he was merely repeating the ceaseless throbbing machinery of his heart, prehistoric man discovered that he could accomplish more by the combination of two things—by effort followed by rest, with again effort and then rest. His mind did not teach him this, but his muscles did.

Breathlessness came after a severe strain; exhaustion caused the sudden outburst of air from his lungs, and from a grunt, a sigh, a groan, there came a note which when studied seemed to lessen the burden of the toil. There were times when the intricate mechanism of his muscles cried out against over-use. They clamoured for recuperation, and while his heart beat out its unending service, a larger and ampler rhythm surrounded him. For as surely as darkness goes before light, so man slept in the loins of his mother before the daybreak of his life—of his livingness—and after the break, often the heart-break, of existence, hundreds of thousands of

years ago, rhythm swung back again, sleep-compelling :

So wags the verge,
And we are but its playthings.

Even if the systole and diastole conveyed nothing to man at his dawning, he had around him ebb and flow long drawn out. The tides and sunrise definitely affected him in his daily economy: the wider phases of the moon meant nights of security or of dangers from without: the seasons were to bring him in turn the time to sow, the time to reap, the hours of well-being, or the bitter experience of hunger.

As the limbs came more under his control, he began to make things, and from the infinite labour required to produce a clumsy tool the strokes fell in a rhythm which became associated with all handiwork. Then as the muscles of his throat, through the passing of thousands of years, lost their coarseness, the harsh sounds of his voice became mellowed, and notes differing in pitch, strength, or sweetness came forth. The monotony of toil was relieved by a note that was sung, varied according to the rhythm of the hands and feet, while the rhythm of the mind busied itself in the search for new forms of expression.

Thus Rhythm, Language, and Song at one time may have had intimate co-relationships before they became more sharply differentiated as man's faculties and power of thought expanded.

Whichever was the first, the song or the clapping of the hands together, the movement of the limbs with the paddle, at the mill, or on the march, the human production of sound, the improvised vocal cry, musical or otherwise, was and is identified with some kind of muscular action.

Civilised man may consider himself far removed from the Australian aboriginal, but they meet on common ground. The one claps his hands during the song or incantation: the other unconsciously beats time with head or foot, but the hands come into action when the song is over.

This instinctive act or habit is the accompaniment of all music, and as such we have to consider it, whether as a highly specialised function developed by one skilled individual, or as the co-ordinated effort of many.

Although we must restrict ourselves to a consideration of the Beat in classical and post-classical times, it is of interest to survey in a brief space the earliest stages of investigation into Greek music.

The first discovery was made by Donius, who found in the Vatican Library the *Codex, ῥυθμικὰ στοιχεῖα* (*The Elements of Rhythm*), of Aristoxenus. This was published in the form of a Latin translation in 1647.*

A century later, in the Library of St. Mark, Morelli found, along with two other works on

different subjects, the *Codex Venetus*, relating to Aristoxenus.*

Shortly after this another commentary on Aristoxenus came to light in the same Library, the *προλαμψαρόμενα εἰς τὴν ῥυθμικὴν ἐπιστήμην* (*Versions of the Science of Rhythm*), by Psellus.†

From these, or copies of them, our present knowledge of the music of the Greeks has been derived.

It is not our purpose to follow up this question except in so far as the Beat is concerned, but it is not unlikely that the unwieldiness of Teutonic scholarship prompted Parry to write:

It still seems possible that a large portion of what has passed into the domain of 'well-authenticated fact' is complete misapprehension, as Greek scholars have not time for a thorough study of music up to the standard required to judge securely of the matters in question, and musicians as a rule are not very intimate with Greek.‡

It is to Aristoxenus (fl. B.C. 318) that we have to turn chiefly for our references. We obtain, however, from Plato (about B.C. 429-347), a description of the rigid way in which the characteristics of Greek musical 'forms' had to be observed, and also a picture of the behaviour of an Athenian audience :

Our music in those days was divided into definite kinds and styles; one kind of song was used to address the gods, and was called ὕμνοι; as a counterpart to this came a different kind of song, which might well have been called θρήνοι; of a third kind were παίωγες; still another—so-called, I take it, because describing the birth of Dionysius—was named εἰθέραμβος. And they used this very word νόμοι to describe a fifth kind: these they further distinguished as κιθαρῳδικοί (for the lyre). Now these distinctions of kind, and others like them, were binding; you could not set any song to any kind of tune which did not belong to it. Moreover, the authority to take cognizance of these rules, to pronounce judgment in accordance with them, and punish those who offended against them, was not the cat-call or the discordant outcries of the gallery, as it is now, nor the clapping of hands, either, to signify applause. No; the educated part of the audience had made it a rule, as far as they were concerned, to listen in silence through a performance, and there was the reminder of the official's rod to keep order among the children and flunkies (their attendants) and the mass of the populace.‡

Each of these 'forms' had a prescribed method of treatment. A glance at the text, even if it is not understood, will give some conception of the infinite variety and flexibility of Greek poetic rhythms. The Choral Odes of Bacchylides testify to this wealth, while almost every Chorus in the Tragedies has an amplitude that would have strained our present-day lovers of 7-4, 11-4, 13-2, and other complicated time-signatures, to breaking-point.

* *Aristoxeni Rhythmicorum Elementorum Fragmenta ex Bibliotheca Veneta d. Marci nunc primum edidit Jacob Morellius Venetiis, 1785.*

† C. H. H. Parry, *The Art of Music*, 1st ed., 1893; 3rd ed., 1904, in the International Scientific Series, p. 22.

‡ E. B. England, *The Laws of Plato*, vol. 1, page 407. The Greek text is in Book iii. The Greek words anglicised are humnoi, threnoi, paiones, dithurambos, nomoi, kitharodikoi. Cat-call is σὺριγξ, syrinx.

§ *Greek Melic Poets*, Edited by H. W. Smyth. London Macmillan, 1900.

* *Donius de Præstantia Musicæ Græcæ*. For this and the following details I am indebted to Westphal. Roszbach v. Westphal: *Theorie der Musikischen Künste der Hellenen*. 3rd Ed. Leipsic, 1885. (Erster Band: Griechische Rhythmik, von R. Westphal.)

These rhythms show that the chorus or orchestra in a Greek play, though limited in numbers to twelve or fourteen, must have needed some guidance, even with training and rehearsing spread over a considerable period.

Primarily, the Beat was given by the foot. Thus we have in the *Elements of Harmony*, by Aristoxenus,* the following:

And in general, while rhythmical composition employs a rich variety of movements, the movements of the feet by which we note the rhythms are always simple and the same.

The Greek text is important for two words that it contains: καθόλου δ' εἰπεῖν ἢ μὲν ῥυθμοποιεῖα πολλὰς καὶ παντοδαπὰς κινήσεις κινεῖται, οἱ δὲ πόδες οἷς σημαίνοντο τοὺς ῥυθμούς ἀπλῶς τε καὶ αὐτὰς αἰεῖ.

The first is the word for *feet*, πόδες, which here refers to the human foot, and not to the foot in the sense of 'bar' or 'measure.' The second is the verb *note*, σημαίνοντο, literally to make a sign or signal for movement or action to be performed. The constant occurrence of it in the form of a verb, as here, or as a substantive (σημεῖον) shows that the Beat was practised, and with the foot, as the quotation indicates.

Again, in Westphal's text of Aristoxenus, page 109:

Of the beatings, one is made up of two, namely, one up and one down; a triple beating has two up and one down, or one up and two down; a quadruple beating has two up and two down.

I have used the word 'beating' to comprise what we would call a bar fully beaten out. It is difficult to understand how these signs could be communicated by means of the foot alone, but it is to be remembered that the leader (ἡγεμῶν) was raised above the Chorus, and that the Greek rhythms were sung to words, and consequently in a slow tempo. Our *allegros* and *vivaces* would have been out of place, in the Tragedies at least.

Some light is thrown on this 'foot-signal,' the semeion podos or podikon of Psellus, by a Greek scholia on the Oration of Æschines *contra Timarchum*, in which the word βάταλος (batalos) is used in by no means a complimentary sense: † ὑποπόδιον διπλοῦν ὑπὸ τὸν δεξιὸν πόδα ἔχοντες, ὅταν αὐλῶσι, κατακρούουσιν ἅμα τῷ ποδὶ τὸ ὑποπόδιον, τὸν ῥυθμὸν τὸν αὐτὸν συναποδιδόντες, ὃ καλοῦσι βάταλον.

Or, literally, 'Having a double footstool under the right foot, like the flute-players, they beat the stool with the foot, giving the exact rhythm, which [stool] they call batalon.'

In this Oration Æschines brings certain charges against Demosthenes, and has no hesitation about calling a spade a spade and a batalos a batalos. Demosthenes meets the accusation by saying that he was nicknamed 'Batalos' by his nurse because he stammered. But this explanation is wide of the context, in which the word occurs more than once, and a collation of the

passages supports this view. That bulwark of the proprieties, *Liddell and Scott*, admits the word, but only with guarded reserve. But the reading swings round in a curious, if not cynical, fashion. For Westphal gives as a synonym for ὑποπόδιον, hypopodion, the word κρουπέζη, kroupeze, a high wooden shoe, worn on the stage by the flute-players to beat the time. (Thus *Liddell and Scott*.) The Latin equivalent, evidently a derivative, is *scrupedae*, also high wooden shoes, which caused a hobbling gait, hence the word was applied to the particular class of women that wore them. (Compare, but in a less invidious sense, our 'blue-stocking.') So, perhaps, the batalos was, after all, the yoke-fellow of the *scrupedae*.

This philological excursus* shows us what the hypopodion was. It is rendered in post-classical Latin by *scabellum* or *scabillum*, a wooden sole, or clog, or the old-fashioned patten of our great-grandmothers — the special protégé of the Worshipful Company of Patten-Makers. The *scabillum* apparently consisted of two flat pieces of wood hinged together at one (the heel) end. The foot was strapped to the upper piece, and when brought down on the lower made a sharp noise. It may be compared with the bird-scare or clapper, which, however, has a handle, like the castanets used in the modern orchestra.

The *scabillum* was in use in Rome, fastened to the sole of the foot in the manner just described, and also represented on monuments as an 'instrument.' In a mural painting in Herculaneum a player on the double flute is represented as beating time with the *scabillum*.†

At a much later date it and all music incurred the wrath of a Christian writer at the beginning of the 4th century,‡ for their abuse in Roman spectacles and especially in pantomime. In his *Dictionnaire de Musique*, under 'Battre la mesure,' Rousseau speaks of the use of sandals of wood or of iron, and also of beating time with the hand or the hand-clap. Horace enjoins the high-born maidens and youths to pay heed to the Sapphic 'step' and the snap of his thumb.§

The foot-beat and snap of the fingers is referred to by Quintilian, who says that time is measured mentally and intervals marked by the beat of the foot or fingers.||

A line or two later he uses the Greek word *semeia*, to which reference has already been made. After Quintilian we have Terentianus Maurus

* *Batalos* is derived from the verb βατέω, which has become in Modern Greek βατεύω, with the same meaning.

† Friedlaender, L.: *Darstellungen aus der Sittengeschichte Roms*. Leipsic, 1910. Vol. iii., pp. 362, 370. For a description of the instruments of classical times see Cecil Forsyth's Chapters, in *A History of Music* (New York, The Macmillan Co., 1916).

‡ Gevaert: *Histoire et Théorie de la Musique de l'Antiquité*. Gand, 1881. Vol. ii., p. 619.

§ *Virginum primæ, puerique claris patribus orti,*

lesbium servate pedem, meique pollicis ictum.—*Carm.* iv. 6.

|| Maior tamen illic [i.e., in music] licentia est, ubi tempora etiam animo metiuntur et pedum et digitorum ictu intervalla signant quibusdam notis atque aestimant quot breves illud spatium habeat. Quintil. Inst. Orat. ix., 4. Bonnell's text, Leipsic, 1889, vol. ii., p. 134. The punctuation in this text is misleading, and is omitted here.

* *The Harmonics of Aristoxenus*. Edited by H. S. Macran, Oxford, 1902. The translation is his, page 190. The Greek is on page 125, ii., 34.

† Westphal, page 105, and Schuenemann, *Geschichte des Dirigierens*, page 5, n. The latter has *Timarchean* (!) and τὸ αὐτὸ, the wrong gender.

(probably about the beginning of the 2nd century A.D.) who wrote that, 'Those who teach the art [of music] draw a distinction between the sound of the thumb and the beat of the foot.'*

But we are not done with the foot-beat, for we find it mentioned by a writer of the 4th century, which gives it a life of eight hundred years at least. Now unless every accent was beaten, there must have been some that were visible but not audible. This writer, C. Marius Victorinus, says, 'Arsis is the raising of the foot without sound, Thesis is the putting it down with sound.'† This shows that the beat was up on the strong accent and down on the weak, exactly the opposite to ours. Further, Arsis, the Greek word for a raising, is explained by ἡρεμία, eremia, stillness, while thesis, a putting down, is explained by ψόφος, psophos, a crashing sound.

The movement of the foot, however, could not have sufficed to give the beat in rhythms which to us have the character of *vers libres*. The rigidity of the Greek iambic verse when spoken by the *personae* in the Tragedies gives place in the Chorus parts to lines so broken up that, to modern ears at least, they appear difficult to be reconciled with any present-day consistent scheme of prosody.

Mendelssohn's attempt to pin down to 'four in the bar' the Chorus in *Œdipus at Colonus* shows how the plasticity of a text can be wrecked by the application of alien devices. To a modern Greek, speaking with his accentuation, not with ours, the words with this musical version must sound sheer gibberish.

Gevaert‡ lends the weight of his authority to the belief that these complicated rhythms could not have been indicated and controlled by the foot-movement alone, and presumes that while the foot-beat—*plausus pedis*—marked the main accents, it was supplemented by the snapping of the fingers—*pollicis ictus*. The stamping of the feet seems a natural expression of energy in the folk-dance, and no Highland piper would forget himself so far as to neglect the rapid foot-tap.

The castanet seems to be the lineal descendant of the *scabillum*, which in lapse of time became literally a *Handschuh*, the clapper transferred from the foot to the hand. In Spanish the castañuela consisted in its primitive form of the capsule of the chestnut (*castaño*), the two halves of which when struck together gave the characteristic sound. (Compare the similar use of the hollow halves of the cocoanut in jazz bands.) Derived from it is the castañeta, the sound produced by snapping the fingers—*con fuerza*—in imitation of the instrument as an accompaniment to the dance.

As it is a failing, now and then, of great men to be most proud of their least achievements, Q. H. Flaccus, the prosy bugbear of school-days, may, as His Flabbiness takes the air in the Elysian Fields, claim the castañeta as his *monumentum aere perennius*, and regard it as the fulfilment, a

few centuries later, of that sigh of his, *non omnis moriar*, calling to mind, but vaguely, 'Something about *pollicis ictus*—... how mehercle did it go? ... I have forgotten!'

Researches such as these into the ancestry of the conductor's beat throw some light upon the conditions of music in far-off days. They have their value in showing the rudimentary state of man's musical mind. Into the wide question of ἄρσις and θέσις it has not been the present purpose to enter, or to fray to a ragged edge the theses of those who in recent times have adventured forth to set up and reconstruct the warp and woof of the business. This is not to disparage the patience and scholarship of those philologists to whom these 'ups and downs,' 'like humming shuttles in the loom of time,' are matters of grave concern.

Ad Libitum

BY 'FESTE'

'ON PAPER'

The typewriter has long since sounded the doom of penmanship. Will the recent efforts to construct a music-typewriting machine bear fruit, and do the same for music copying? A good many years ago a Dickens enthusiast in his mid-teens stood before the MSS. of some of the novelist's books preserved in the Forster Bequest at the South Kensington Museum. No matter how many more years he may have left to him, he will never forget the long thrill with which he gazed and gazed at those close-written pages. To read of the falling-out of Mrs. Gamp and Miss Prig—for the Chuzzlewit MS. happily lay open at that moving page—in the brisk hand of Dickens himself, with a word altered here and there, was to become a kind of co-creator. The young enthusiast approved the scratchings-out and the writings-in, and left, reluctantly, a more devoted Dickensian than he went in. I know, for I was that youth.

And now, thanks to the Drei Masken Verlag, of Munich, I can enjoy much the same experience with Bach, Mozart, and Beethoven. Before me lie facsimiles of a Bach Cantata, a Mozart Trio, and a Beethoven Sonata—the C minor, Op. 111. They are the last word in faithful reproduction. Everything is there, from the catastrophic blot down to the faintest discoloration of the paper. And as we can see Dickens at work in those bulky MS. books at South Kensington, so we may see the composers in these amazing facsimiles.

Bach must always have been more or less in a hurry. How else could he have done so much, even in his long life? Like the rest of us, however, he starts on a job with neatness. 'This shall really be a clean and tidy copy,' he seems to say, and for the opening page all goes well. But at the first turnover things are against him. For a start, the little contraption with which he rules his music

* Pollicis sonore [not 'sonare,' as Schoenemann quotes] vel plausus pedis discriminare, qui docent artem, solent.

† Est arsis sublatio pedis sine sono, thesis positio pedis cum sono.

‡ Op. cit. ii., p. 41.

lines—probably a wheel arrangement of the kind still used by frugal souls—ruins three staves by allowing the ink (apparently a solution of the Day & Martin of the period) to run, so that two lines join forces, and what ought to be a space becomes a broad band of solid black. Hopeless to attempt any notes there, so two staves are left blank, and a third impatiently crossed through. Gone already is the hope of a model manuscript! Half-way down the next page Bach wants to make a correction. Erase? No time; besides, as well be hanged for a sheep as for a lamb, so across the passage goes the side of his little finger, and over the pale smear the new notes are written. For the rest of this chorus nothing matters beyond getting the notes down, so there are passages that make one giddy to look at. But he starts the next number—an Aria—with neatness and some signs of leisure, only to become, a page later, hasty and barely legible. The writing is bold. Groups of semiquavers are braced together by thick strokes which leave so many hollow squares and projecting ends of stems that one could well play a game of noughts and crosses with the result. Indications as to performance are few—just enough phrasing and bowing marks to put an intelligent performer on the right tack; why waste time by adding more? Besides, space is precious. If you and I had to rule our own manuscript paper we should do as Bach did—get as many staves as possible on a page, with the result that there is little room left for anything beyond the bare notes. One wonders what the old man would say could he see a modern score, bristling with expression marks (ninety per cent. of them unnecessary) and larded with flowers of speech in half-a-dozen tongues, from *crescendo molto al fortissimo* to 'Louder, lots.' I can see him waving such a score away, with a hasty, 'Why so many marks? Either the composer daren't trust his own music, or he has a poor opinion of his performers. A fool-proof edition always has a fool at one end or the other—sometimes at both!'

After the bold and hurried manuscript of Bach, that of Mozart seems beautifully clear. Like Bach, he had no time to waste, but he was luckier in his tools—a properly printed manuscript-book, a slightly better brand of blacking, and a pen that allowed of thinner note-stems and neater work with rests, dots, and slurs. There are very few alterations. One could play from most of the copy with little inconvenience. The *Finale* is of special interest. All goes well for a page and a half, at which point Mozart breaks off at a half-close on the dominant. Then he appears to have left the work for awhile. Anyhow, when he does take it up again he starts with a new pen. But even a new pen is powerless if the ideas dry up. A few bars farther on the movement peters out with the right hand of the pianoforte part, and the rest of the page is blank. 'This won't go,' he says, 'I may as well cut my losses and make a fresh start'—which he does on the following page with entirely new material, and thereafter the

Finale flows as we expect it to flow from Mozart. The new pen gets worn soft towards the end, and appears to have hard work in keeping up with the composer's invention. But despite the growing haste, neatness is never lost. The whole thing is somehow just what we expect from Mozart.

In the Beethoven copy we have a surprise. The theatrical view of Beethoven as a rugged, titanic figure dies so hard that one has a bit of a shock on seeing this manuscript. It is hopelessly untidy and sketchy from start to finish, the notes slope wildly from left to right, and corrections are often indecipherable—so much so that Beethoven has to write over the confused scratches the names of the notes. A player who could make out the *Arietta*, with its pages of demisemiquavers and ledger lines, would be a champion. Character? Well, if the writer of this manuscript were a woman, we should say at once 'here is a Cat of the first order, and then some.'

One lays these engrossing facsimilies aside feeling that the general adoption of a music-typewriter will be a boon to the engraver, and perhaps to the composer, but that it will cheat posterity of some human documents. Who, fifty years hence, will give a fig to see the typescript of a Galsworthy novel or an Elgar symphony?

On the whole, however, it seems likely that the music typewriter, if it arrives shortly, will arrive a century too late to be of much use. A machine of the kind might be able to deal with the straightforward music of a Beethoven, but how would it fare with the complications of the wild men of the Salzburg Festival type? Or even of the normal modern composer? The pen itself is hard put to it by some of the conglomerations of notes and signs. And to what end, in most cases? The more one sees and compares old and new music the more he feels that its significance is in inverse ratio to the number or notes and the wealth of means employed. How many living composers are able to say a big thing simply?—the kind of thing that Bach and the best of the old gang were always doing. Take one field only—pianoforte music. Roughly, there are four types being produced to-day: (1) the elementary teaching piece, (2) the banal equivalent of the shop ballad, (3) the light salon piece, and (4) the appallingly difficult serious work. A pianist of fair technique who wishes to play good music can find little material outside the classics, because our serious pianoforte composers to-day are unplayable save by virtuosi. What is wanted is a steady output of first-rate modern music of about the degree of difficulty of the early Sonatas of Beethoven—and, I may add, as easily understood by the player's sisters, cousins, and aunts. The publisher who can induce our Baxes, Irelands, and Dales to write pianoforte sonatas that can be played by five thousand amateur pianists instead of by a mere score or so of professionals will do everybody a good turn—himself above all.

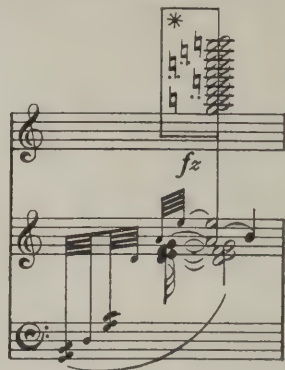
Moreover, I am sure that the composers will be able to say almost if not quite as much as they say by their present forbidding means. Listen, score in hand, to a virtuoso playing one of these tremendous modern pianoforte works, and you will be convinced that a great deal of the effect gets no farther than the printed page. It is merely 'on paper.' Had I space for unlimited music-type examples I could quote passages galore that look thrilling, but that, even with the best of playing, sound confused, and sometimes prove to be mere commonplace blown up to bursting point.

I said above that the resources of the pen were highly tried by the flights of our more extreme composers. But even the ten fingers multiplied by the sustaining pedal do not always suffice the pianoforte composer. I have before me a work recently published in America—Charles E. Ives's second Sonata entitled *Concord, Mass., 1840-60*. It opens with, and is interspersed by, pages of reading matter—windy transcendentalism for the most part. Its four movements are entitled 'Emerson,' 'Hawthorne,' 'The Alcotts,' and 'Thoreau,' so it is programme music, the scheme of which is plain to most English people who have a fair acquaintance with American literature. Like most programme music, of course, it conveys nothing of its meaning without the labels. However, I do not propose to go into that side of the Sonata. I mention it here because it bristles with proofs of what I have been trying to say above. It is probably one of the most difficult pianoforte works ever written, and a prolonged and anxious search for a few gleams of beauty or genuine simplicity has drawn blank. I resist the temptation to quote some of the uglier and more hopelessly difficult passages, and confine myself to three, wherein the composer finds the ten fingers too tame a medium for his message. On page 21 we have a good many bars of this sort of thing:



A foot-note tells us that these stacks of notes are played 'by using a strip of board $14\frac{3}{4}$ -in. long, and heavy enough to press the keys down without striking.' Whether the player or an assistant is to apply this piece of timber is not stated, but I do not see how the player is to manage it. As a rule the wood is placed on the

black keys only, but on one occasion it comes down good and hard on sixteen white ones, thus



Now, of what use is this puerile device? I can hear someone ask, 'Why use wood? What is the matter with a good leg-of-mutton fist?' Mr. Ives gives the answer. 'Nothing,' he says, in effect; 'the fist is all right'; and sure enough, on pages 40 and 41 he gives it a show. He begins by writing bunches of semiquavers for the right hand against a running bass, telling the player that the bunches are best managed by 'using the palm of the hand or the clenched fist.' A couple of lines later he calls on both fists, thus:



The sustaining pedal is kept down while about fifty of these stout blows are struck, and the passage is marked *fff*. Leaving the reader to supply the necessary comments on this music, I add that, the seventy pages of the Sonata being ended, the composer tacks on about three thousand words of epilogue as per this sample:

Beauty, in its common conception, has nothing to do with it [substance], unless it be granted that its outward aspect, or the expression between sensuous beauty and spiritual beauty, can be always and distinctly known, which it cannot, as the art of music is still in its infancy. However, it cannot justly be said that anything that has to do with art has nothing to do with beauty in any degree—that is, whether beauty is

there or not, it has something to do with it. A casual idea of it, a kind of first necessary-physical impression, was what we had in mind . . . we like the beautiful and don't like the ugly; therefore, what we like is beautiful and what we don't like is ugly—and hence we are glad the beautiful is not ugly, for if it were we would like something we don't like.

This sort of thing seems oddly familiar. Where have I met with it before? I take down *Martin Chuzzlewit*, and find another great American thinker talking in pretty much the same lucid style. Miss Codger, you will (or should) remember, on being presented to Mr. Elijah Pogram by Mrs. Hominy, improved the occasion thus:

To be presented to a Pogram by a Hominy, indeed, a thrilling moment is it in its impressiveness on what we call our feelings. But why we call them so, or why impressed they are, or if impressed they are at all, or if at all we are, or if there really is, oh gasping one! a Pogram or a Hominy, or any active principle to which we give those titles, is a topic, Spirit searching, light abandoned, much too vast to enter on, at this unlooked-for crisis.

You observe Mr. Ives's opinion that music is at present in its infancy. He develops the idea elsewhere, speaking hopefully of the time 'when the school children will whistle popular tunes in quarter-tones, when the diatonic scale will be as obsolete as the pentatonic is now.' May I *not* be there to hear! And if this Sonata is a specimen of music in its infancy, what will Mr. Ives produce when he has a really grown up art to toy with?

Something was said above about the modern over-use of expression marks. Undoubtedly they are losing their point through being over-done. When everybody is somebody then nobody is anybody, and when a composer is at us all the time with fussy directions he soon leaves us indifferent. Bach used one mark where a composer to-day uses a hundred, yet, given a performer of good average ability, the result is the same. In fact, the mark in music has depreciated like the mark in finance. With us, a big bagful goes a mighty little way, whereas Bach made a few musical marks suffice for a lengthy masterpiece, and another half-dozen of the money kind was enough to provide young Friedemann with a new rig-out of clothes, boots included.

One of the most absurd examples of overmarked music lies before me in the shape of a set of nine pieces for pianoforte, called *A Bermuda Suite*, by Robert Huntington Terry. Mr. Terry is nothing if not explicit. It is not enough to mark the close of a piece *rall.* or *morendo*. He must needs write, *retard here softly and holding back reluctantly*. And an *8va* mark may be misunderstood, so he adds *Play this an octave higher*. In the piece called 'Crystal Cave' he spreads himself, and for a page and a half keeps up a running directorial comment placed between the staves in such a way that I found myself beginning to sing it:

A sound of distant bells and tones of an organ as suggested by huge stalactites. *ff*. The subterranean lake impresses one of its marvellous beauty, and one hears the dripping of water from the stalactites. Mark

the theme very broadly; but the staccato notes without regarding the time; here and there, increasing in tone, then decrease again.

Despite the shaky English, this seems to make things clear, doesn't it? But the composer's motto is 'Safety first,' so he adds a foot-note:

The notes above the theme must be played very lightly and softly, *rubato* time, to represent water dripping into a lake, almost suggesting a perfect melody, not in strict time.

Not a doubt of it; Mr. Terry wants those little notes at the top to be played quietly and in free time like little drops of water falling from the whatnots. I may add that the theme for which such breadth is demanded is a poor affair of less interest than a vesper hymn. There is nothing surprising in this. Good wine needs no bush, and fine music can dispense with trimmings. If a theme has character of any kind we shall be aware of it. Quality is like murder—it will out.

Finally, has it ever struck you that our present system of notation, full of absurdities though it be, can and does present us with pages that are a real joy to the eye as well as to the ear? This is especially the case when a gracefully undulating figure is used persistently. Some of the Preludes in the '48' are delightful to look at, *e.g.*, the C major and C sharp major in Book I., and the C sharp major in Book II. Take up almost any volume of Chopin and you will find pages of beautiful design, *e.g.*, the F sharp minor Prelude, the spreading figure in the L.H. part of the B flat Prelude, the Berceuse (when not too closely engraved), the F major and C minor Studies, &c., &c. And even when there is no regular pattern, the delicate arabesques in little notes add a fine and dainty touch. Most of the scintillating decorative passages in Tchaikovsky's orchestral scores look as good as they sound. The *Nutcracker* Suite is specially good—look at the Arab and Chinese dances, the Dragon-fly, and (above all) the middle section of the Mirlitons dance. There is a section of Beethoven's ninth Symphony that always calls for a second glance—the last twenty bars of the first movement, where the octave leaps of the strings and the rhythmic figure of the wind make a handsome pattern.

And we may forgive Stravinsky many of his sounds for this pretty design in crotchets, from the 'Danse du Diable' in *L'Histoire du Soldat*:



Don't remind me that music is for the ear, not for the eye! Without forgetting that, we may enjoy the comely page when we meet it. I sometimes think that the objection many musicians have to Tonic Sol-fa notation is subconsciously caused by its dull appearance. There is everything else to be said for it. It is practical, easy, and inexpensive to produce—three points in which it

has the staff notation badly beaten. But it is fatally new. It is a made system, like shorthand. Tonic Sol-fa has no past; whereas the staff was evolved. Like Topsy, it grew. Look with a seeing eye at a page of the old notation and you get a good glimpse of the history of the art, and wherever there is history there is poetry. One is not merely fanciful in saying that however beautiful a piece of music is to the ear it is not without its appeal to the eye as well. The listener may think he has got out of a work all the enjoyment there is in it. But we who play and sing know better. We read from a set of symbols that is the growth of centuries, and the only set of signs that is understood by educated folk in every civilised country. In the inexhaustible combinations and undulations of these signs is a beauty that is purely on paper. What other printed page so well bears looking at apart from its meaning?

RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

[For a general discussion of Rheinberger as organ composer, the reader is referred to the *Musical Times* of November and December, 1919.]

NO. I, IN C MINOR, OP. 27 (1868)

Präludium; Andante; Finale (Fugue)

We may say of this work that it suffers from the excellence of its successors. Had Rheinberger's first Sonata been also his last it would have been highly esteemed, if only for its vigorous and scholarly fugue. But the remaining nineteen Sonatas contain so many splendid movements that the brief and less appealing first is cold-shouldered. More than most of its companions, too, it suffers, in its original edition, from bad laying-out, and from absence of phrasing and registration marks. These defects are happily overcome in the admirable edition of John E. West, recently published by Novello; the difficult passages are now comfortable, and the interest and effect of the music doubled by the suggestions as to performance.

The first movement (*Präludium*) leads off with a strong hint of Bach. Rheinberger must have had the 'Wedge' Prelude at the back of his mind when he wrote the main theme and its continuation:

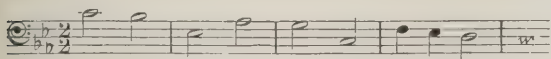
EX. I. (a)

And perhaps the effective close capping on page 4 owes something to the closing variations of Bach's *Passacaglia*. These Bach echoes are worth pointing out because we meet with no further examples in the Sonatas. Nothing shows Rheinberger's pronounced individuality more strikingly than the fact of his being able to write so much serious organ music (and, above all, so many fine fugues) without betraying more than this early hint of the influence of Bach, so far as the letter is concerned. The weakness of the great bulk of post-Bach German organ music is due to the facile adoption of the Bach letter by composers who had little of the Bach spirit. More than any other German organ composer (not excepting Mendelssohn) Rheinberger shows hardly a sign of the influence of Bach in regard to actual material, yet no other German organ writer (not even Mendelssohn) shows more of the Bach spirit and feeling for the organ. The test is an easy one: All but a very few works of both Bach and Rheinberger may be played with enjoyment on a small two-manual, and a good many of them on a one-manual. Much as we may delight in the immense and varied resources of the modern organ, it is well to remember that the two characteristics the instrument shares with no other medium are the diapason tone and the capacity for unlimited *sostenuto*. This being so, the purest organ music must be that which demands little more than these prime qualities. This by the way; the point may be developed later. The *Präludium* is a modest affair of four pages—just a good vigorous piece of the postlude type. The slow movement is a placid two-page *Andante* of no great moment. Rheinberger had yet to go some way before beginning the long series of slow movements that, in their expressive quality and harmonic warmth, were something new in organ music. This *Andante* contains an oversight of the kind we meet so often later on: the second section begins with the main theme played by the L.-H. on the Great, against a quieter theme on the Swell. But at the ninth bar the principal subject is transferred to the Swell, and the Great has a few filling-in notes. Obviously, both hands should be on the second manual, which should be strengthened slightly at this point. The movement closes—or rather, half-closes—in the dominant, in order to lead into the Fugue. Played alone it makes a good involuntary, and when so used it should stop at the tonic cadence twelve bars from the end, with a *rallentando*, and a pause on the tonic chord.

The Fugue is a double one of the type in which two subjects are exposed separately and afterwards used in combination. Rheinberger introduces the second subject with an accompanying part, and wisely discards the tedious old method of showing the combination of the two subjects in a separate exposition. Here again he seems to be influenced by Bach, whose Fugue in F major is apparently the only classical double fugue built on this interesting and time-saving plan. The first subject is of the

weighty, compact type that served Bach so well on many occasions :

Ex. 2.



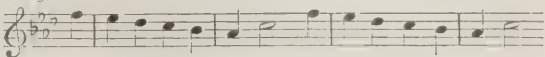
Its possibilities in the way of *stretto* are apparent at a glance, and Rheinberger makes fine use of them. Dr. G. J. Bennett, in his admirable lecture on these works, points out that owing to the entries of the subject occurring at intervals of four-and-a-half bars, the opening section of this Fugue is practically in 3-2 time, though barred 4-4 *Alla breve*. The shape of the subject helps this triple-time effect, suggesting a three-bar phrase of 3-2, 3-2, 2-2 time. The effect is good ; there is solidity without the squareness that the appearance of the subject suggests. The observant player will notice a link with the first movement : the opening five notes of the second subject recall the little figure played by the left hand crossing over the right on one or two occasions in the *Präludium*. The figure is so prominent in both cases that something more than mere accident is suggested. It may be taken as a forecast of Rheinberger's later habit of thematically linking up his first and last movements. Mention was made above of the *stretto* possibilities of the first subject of this Fugue. The composer makes a good deal of them without becoming pedantic. The *stretti* will repay examination—in fact it is impossible to play or register the work properly without such examination, especially by users of the German edition, in which some of the points might escape notice owing to the absence of phrasing and other marks. We have a glimpse of the mature Rheinberger in the treatment of the subject augmented in the pedal on page 11, where the right hand has a rising sequence that soars out tellingly, and again in the passage immediately following, with the augmented subject, now in the treble, against a pedal part that hits out sequentially a four-note phrase in minims derived from the subject. In fact the Fugue is full of more good things than can be written of here ; only careful study will show them all. The close is finely led up to by right-hand chords, suggestive of the subject, against a descending quaver passage based on the opening figure of the second subject. This passage may well be rushed slightly, with a slowing-up just before the pause. The actual ending is a happy stroke. Instead of the conventional string of tonic and subdominant chords over a tonic pedal we have the subject slightly changed into two broad chorale-like phrases, massively harmonized. As to pace : the energetic character of the Fugue calls for at least the $\text{♩} = 66$ suggested by the composer. The registration is less easily settled. In the German edition the opening is marked *Volles werk*, and there is no other indication save a solitary call for the pedal reed. This treatment is of course far too heavy, and quite unsuitable to a good deal of the material of the middle portion. Mr. West's scheme is a good one, effective, and comfortably managed on the average organ. It is a pity that copyright prevents the same practical hand from editing all the Sonatas for English players. Two misprints in the Novello edition should be pointed out, as, though small, they are not of the obvious type that corrects itself : on page 10, line 2, bar 1, the sixth quaver in the right-hand part should be C, not A flat ; and on page 12, line 3, bar 6, the natural sign should be printed before the third A, instead of the second.

This Sonata, with the *Andante* omitted, may be played as a Prelude and Fugue, in which case the Fugue should not be registered *ff* at the start. Or, if a loud voluntary with a quiet opening be required, the *Andante* and Fugue make a good pair. In any case, this admirable Fugue, played with the right energy, will find plenty of admirers.

NO. 2, FANTASIA-SONATA IN A FLAT, OP. 65 (1871)
Grave-Allegro ; Adagio espressivo ; Finale (Fugue)

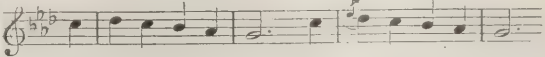
The second Sonata shows a great advance on the first in every way, and above all in the matter of proportion. In No. 1 the Fugue swamped its companion movements ; in No. 2 the first movement is a well-developed example in sonata-form, and the second a highly expressive *Adagio* of just the right length. Rheinberger makes no use of chorales in his sonatas, but at times he writes subjects and phrases that suggest chorale influence. This Sonata opens with a fine, broad phrase of a hymn-like character, *Grave*. It is delivered five times, with varied harmony, after which a cadenza-like passage leads into an *Allegro* largely based on the theme, now in minims of slightly less value than the preceding crotchets. The contrapuntal treatment is delightfully free and unconventional. It is all very much to the point, too. Notice, for example, how the phrase :

Ex. 3.



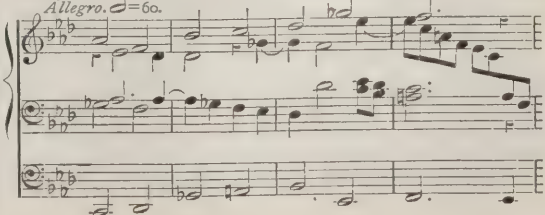
beginning at bar sixteen of the *Allegro*, after being delivered twice in the treble, is taken over by the tenor ; and how the pedals, after lying low with a string of plain minims, suddenly take a hand in the discussion by rolling out the little run-down of six quavers. At the end of the next page we have a full blown imitation of a chorale. This is usually regarded as the second subject, but, as it is not developed or treated in any way, and as its reappearance at the end of the movement is confined to a three-fold use of its opening phrase, it is clearly no more than an episode. Moreover, Rheinberger would hardly make the mistake of writing a second subject in exactly the same style and note-values as the first. The movement is so largely concerned with the motto theme and its derivatives as to suggest a modification of the variation form. There is no real second subject. The attractive little Beethovenish theme :

Ex. 4.



has much of the effect of a second subject, but it is obviously derived from Ex. 3 quoted above, and the suspensions which grow out of it (and of which so much effective use is made later) have their origin in the closing bars of page 4. The treatment of the motto theme shows great resource. Especially fine and uplifting is the way it soars up three times on page 7, beginning thus :

Ex. 5.



Here is proof that a rosalia need not be trite or mechanical! Note, by the way, that the tenor makes use of Ex. 3. The enterprising alto part is worth attention. Twice it reflects the alto that begins in bar 6, line 2, of the preceding page, entering slightly after the theme instead of before it. At the third appearance of the motto theme, however, it begins with the usual syncopation, but strikes out a new line by giving us a canonic imitation of the motto in the octave below. Rheinberger rarely uses real double pedal. There are a few brief passages in this movement, and they add fine sonority. The manual work has some trying passages. Though there is rarely any difficulty of the *bravura* type in Rheinberger, only players with a big stretch and thoroughly good finger-technique in the matters of independence and part-playing can do his rapid movements justice.

The *Adagio espressivo* is a beautiful movement calling for few words. In one or two places it shows the composer's carelessness in the matter of laying out. The second statement of the main theme begins as a solo, but after a few bars the accompaniment gets far beyond the range of the left hand and encroaches on the solo manual with ugly effect. It is better to disregard the directions, and play the whole of this section on one manual. The close gives us some further wide stretches, but they may be managed by a little faking. A beautiful treatment of the theme is this, with the delicate syncopated counter-theme, especially in the soaring bars 5-7 :

Ex. 6. *p*

mf

The left-hand part in this quotation gives a good idea of the manual grasp Rheinberger so often calls for. This *Adagio* is a perfect involuntary, warm and devotional, yet never sentimental.

The *Finale* is a Fugue, and a very unconventional specimen. The exposition over, Rheinberger draws a double-bar, changes the time-signature from 2-2 to 6-4, drops the Fugue, and begins an animated treatment of the motto theme from the opening movement, beginning with a slender manual texture, *mf*, and then suddenly bursting into this splendid version :

Ex. 7. *Allegro. 6/4 = 72.*

The fugue subject is gradually brought back, appearing in the left hand in 2-2 time against the crotchets in 6-4 in the right hand, and working up to a splendid climax in C major, in which key we come to a full close with a pause. The writing in this passage is very much off the beaten track. Note the disposition of the parts in the middle of page 14—two-part writing over a pedal-point with the left hand duplicating the right; see how a hackneyed diminished seventh cadence is made alive and kicking by being flung up at the top of the manual, with a shrill false relation, and with the pedal held back for the resolution, at which point it comes down with tremendous emphasis on the bottom C; and the way this chord of C major is played with for ten bars before it subsides on to the lowest octave of the manual, minus the third. The dramatic effect is emphasised by the quotation from the *Adagio* which follows (and which should be omitted when the Fugue is played as a separate movement). This Beethovenish touch over, the Fugue is resumed, plunging at once into a four-part *stretto*, after which we have the peroration, beginning with the pedal delivering the subject in augmentation under rich harmonies, and ending with a statement of the motto theme in big chords over moving sixths. In its blend of vigour, contrast, skill, and feeling—almost passion—this Fugue is an earnest of what Rheinberger was to accomplish in the remaining Sonatas, no fewer than fifteen of which contain a fugue—a set that Dr. Bennett truly describes as the finest since Bach.

The registration of this Sonata presents no difficulties; a plain scheme is all that is called for. The music is full of interest, and tells its tale best when played with good technique and rhythmic vigour,

plus a few judicious changes. It has long been one of the most popular of organ sonatas. One's only complaint on this score is that the work is overplayed at the expense of some of its later and even finer companions.

NO. 3, PASTORAL SONATA, OP. 88 (1874)

Pastorale; Intermezzo; Fugue

'Why Pastoral?' The question so often asked about this Sonata shows how stereotyped are our ideas regarding the form. It seems to be the general view that in order to play the game, a Pastoral should be in A major, in 6-8 time, quiet and tuneless, with, possibly, a storm, or some reference either to brooks or birds. But there is more than one way of playing a game, and Rheinberger in this Sonata plays it in the simplest way by expressing a mood of undiluted joy. (The *Intermezzo* is so insignificant that it does not affect our impression of the mood of the work as a whole.) It passes muster, too, in regard to both key and time—frank, bright, G major, and 12-8 for the first movement (though noted as 4-4 with triplet quavers) and 6-8 for the *Finale*. The *ff* is the stumbling-block. But the music though loud is anything but heavy. The first movement is in three-part harmony save for a few bars; much of it consists of two parts over a pedal point. And, for mood, what could be more expressive of Beethoven's (or anybody else's) 'cheerful feelings on arriving in the country'? The use of the eighth Psalm Tone may be due to Rheinberger's desire to give the movement an ecclesiastical touch. Or (more likely still) the Tone may have been associated in his mind with some Psalm of a pastoral nature. (In most Anglican Churches where plainsong is used to-day the Psalm 'The Lord is my Shepherd' is sung to this tone.) In any case, there can be no disputing the buoyant energy of the music—an object-lesson on the possibilities of three-part harmony. The power really matters little. The movement being short, *fortissimo* throughout is effective, but perhaps a *forte* for the first half, with an increase at the point where the Psalm Tone sails out at the top, and a building up to full organ at the end, is better. As usual in Rheinberger's quick movements, however, the continuity matters most of all.

The *Intermezzo* is the least satisfactory of all the slow movements and may well be omitted. It cannot be played alone, as its second half gets away from the tonic and stays away, ending in the dominant of G minor. It is not necessary as an introduction to the Fugue; the first movement makes the better Prelude, if Prelude be wanted.

Some good judges have bracketed the Fugue with the 'Great' G minor of Bach, and probably most of us who play it will agree that for once in a way Jack is as good as his master. Rheinberger's subject is perhaps even better than Bach's, and the treatment no less brilliant and resourceful. Moreover, the form of Rheinberger's work makes for variety, and we are spared the long stretches of two-part writing that come near to blemishing the G minor. Rheinberger, always enterprising in his construction, here makes a fine blend of sonata form and fugue. The exposition is followed by a free episode which carries on the life and mood of the exposition though dropping the fugal idiom. Note, as a small but important practical point in composition, how the lessened animation of the manual part in this episode is compensated by the incisive drum-like pedal, which continues its dropping

octaves until the manual part begins to deal with the lively second half of the fugue subject, at which point, its job done, it settles down on the bottom D. This section closes with a neat canonic treatment of the subject. The Psalm Tone then comes on in true sonata second-subject style. Ought the pace to remain the same? The unwarrantable quickening up of slow passages is so common a fault that one hesitates to suggest anything of the kind. Nevertheless, I believe that had Rheinberger been more thorough in his indications as to performance, he would have written here *Un poco più mosso*. Without some such quickening there seems to be too big a drop in the pace—from semiquaver movement to dotted crotchets. A slight *rallentando* at the resumption of the Fugue on page 12 is so natural that the return to the right pace is easily made. The section which follows corresponds to the working-out portion of a sonata movement. The fugue subject receives somewhat chromatic treatment, the canonic imitation is developed, and some lovely smooth-running counterpoint (balm to the ear, given mellow diapacons) leads into a return of the Psalm Tone, now in the tonic as per text-book. It is delivered once, against a single wide-ranging part in semiquavers; we see the point of this slender treatment when the pedals suddenly burst into the fugue subject *ff*, accompanied by the first half of the Psalm Tone in big chords. Rheinberger drops the Tone at this stage and goes on developing the fugue subject in both manuals and pedals. What fine, riotous pedalling we have here! There are few pages in all organ music that yield more sheer physical pleasure to the player. Even so does the cricketer feel when a half-volley reaches the meaty part of the bat! And not the least surprising point is the fact of the subject making so good a bass. One would have thought that the numerous accented auxiliary notes would have been against it:

EX. 8.

At this point most composers would have felt justified in easing up, but not so Rheinberger. Reaching a full close in the tonic he lets the bass sit there while the manuals take over the fugue subject and work up to the top of the keyboard with canonic treatment of its second half at the distance of a quaver. The pedals are then 'released' (the jargon of the cinema just suits this case) for a couple of gambols before settling down to a dominant pedal delivered in octave drops *quasi timpani* under a brilliant manual passage that ends in a triple shake. By way of *Coda* the episode of page 10 is brought on (now of course in the tonic), and a resounding plagal cadence closes a truly splendid movement.

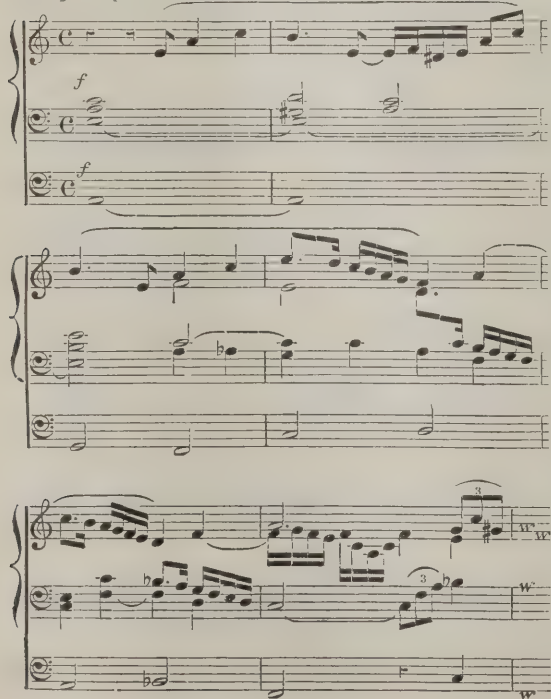
The registration needs are simple, and so obvious that there is no need to discuss them. The music can be made effective on practically anything in the shape of an organ. Almost everything depends on the player, very little on the organ builder. A fine instrument is desirable, of course, but not necessary. I once heard a spirited performance of this Fugue on a small organ in a village church, and even the protesting rattle of the tired and aged tracker action could not prevent me from enjoying it down to the last semiquaver. Disparity between music and medium matters little when the balance is on the right side, as it was in this case. Generally it is on the wrong side. Mean music played on a fine organ brings the instrument down to its own low level, whereas a poor organ, provided it be free from serious mechanical trouble, sounds a good bit above itself when engaged with such sterling stuff as this Fugue.

NO. 4, IN A MINOR, OP. 98 (1876)

Tempo moderato; Intermezzo; Fuga cromatica. *

Though it nowhere reaches the level of the *Fantasia Sonata* or the Fugue of the *Pastoral*, the fourth Sonata is an excellent work that deserves to be better known than appears to be the case. The first movement is easily the best. Its main theme is a broad, serious tune, plainly harmonized:

Ex. 9. *Tempo moderato*. (♩ = 80.)



After twenty bars of this, contrast is provided by a secondary theme in dotted note rhythm over a continuous semiquaver left-hand part. (Observe that in bar 6, line 2, page 3, the tie at the top is attached to the wrong note. The context shows it to belong to the E. The G in the treble should be detached and repeated like the F in the next bar.) A bridge-passage that owes something to Beethoven leads to the second subject proper—the Psalm Tone known as 'Peregrinus,' in the metrical form used by Bach in two of his Chorale Preludes. Like Bach, Rheinberger treats the Tone as if it were in the modern minor key: the beauty of modal harmony had long since been lost sight of, and was not yet rediscovered. The Tone is worked fluently for a while through a wide circle of keys, during three pages, with one brief reference to the opening theme. The recapitulation follows in regular style—a brief version of the main theme followed by 'Peregrinus,' now in the tonic. The *Coda* consists of the Psalm Tone delivered in augmented form as a treble, while the under parts discuss the first two bars of the opening theme—a fine ending. This movement makes an admirable voluntary for an occasion when something serious and rather long is in place. It is fairly difficult, the trouble lying almost entirely in the manual work, and the registration consists merely of alternations of varying degrees of power. There is no soloing. A small link between this movement and the final fugue appears on the first page in the shape of a part of the chromatic scale.

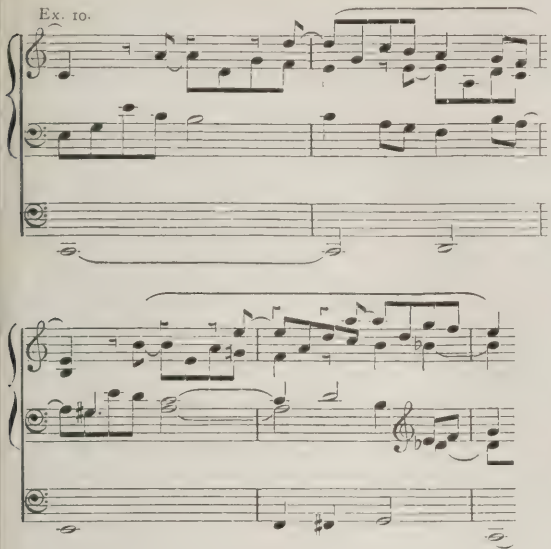
The Intermezzo is a great improvement on that of the preceding Sonata. It has a good deal in common with the Idyll of the eighteenth Sonata. Both are in F, in 3-8 time, and both have a simple pastoral theme with a more energetic middle section in the relative minor. The movement under notice, though of no great originality, has some charming and characteristic moments, and is well worth playing.

Why did a composer so fertile in the invention of good subjects stoop to that last infirmity of the pedagogic mind and write a fugue on the chromatic scale? I believe that this Fugue has been responsible for a good deal of the neglect of the Sonata. Yet it is a good Fugue; one would find it hard to name a better treatment of its threadbare text. Is it too far-fetched to suggest that here, as in the *Pastoral Sonata*, Rheinberger was influenced by some associations with the Psalm Tone? 'Tonus Peregrinus' has of old been connected with the wanderings of the Israelites, and the chromatic scale has for centuries been the medium for describing darkness, wandering, and trouble generally. The triumphant delivery of the Tone at the end seems to point to some such programmatic basis. Rheinberger makes as if to end with a statement of the main theme of the first movement. The tacking on of the Psalm Tone gives the Fugue two *Codas*—an unusual step than is most easily explained by some such slight programme as I have suggested.

This chromatic Fugue leaves its competitors far behind, partly because the treatment shows an unusual amount of resource, and even more because the composer wisely dilutes the chromaticism by liberal episodes of a tuneful and diatonic character. The harmony throughout has little of the crabbed quality we expect to find. The three episodes are built on material that makes its appearance in the last line of page 15—a broad tune in the treble and a bar-long quaver figure that serves as accompaniment. The best of the episodes is the second, in which only

the quaver figure is used, the imitation being very close:

Ex. 10.



and so on for four bars more.

The Fugue is the least difficult of the seventeen Sonata Fugues. The player gives out its crawling, hoary subject with qualms, thinking of the devastating use made of it by the world's most conscientious organ composers, from Sweelinck to Rink; but, the plunge taken, he finds the work surprisingly effective, played with vigour and at a somewhat quicker pace than the ♩ = 88 suggested by the composer.

(To be continued.)

[Will Mr. E. H. Woodcock, the writer of a letter on 'Rheinberger's Organ Sonatas' in the August *Musical Times*, kindly send his address? Some letters await him at our office.]

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXVIII.—JOHN GWYNNETH, Mus. Doc.

Regarding this distinguished Tudor composer the biographical data is very scant. Even Davey, in the new edition of his *History of English Music* (1921), thus dismisses him:

Gwynneth, a secular priest, was presented to a London vicarage—St. Peter's, Cheap—in 1543; he resigned in the reign of Mary, when he published tracts against the Protestants. His only known work is the song in Wynkyn de Worde's book.

He adds that Gwynneth 'was licensed to proceed Mus. Doc., Oxon., in 1531,' and quotes Anthony à Wood's remarks.

Considering that Gwynneth is included in Anthony à Wood's list of famous Oxford composers, as well as in Morley's oft-quoted list, and that he is mentioned by Dr. Burney, it is strange that his biography has never been adequately explored by English musicologists. The inclusion of his song, *My love mourneth*, for four voices, in Wynkyn de Worde's printed Song-Book, dated October 10, 1530, is ample proof of his reputation as a composer at that date.

From the *Register of the University of Oxford* we learn that John Gwynneth, on supplicating for the degree of Mus. D., on December 9, 1531, set forth that he

... had composed all the Responses for the year, *in cantis crispis aut fractis, ut aiunt*, and many Masses, including three Masses of 5 parts, and five Masses of 4 parts, as well as Hymns, Antiphons, &c.

Evidently his abilities must have been recognised, for we read that he was licensed to graduate as Doctor of Music on payment of a fee of 20d. (*Oxford Register*, i., 167).

John Gwynneth was born *circa* 1498, and was an exhibitor of Oxford. In 1527 he was an acolyte, and, in 1530, was presented to the Rectory of the Free Chapel of Stokesbury (Northampton). A few years later he indulged in controversial matters of religion, and, in 1536, he published the first part of his treatise against Frith's book—that is, the Book against the Sacraments, denying Transubstantiation, written by John Frith, who was executed for heresy, under Henry VIII., on July 4, 1533, together with Andrew Hewet, a tailor's apprentice (Gairdner's *Lollardy and the Reformation*, i., 415). Contrary to the general view, it is well to note that Frith was given every opportunity to recant, but refused, even at the request of Cranmer.

On September 1, 1534, John Gwynneth, clerk, was presented to a collegiate church in the diocese of Bath and Wells (*Cal. Lett. Hen. VIII.*, vol. viii.). Two years later, on August 20, 1536, the name of John Gwynneth, chaplain, appears in certain depositions against Dom. Wm. Ashwell (*ibid.*, vol. xi.). About this time he composed some Motets, now in the Pepysian Library, Magdalene College, Cambridge.

From official records it appears that on October 22, 1537, John Gwynneth, Mus. D., was presented to the Provostship of Clynnog Vaur, diocese of Bangor, *vice* William Glynne, deceased. Further preferment, however, awaited him, as on September 19, 1543, he was appointed Rector of St. Peter's, Cheapside; but a difficulty arose, as the versatile clerical musician was anxious to retain his post at Clynnog Vaur. In 1544 and 1545 litigation went on, and at length, on January 7, 1546, a friend of his at Court, Stephen Vaughan, suggested that

... as John Gwynneth had, after eight years' protracted suit, recovered the said Provostship of Clenok Vawre for the King, it might revert to the King as a chantry, and Gwynneth might be permitted to retain it.

In this letter it is stated that Gwynneth was also Vicar of Luton, and he was 'a brother to Vaughan's deceased wife,' and that his suit over the Provostship 'had cost him above 500 marks' (*Cal. Lett. Hen. VIII.*, vol. xxi.).

The next we hear of Gwynneth is in 1556, under Queen Mary, when he resigned his Rectory of St. Peter's, Cheapside (also known as West Cheap, or simply 'Cheap')—a stately church that disappeared in the Great Fire of London and was never rebuilt. Between the years 1543 and 1556 he had done much to keep up a good standard of music in his church, and had availed himself of the services of Father Howe to repair the 'organs' and 'regals,' as well as paying him his fee for 'keeping the organs' (Churchwardens' Accounts, ed. by Rev. W. Sparrow Simpson, 1868).

Gwynneth lived for some years after his resignation, as he was certainly alive in 1561-62;

but doubtless he had to live in retirement owing to the change of religion, as he stood openly by the old faith. His niece, Jane Vaughan—daughter of Cuthbert Vaughan—married Thomas Wiseman, eldest son and heir of John Wiseman, of Felsted, and of Braddocks (Broad Oaks), Essex (died January 5, 1568). She was condemned, on July 3, 1598, to be pressed to death, for having harboured a Roman Catholic priest. Though reprieved by Queen Elizabeth, she yet had to remain in prison till 1603, when she was released. She died in 1610. Strange to say, Mrs. Wiseman's brother-in-law, Ralph Wiseman, was knighted in 1608, as was also her son, Sir William Wiseman. Lady readers may be interested to learn that this Jane Vaughan, 'of an ancient and noble family in Wales, had been sought in marriage by thirty suitors,' but preferred Thomas Wiseman. In her house she kept John Bolt, *alias* Johnson, who had been a Court musician and in favour with Queen Elizabeth (see his memoir in *Grove's Dictionary of Music*), and whose life was spared owing to the influence of Penelope Lady Rich in 1594.

From the *Chronicle of St. Monica's, Louvain* (edited by Dom. A. Hamilton, O.S.B., 1904), we learn that John Gwynneth had suffered imprisonment in the first years of Elizabeth's reign, and he it was who arranged the marriage of his niece, Jane Vaughan, to Thomas Wiseman. Here is the quaint narrative:

Her uncle by the mother's side, named Mr. Gwynneth, who was a priest and had been rector of a parish church in London in Catholic times, could not assist her in all so well as he desired, being a long time kept in prison when heresy came in. But at length getting freedom (*circa* 1561-62) he was desirous to match this his niece worthily, and as should be best for her soul's good. Whereupon, one day he met with Mr. Wiseman, a young gentleman of the Inns of Court, and liked him so well that, upon the proposition of one in the company, he became content to marry his niece with him, and brought him unto her, persuading her, if she could like him, to take him for her husband. But she was ever very backward in that matter, insomuch that having no less than thirty suitors, some whereof had seven years sought her goodwill, yet she could not settle her love upon any. But now it was God's Will that she should yield herein to her uncle, and so was married to Mr. Wiseman, who brought her home to his house in Essex, when she found both father and mother-in-law and a household of brothers and sisters.

As the marriage of Gwynneth's niece took place in 1561-62, we must assume (from the *Chronicle*) that the priest-composer was alive at that date, but he probably died soon after. His fame mainly rests on the printed part-song of 1530, for which he supplied words as well as music, but he is also included in Morley's list of distinguished Old English composers, in his *Plaine and Easie Introduction to Practical Musicke* (1597), where his name appears as 'Jo. Guinneth.' His creative period as a musician may safely be dated as between the years 1525 and 1555.

The Novello Choir resumes work on Tuesday, September 18, at 6.45, in the Novello Hall, 160, Wardour Street, (entrance in Little Chapel Street). There are vacancies for a few voices in each part. The first concert is fixed for Thursday, December 13, at 8, at Bishopsgate Institute, when the chief works will be Bach's *My spirit was in heaviness* and Holst's new Concerto for flute and oboe, with string orchestra. The Secretary is Mr. H. A. Griffith, Novello Works, Hollen Street, W. I.

Mr. Harold William Rhodes has been awarded the degree of Mus. Doc. at London University.

The Musician's Bookshelf

Encyclopédie Musicale et Dictionnaire du Conservatoire. Vols. i.-v.

[Paris: Delagrave.]

It is the common—and almost inevitable—defect of encyclopedias and dictionaries towards the making of which many writers contribute, that they do not uniformly maintain the standard of excellence set by the best articles they contain. The defect is as patent in *Grove* as it is in other less satisfactory works of the same order. One-man dictionaries, such as Riemann's, have other defects, one of which is that they may eventually stand as the embodiment of their author's views, merits, and shortcomings rather than as trustworthy and comprehensive works of reference. Riemann's is an excellent case in point.

The *Encyclopédie Musicale*, in course of publication by Delagrave, affords the plainest possible illustration of the drawbacks inherent in the former type. It contains an enormous quantity of valuable matter, and an amount of utterly worthless stuff.

The five volumes now available, which constitute the historical part of the *Encyclopædia* proper (a second part, bearing the general title *Partie Esthétique*, is forthcoming, and the Dictionary proper will follow), consist of separate essays and treatises on various subjects by different authors. The first is entitled 'The Ancient Times and the Middle Ages'; the following four cover the history of music from the Middle Ages to the close of the 19th century or thereabouts, the main divisions being according to countries, and the subsidiary divisions according to the need of the moment.

How the plan works in practice is shown by a description of the section (in vol. iii.) devoted to Great Britain. This is comparatively brief, consisting of fifty pages, against nearly five hundred for Spain and eighty-four for Portugal. It begins with a paper entitled 'The Ancient Times,' contributed by Camille Le Senne, which commences by speaking of Aneurin and Bede, but eventually tells us things about Sullivan, Miss Fanny Davies, and Houston Stewart Chamberlain. Then comes a paper on 'English Opera in the 17th Century,' by Romain Rolland (which is naturally excellent), and another on modern British music by Charles MacLean. It was found necessary to eke out this section with a special paper on Handel, by F. Raugel, which appears as an appendix to the fifth volume.

It would hardly be fair to dwell upon the shortcomings of these five volumes, and not correspondingly to praise all that is good in them. But adequately to praise is almost impossible for one reviewer, except in a very general way. Whether the volumes are considered as what they purport to be, viz., the historical part of an encyclopædia, or as what they really are, viz., an extensive but by no means complete collection of miscellaneous essays—some exhaustive, some deficient—the verdict will not vary much in the main. Where we find subjects dealt with by well-known experts such as (from the second volume onwards) Gasparini, Chilesotti, Pirro, Rolland, Brenet, Quittard, Expert, De la Laurencie, Mitjana, to give only these few names, we get all that we can wish for. Elsewhere, we find very useful contributions by writers not quite so well known or equally experienced. But much space is taken up by amateurish contributors, some of whom seem to have barely read up subjects before compiling their

notices, and by stuff which is altogether out of place: e.g., the lengthy analyses of the 'stories' of operas by Massenet and others in Le Senne's contribution on contemporary French music—a contribution in which César Franck's name does not appear (he is mentioned, after a fashion, in the Belgian section), and practically nothing is said about any composer from the musical point of view.

The first volume, and the sections devoted to exotic music in the fifth volume, deserve special mention, because they are not only thorough, but contain a wealth of new material and views. Here the reviewer's difficulties begin. Each of these chapters should be treated as a separate book, and noticed by a specialist no less competent than he who wrote it.

The essays on Egyptian music, by V. Loret; Assyrian music, by Virolleaud and Pélagaud; Hebrew music, by Great Rabbi A. Cohen; Chinese and Japanese music, by Courant; Indian music, by Grosset; Greek music, by Emmanuel; and early European music, by Gastoué, make attractive and instructive reading. There, as in the greater part of the second volume (Italy and Germany), part of the third (France, Belgium, Great Britain), the whole of the fourth (Italy and Spain), and a considerable part of the fifth (Northern and Eastern Europe, by various authors; Arab music, by Rouanet; Turkish music, by R. Yekta Bey; Persian music, by Huart; Thibetan music, by A. H. Francke; Burmese and Indo-Chinese music, by G. Knosp; East Indian, African, and American music, by various authors), we find a real wealth of food for thought and information—part of it quite new, and much of it for the first time accessible in methodical array. Generally speaking, it is the sections devoted to the least special and best-known topics that are most inadequate. Therefore the usefulness of the work as a whole greatly exceeds its shortcomings. It is entitled to a place in the libraries of students and music-lovers, even if some of its parts are to be left unread.

It is but fair to add that the present editor, Lionel de la Laurencie, is in no wise responsible for the defects of the work. In fact, while compelled to carry out the publication as primarily planned, he has done a good deal towards introducing improvements. And we may confidently expect that the second part will show more signs of his expert editorship.

M.-D. C.

Aus meinem Leben. By Felix Weingartner.

[Vienna: Litterarische Anstalt.]

Felix Weingartner has just published his reminiscences, which go down to April 16, 1891. It is a matter to be regretted that, though his reasons are obvious, he has refrained from carrying them further.

The description of his early life is very minute, and proceeds at a leisurely pace, so that it occupies no fewer than four hundred and sixty-seven closely-printed pages. The account of the various external influences which helped to mould his artistic personality is full of interest. Full of interest too are the financial details which are found throughout the book, and they cast a strong light on the economic conditions of music in Germany in the 'eighties of last century. It is instructive, and will surprise many people, to know that when Weingartner at the age of twenty-eight—at a time when his fame was already spreading over Europe—took the engagement as

conductor of the Opera at Berlin, his annual salary was only 9,000 marks—or £450 in those days. His experience up to that time had already been wide. He had worked in several of the principal German theatres, which were supposed to be the home of true art—as, for instance, Hamburg and Mannheim. But it will be seen that things were far from the best possible in the best possible world even there. Personal jealousies and a purely commercial way of looking at Art were rife everywhere. Both the advocates and the opponents of subsidised theatres will learn a great deal from these Memoirs.

This book will be a most valuable work of reference for anybody who may wish to write a history of opera in the latter part of the 19th century in Germany, and especially of the gradual development of the appreciation of Wagner. Many new stories are told about the personages who were prominent in this development.

Weingartner relates the hitherto unknown incident that at the last performance of *Parsifal* which Wagner ever heard, he had—unknown to the public—taken his seat at the conductor's desk just before the beginning of the last scene.

We also hear what is presumably the correct version of the story of Liszt's playing his *Faust* Symphony to Wagner. It is well-known that one of the principal themes of the Symphony is the same as one in the third Act of the *Valkyrie*. When Wagner heard it he said, 'I have stolen that from you'; to which Liszt replied, 'So much the better: now at last someone will hear it.'

It is very instructive to learn what an effect the death of Wagner had on the young musicians of the time at the Leipsic Conservatoire. The description of the scene when the death was announced during a rehearsal of the students' orchestra—when suddenly Reinecke, who was conducting, started playing the Funeral March from *Götterdämmerung*, and no one knew why—is striking.

The author records an interesting criticism of Liszt on modern German opera, when he asked whether young German composers thought love such a hideous thing, because they always wrote the worst discords in their love music.

A practical joke with which we are not unfamiliar, but which we are glad to meet again, is that of a performance of a concert of music for two pianofortes at Cassel, which Weingartner gave with the late Alfred Reisenauer. They put on the programme a 'newly-discovered' piece by Schubert, but really played the symphonic poem, *The Ideal*, of Liszt, which the critics loudly praised, having condemned without mercy a piece of Liszt which was on the programme.

The story of his relations with Bayreuth has been told by Weingartner elsewhere, but he adds here to what is already known. He shows what reasons he had for his well-known biting remark: 'That there are two members of the Wagner family, Cosima and Siegfried, who are apt to forget that there was a third Wagner called Richard.'

He relates a somewhat surprising detail of Wagner, who, on hearing a performance of *Tristan* conducted by Levi at Munich, after a long interval, suddenly called out, in the middle of the love duet, 'All this is too heavily scored, we must have those trombones out.'

Another saying of Wagner's is worth repeating. He once heard a conductor take *The Mastersingers* in a very heavy, serious way, and he said to him

'You have the *Andante* arm, *The Mastersingers* must not be conducted so; it is a comedy.'

The author writes in a graceful, easy style, and the whole book reveals the personality of an earnest worker inspired by highest ideals of art. A. K.

The Arts in Greece. By F. A. Wright.

[Longmans, Green & Co., 6s.]

Our concern here must be limited to the second of these three lengthy essays on Dance, Music, and Painting. Mr. Wright is very much at home with the music of ancient Greece, but he comes to grief when making analogies between it and modern music. In fact the word 'music' meant so much more and so very different a thing to the Greeks than it does to us that there seems to be little point in discussing it in relation to music as we know it now. The bracketing of Pindar, Æschylus, Sophocles, Euripides, and Aristophanes with Bach, Beethoven, Mendelssohn, Mozart, and Richard Strauss respectively is no happier than such alliances are wont to be. Mr. Wright's estimates of these composers appears to be that of convention and tradition. Not many people who really know much about Bach's music would call the composer 'somewhat austere, somewhat dry, somewhat lacking in variety,' or would think of Bach as 'an impersonal artist with a passion for perfection in form, and seldom obtruding his own emotions or feelings.' Was Beethoven 'cast in heroic mould'? Yes, according to the traditional picture of him as a Prometheus, with a touch of Ajax shaking his fist at the lightning; no, if we are to judge by recent biographical research. And he must be a rabid Beethovenite who would claim, as does Mr. Wright, that the *Waldstein* Sonata is 'music which seems to have fulfilled Aristotle's definition and reached the extreme limits which the stuff of which she is made allows.' 'Aristophanes is easily the cleverest man of his day, Strauss is perhaps the greatest intellect that we have now amongst us.' Mr. Wright is evidently unaware that the past few years have seen a bad slump in Strauss. To most of us the genius of a decade ago has shrunk to a mere well-exploited talent. The author holds purely instrumental music in low esteem. He says that the Greeks had few musical instruments merely because they did not want them. With them the voice was the best of all musical instruments, and they held that 'it is the function of imperfect mechanical devices of wood or metal to play a secondary and supporting rôle, not to take the chief part in music.' Again, 'in Greek music the lyre and flute alone are of importance, for they are the only Greek instruments fit for accompanying the voice, which is the true function of all instruments.' Here is another random statement: 'It is the hopeless character of their language which has undoubtedly driven the Germans to the practice of instrumental music. Bach, Mendelssohn, Beethoven, all wrote very little for the voice.' We wonder if Mr. Wright has ever looked at a list of Bach's works. Apparently Bach is for him, as for most English people a generation ago, a mere writer of instrumental Fugues. However, the main fault in this essay is the hopeless confusion that results from the attempt to show a relation between music as we understand the term to-day and the conglomeration of arts covered by the word in ancient Greece. The climax is reached when we are told that the only difference between the methods of Strauss in the

Domestic Symphony and those of Timotheus is that one works with notes, the other with words. The only difference, true—but one is enough when it is such as to make association and comparison ludicrous. Even so the only difference between chalk and cheese is that one is cheese and the other isn't. H. G.

Catalogue of Music in the Library of Christ Church, Oxford, Part 2. MS. Works of Unknown Authorship. (i.) Vocal. By G. E. P. Arkwright.

[Oxford University Press, 21s.]

This valuable work of reference contains a thematic catalogue of all the anonymous vocal music in manuscript preserved in the Christ Church Library. An index in alphabetical order gives the works classified into secular and sacred sections, with English, French, Latin, and Italian words. This is followed by a thematic index—nearly two hundred large pages of music-type. Possessors of Part 1 will find here a considerable list of additions and corrections to that part.

REVIEWS IN BRIEF

The *Complete Book of the Great Musicians*, by Percy Scholes (Oxford University Press, 12s. 6d.), consists of three books bound up together. The separate volumes have already been reviewed in this journal, so there is little more to be done than to point out the advantage of having them under one cover. Nothing could be better for providing bases for lessons, and of course the simple, attractive style and the wealth of illustrations make the work an admirable one for use by the children themselves. From Sir Isaac Pitman come two books from the 'Common Commodities and Industries' series—*The Player-Piano*, by D. Miller Wilson, and *Talking Machines*, by Ogilvie Mitchell (each 3s.). These useful books are disfigured by some random writing. Mr. Wilson takes the extreme view that a performance on the player-piano is likely to be more artistic than one played by a pianist, on the ground that 'in order to create a beautiful tone-picture one must not be pre-occupied with mechanical difficulties, such as fingering complicated passages,' and he speaks of the faultless human technique of the player-piano. It may be faultless, but it is not human, and that is why a lot of us will always prefer the fallible work of a good pianist, admirable though the player-piano may be. Mr. Wilson says that the player-piano manipulator identifies himself completely with the work he is interpreting: 'he can be literally [!] absorbed in the delicious harmonies . . . and gloat over chromatic chords.' Evidently one of the chords over which Mr. Wilson himself gloats is the diminished seventh—he gives it special mention later, calling it 'a most beautiful chord.' 'When a work is for an orchestra it is called a Symphony.' Not always, or even nearly always, Mr. Wilson. By the way, 'tis time to give up quoting Shakespeare's libel on 'The man that hath no music in his soul.' Think of the musical folk whom you trust only as far as you see! On the practical side the book seems excellent.

Mr. Mitchell is entertaining in his account of the early days of the gramophone, and, like Mr. Wilson, he is practical and interesting on the constructional side of his subject. But the prime joke of his book is unintentional. On page 108 he says that 'of the four races which are comprised in the British Isles none is so advanced musically as the Welsh.'

Mr. Mitchell may be advised to read Mr. John Graham's *Century of Welsh Music*, just published by Kegan Paul and Messrs. Curwen (2s. 6d.). Mr. Graham says truly that 'much mischief has been created by regarding Wales as an ancient musical nation. The fact is that it is one of the newest chorally.' But the legend of Wales as a country of heaven-inspired musicians dies hard—in fact, it is very much alive. Yet one has only to read an account of the National Eisteddfod year after year to see that a large proportion of the chief choral contests are won by English choirs, and no musician can attend the function without being depressed by the poor quality of the music chosen for test-pieces. Mr. Graham is frank in his criticism, with an evident leaning towards the Welsh. His book is rather too desultory to be a first-rate piece of literature, but it is always informing and sympathetic. There is one amusing misprint. On page 102 we read:

I am certainly no advocate of a young musical Wales which will sit, like a Hindoo god, in eternal contemplation of its own marvel.

All the same, I am sure that Mr. Graham wrote 'navel.'

In *The Art of the Prima Donna* (Curwen, 12s. 6d.). Frederick H. Martens records interviews with twenty singers, some of them being *prime donne* and some merely optimists. But all alike discuss their methods and trials in a helpful way. For the price of this book the young singer with gumption can pick up the equivalent of six times its money's worth in ordinary lessons. And the best lesson of all will be that of hard work. She will find that these singers—Calve, Galli-Curci, Hempel, Jeritza, Raisa, Schumann-Heink, and the rest—have got where they now are by getting their teeth well into the job, and putting steady work, year after year, into tasks that many budding singers think don't really matter, after all. That's why so few of them ever get beyond the bud stage.

H. G.

Occasional Notes

Mr. Chesterton's article in the *Illustrated London News* on music at meal-times gave him an opportunity for releasing a few verbal fireworks. It contains, however, one or two reminders that the innocence of Father Brown in worldly matters has a parallel in that of his creator where music is concerned. Mr. Chesterton thinks there is 'something greedy about expecting to enjoy the dinner and the concert at the same time,' adding, 'I say trying to enjoy them, for it is the mark of this sort of complex enjoyment that it is not enjoyed.' There is nothing 'complex' about the affair, and if Mr. Chesterton really has doubts about people's enjoyment of music at meals he can settle them by the simple process of going to a restaurant and opening his eyes. Moreover, as a practical man, he ought to know that 90 per cent. of restaurant proprietors would not add the cost of a band to their expenses without good reason. And if 'the combination of the two pleasures [eating and music] is unpleasant,' as Mr. Chesterton declares it to be, why do so many thousands of people combine them, and how do they contrive to look so happy over the job? Mr. Chesterton once declared (without shame, and even with some pride, it seemed) that he knew nothing about music. If he did he would be aware that music of the right

type can be used as a mere background to eating, talking, or even thinking. We agree with him in objecting to 'very loud' music during meals, but our experience is that noisy music is the exception at restaurants. His reference in this connection to 'the deafening uproar of a brass band' is surely fantastic. And, anyway, such cataclysms are objectionable at all times. When he says that it is 'an intolerable insult to a musical artist that people should treat his art as an adjunct to a refined gluttony,' he is wasting his sympathy. The musician who plays at restaurants is, like G. K. C. himself, a public entertainer, working for good, hard money, and very glad to do so. He is no more insulted by our eating and talking during his performances than is Mr. Chesterton by our reading one of his magazine articles in order to while away a railway journey. Mr. Chesterton might as well object to the 'Prom.' audiences 'trying' to enjoy tobacco and music at the same time.

He lets himself go here :

When people are listening to a good concert they do not ostentatiously produce large pork-pies and bottles of beer to enable them to get through it somehow.

True ; but G. K. C. must not give them too much credit for this abstinence. Pork-pies and bottles of beer are awkward to carry to the hall ; moreover, they are viands which most of us feel shy of attacking in public. For these reasons the thing isn't done, save at brass band festivals.

Having said so much in defence of music at meals, we add that, personally, like most people whose work brings them as much music as is good for them, we prefer to eat unaccompanied. Not long since we saw a sign, 'THE IDEAL RESTAURANT,' and beneath, in small letters, 'NO MUSIC.' The association of ideas may have been a matter of chance, but we felt that here was the refectory for us—assuming, of course, that such details as food and charges were satisfactory. Yet we have sometimes had pleasant moments in places where the band plays. Above all, we cherish the memory of one where the orchestra consisted of two young ladies, a pianist and violinist. The closing hour was at hand, and we were among the last few customers. Judge of our delighted surprise when we were given a capital performance of the Franck Sonata. On our way out we ventured to return thanks, commenting at the same time on the unusual choice of work for restaurant use. 'Oh, well,' said the fiddler, 'you see, we had finished the regular programme, and there were very few customers about, and, as we are working at the Franck, we thought there'd be no harm in giving it a run through.' No harm! We hope they will take their courage in both hands and round off their day's work many a time with a 'run through' of the same kind.

As we showed in our last issue, the *Daily Telegraph* correspondence on the neglect of Elgar's orchestral works brought forth the usual absurd views on the performing fee. So strongly do some people object to a composer drawing a fee for performance of an important work (exactly as a dramatic author does), they will even blame the fee when there isn't one. Thus, an indignant Bristolian wrote to the *Daily Telegraph* pointing out that a proposed performance of the *Enigma* Variations at Bristol had to be foregone because of the heavy fee demanded by

the publisher—an argument that no doubt called forth sympathy from readers until it was badly damaged by another correspondent from Bournemouth who pointed out that there was no performing fee on the Variations. He went on to show that even had there been a fee, it would not have excused the neglect. The Symphonies are familiar at Bournemouth through frequent repetitions. If Bournemouth can do this, why cannot a great and wealthy city like Bristol? And, above all, why cannot London? However, the first Symphony is down for performance at the Promenade Concert on Wednesday, October 17, and we hope that the audience will be sufficiently large and enthusiastic to show that Mr. Lorenz is right in his contention as to the drawing-power of the greater Elgar.

In view of the attacks made on Sir Walford Davies for his endeavour to obtain massed singing of the Chorales in the Eisteddfod performance of the *St. Matthew Passion*, it is interesting to read in the Report of the Conference of the Welsh National Council of Music that

The Mold Eisteddfod promised to be a great success, and the *Passion* music would be an outstanding event, when it was hoped that Sir Henry Hadow's dream of a Welsh performance of the *St. Matthew Passion*, with the whole audience singing the Chorales, would be even more fully realised than it had been either at Newtown or Aberystwyth.

We believe that most people who have heard a National Eisteddfod audience singing Welsh hymns will be whole-heartedly on the side of Sir Henry Hadow and Sir Walford Davies, and will fail to see anything inartistic or absurd in trying to induce this great crowd to sing the far finer melodies and harmonies of the *Passion Chorales*. Moreover, there is good ground for believing that the Chorales in the cantatas and Passions were intended to be sung by the audience. Certainly there is nothing 'new' in the idea, as some writers seem to think. The Chorales have long been sung by congregations in English performances—indeed, Barnby set his audience singing the Chorales about fifty years ago, and we think that Dr. Mann, at King's College, Cambridge, did the same about forty years ago. The Welsh are a good bit behind the rest of Europe in regard to music, but they can at least sing hymns. Anything the townsfolk of Leipsic could do a couple of hundred years ago in the way of congregational singing can be done at least as well, and probably a good deal better, by a Welsh crowd to-day.

A few days ago we had a call from Mr. J. W. Hamilton, of St. Paul, Minn., secretary of the Magna Charta Day Association, the International Goodwill Association, and other bodies whose aim is the hurrying up of the golden age of universal peace. Mr. Hamilton was full of a project for a Song of Peace for the Children of the World. He thinks—not unreasonably—that it should be possible to produce a song that will do throughout the world in the cause of peace what patriotic songs have done for nationalism in their respective countries. The pamphlet he left with us says that the idea

... is founded on the belief that such a song, uniform in music and wording if possible, would touch the heart and imagination of people everywhere. We believe that, sung regularly by children in every

nation, it would have in time a very profound influence upon these young people, from whom in a few years will come the world's leaders in all walks of life, its statesmen, its business men, its thinkers, and its idealists. . . . A Song of Peace for the Children of the World! Why should we not give the children of the world a peace song? After all, a nation is a 'State of Mind.' How can we better change the present state of mind of the world and build up the right state of mind for the future than by a Song of Peace? For this plan will help breathe into the troubled breasts of humanity the life-giving spirit of International goodwill and good fellowship.

Mr. Hamilton asks us to bring the matter before our readers, and we do so with pleasure. After all, who should have greater faith in the welding power of song than musicians?

The selection of words and music for such a song will be no light matter. So far three poems have been submitted—two by Americans and one by a Japanese. The latter, by the way, proposes that the adopted tune be *Auld Lang Syne*! It will be easy to find many better tunes. *Auld Lang Syne* has several merits, not the least among them being a simplicity that makes it suitable for performance at the close of festivities, when extreme compass and rhythmic complications might be beyond the powers of the performers, especially as the work is usually sung without rehearsal. No; THE tune that for a century has been waiting to be used in such a way is that of the *Ode to Joy* in the ninth Symphony. It will need to move at a slower pace than in the Symphony, but it easily stands the change. Here, then, is the tune all ready—one equally good for outdoor marching purposes and indoor meetings. We make Mr. Hamilton a present of this suggestion. If he can but hit on a poem as good he will be ready to go right ahead with his Song of Peace.

Mr. Hamilton tells us that he has had many suggestions and expressions of sympathy from various parts of the world. We hope that as a result of this note he will receive some from this country. His address is 147, Kent Street, St. Paul, Minn., U.S.A.

The first number of the twelfth season of the *Lute* (the monthly record of the Glasgow Orpheus Choir) is even better reading than usual. We should like to print the whole of the front article—a real, frank, heart-to-heart talk from the conductor to the Choir—but we must content ourselves with a few pithy sentences. The trouble with the Choir is that the annual re-examination 'was really an eye-opener,' as it showed that 'only a minority of the members had assimilated the platform instruction':

Of course the conductor can be, and has been (many a time), a drill sergeant. But no self-respecting person wants that, or wants to be that. The practice room is not, and is not going to be, a barrack square.

We are not going to sear our souls by playing down to the meanest intelligence.

People who cannot concentrate for two hours once a week should not be in a choir; they should be lining up at a picture queue.

In a boat crew (and a choir is a crew just the same) the man who during a race did not pull his weight would be called a cad and chucked overboard. It is one of the misfortunes connected with choir-training that the work has to be done on *terra firma*.

We take this opportunity for thanking the kind person who regularly sends us *The Lute*. Its four

(Continued on page 630.)

NOVELLO'S PART-SONG BOOK.

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48	The Sea King	14d.	134	Daylight is fading	14d.
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50	When Icicles hang	14d.	136	The Primrose	14d.
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52	When Daisies pied	3d.	138	'Tis break of day ... H. Smart	2d.
53	Who is Sylvia	14d.	139	My true love hath my heart ...	2d.
54	Fear no more the heat	3d.	140	Doth not my lady come ...	14d.
55	Blow, blow, thou winter wind ...	14d.	141	Spring Song	14d.
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58	Come, celebrate the May	14d.	144	Spring Voices ... S. Reay	3d.
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60	The Indian Maid	14d.	146	As it fell upon a day	3d.
61	The Pearl Divers	4d.	147	Huntsman, rest	3d.
62	Robin Goodfellow G.A. Macfarren	14d.	148	'Tis May upon the mountain ...	3d.
63	Break, break on thy cold grey ...	14d.	149	Take, oh take those lips away ...	14d.
64	Echoes (The Splendour falls) ...	14d.	150	The Rainy Day ... A. Sullivan	14d.
65	Song of the Railroads	14d.	151	Oh, hush thee, my babe ...	3d.
66	Christmas	14d.	152	Evening	14d.
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68	Sir Knight, Sir Knight Macfarren	14d.	154	Parting gleams	14d.
69	The Wounded Cupid	14d.	155	Echoes	14d.
70	Woman's smile	3d.	156	Spring ... W. Macfarren	14d.
71	Autolycus' Song	14d.	157	Summer	14d.
72	Footsteps of Angels	3d.	158	Autumn	14d.
73	The Sun shines fair	14d.	159	Winter	3d.
74	The Pilgrims ... H. Leslie	14d.	160	You stole my love	14d.
75	My soul to God	3d.	161	Dainty love	14d.
76	Awake, the flow'rs unfold	14d.	162	Drops of Rain ... J. Lemmens	14d.
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78	Land, Ho!	14d.	164	The Light of Life	3d.
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81	All is not gold ... Westbrook	3d.	167	The Corn Field	14d.
82	Hark how the birds ... H. Lahee	14d.	168	Wake! to the hunting ... H. Smart	3d.
83	All ye woods (S.S.A.T.B.) ...	14d.	169	Dost thou idly ask	3d.
84	My love is fair (S.A.T.B.) H. Leslie	14d.	170	A Psalm of Life	14d.
85	Charm me asleep (S.A.T.B.) ...	3d.	171	Only Thou	14d.
86	When twilight dews ... H. Hiles	14d.	172	I prithee send me back	14d.

(SECOND SERIES.)

FOLLY'S SONG

FOUR-PART SONG

WORDS BY JOHN KEATS

MUSIC BY

PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With a jolly, rhythmic swing. *mf* >

SOPRANO. Huz-za for fol-ly O!

ALTO. *mf* > Huz-za for fol-ly O!

TENOR. *mf* > Huz-za for fol-ly O!

BASS. *mf* > When wed-ding fid-dles are a-play-ing, for fol-ly O!

With a jolly, rhythmic swing. $\text{♩} = \text{about } 100.$

ACCOMP. (For practice only.) *mf* >

Huz-za for fol-ly O!

And when maid-ens go a-May-ing, for fol-ly O!

Huz-za for fol-ly O!

Huz-za for fol-ly O!

FOLLY'S SONG.

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a common time signature. The vocal line is written on a single staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The score includes dynamic markings such as *cres.* (crescendo), *sf* (sforzando), and *mp* (mezzo-piano). The lyrics are written below the vocal staff, with some words appearing in italics to indicate emphasis or phrasing. The piece concludes with a final piano accompaniment flourish.

cres.
Huz - za, huz - za for fol - ly O! . . .

cres.
Huz - za, huz - za for fol - ly O!

cres.
When the milk - pail is . . up - set, . . . Huz - za!

cres.
When the milk - pail is . . up - set, . . . Huz - za!

sf *mp* *cres.*
And the clothes left in the wet, Huz - za for fol - ly O! Huz -

sf *mp*
Huz - za for fol - ly O!

sf *mp*
And the clothes left in the wet, Huz - za for fol - ly O!

sf *mp*
Huz - za for fol - ly O!

FOLLY'S SONG.

za! Huz - za for fol - ly O!

cres. Huz - za for fol - ly O! Huz - za for fol - ly O!

cres. Huz - za for fol - ly O! Huz - za for fol - ly O!

cres. Huz - za for fol - ly O! Huz - za for fol - ly O!

mf Huz - za for fol - ly O!

mf Huz - za for fol - ly O!

mf Huz - za for fol - ly O!

mf When the bar - rel's set a - broach, for fol - ly O!

FOLLY'S SONG.

Huz - za for fol - ly O!
 When Kate Eye - brow keeps . . . a . . . coach, for fol - ly O!
 Huz - za for fol - ly O!
 Huz - za for fol - ly O!
 And the cheese is o - ver - toast - ed,
 When the pig is o - ver - roast - ed, And the cheese is o - ver - toast - ed, *cres.*
 When the pig is o - ver - roast - ed, Huz -
 When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer, *cres.*
 When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer, *cres.*
 When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer, *cres.*
 - za for fol - ly O! Huz - za for fol - ly O! Huz -
cres.

FOLLY'S SONG.

Huz-za . . . for fol-ly O! Huz-za . . .

Huz-za . . . for fol-ly O! Huz-za . . .

Huz-za . . . for fol-ly O! Huz-za . . .

- za, . . . huz-za for fol-ly O! Huz-za, . . . huz-

. . . for fol-ly O! . . . Fol-ly O! . . .

. . . for fol-ly O! . . . Fol-ly O! . . .

. . . for fol-ly O! . . . Fol-ly O! . . .

- za for fol-ly O! When the pig is o - - - ver -

FOLLY'S SONG.

... Fol-ly O! ... Fol-ly O! ...

... Fol-ly O! When wed-ding fid-dles are a - play - ing,

And the cheese is o - - - ver - toast-ed, O! for fol-ly O! ...

- roast-ed, And the cheese is o - - - ver -

And when maid-ens go . . . a - May - ing, and when maid - ens

And when maid-ens go . . . a - May - ing, and when maid - ens

. . for fol-ly O! When wed-ding fid-dles are a - play - ing,

- toast - ed, When wed-ding fid-dles are a - play - ing,

FOLLY'S SONG.

go . . . a - May-ing, maid-ens go . . . a - May-ing, go a - May - ing, Huz -

go . . . a - May-ing, maid-ens go . . . a - May-ing, go a - May - ing, Huz -

wed-ding fid - dles are a - play-ing, Maid-ens go a - May-ing, go a - May - ing, Huz -

wed-ding fid - dles are a - play-ing, Maid-ens go a - May-ing, go a - May - ing, Huz -

- za for fol - ly O! Huz - za!

- za for fol - ly O! Huz - za!

- za for fol - ly O! Huz - za!

- za for fol - ly O! Huz - za!

UNISON SONG FOR MASED VOICES

Words by JOHN GREENLEAF WHITTIER

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Maestoso**f*

R. H.

con Ped.

ALL VOICES *

O bro - ther man! fold .. to thy heart thy bro - ther; . . . Where pit - y

dwells, the peace of God is there; . . . To wor - ship right - ly is to love each

oth - er, Each smile a hymn, . . . each kind - ly deed a prayer. . . .

* If necessary this may be sung FULL throughout by voices of any pitch.

SOPRANI
mf

Fol - low with rev - erent steps

mf

the great ex - am - ple Of Him whose ho - - ly work was "do - ing good";

ALL VOICES
Largamente

a tempo

So shall the wide earth seem our Fa - ther's tem - ple,

Largamente

a tempo

CONTRALTI AND BASSI

mf

mp

Each lov - ing life a psalm of grat - i - tude.

mf

mp

ALL VOICES
ff *Very broadly*

Then shall all shack - les fall ; . .

Very broadly

cres. *f* *ff marcato*

the storm-y . . . clang - our . . . Of wild war mu - sic o'er the earth shall

cease ; . . . Love shall tread out the bale - ful fire of

fff rall.

an - ger, . . And in its ash - - es plant the tree of peace !

fff rall.

(Continued from page 626.)

pages of shrewd sense and good spirits are not wasted on us; it is one of the few journals we read from cover to cover.

Our Occasional Note about music in public schools brought us a batch of programmes that provided the best of evidence as to the excellence of the work being done in this hitherto neglected field. We deal with the programmes on page 644. The mother of an Eton boy, in sending a programme her son brought home, makes the interesting suggestion that competitive festivals between the public schools should be organized. We should like to see the idea taken up. The schools compete in games and sports, why not in one of the very best of games—choral singing?

Mr. William Wallace's article on 'The Beat in Classical and Post-Classical Times,' which appears on page 609 of this issue, is the first of a series dealing with the conductor and his fore-runners. With the exception of the earlier papers, which will discuss mediæval conditions, the articles are an extension and amplification of the lectures which Mr. Wallace delivered at the Royal Academy of Music last summer term. Though not confined strictly to the art of the conductor, they will treat of the musical developments which led gradually to the establishment of the conductor's vocation as a highly-specialised branch of music.

A Brighton reader asks us to make known the fact that in connection with the 'Happy Sunday Evenings' a voluntary mixed-choir of two hundred and fifty is being formed at Brighton. The conductor is Mr. S. Filmer Rook. Practices are held on Thursday evenings, at 8.0, at the Lecture Hall, New Road, Brighton.

It is to be hoped that the Philharmonic Choir's appeal for honorary members will meet with a good response. Already this three-year-old Choir has done much for the credit of London choralism, and its programmes for the coming season are, if anything, better than ever. The B minor Mass will be sung at the Choir's first concert in November; at the March concert the scheme consists of Parry's *Blest Pair of Sirens*, Delius's Piano-forte Concerto, *The Hymn of Jesus*, Franck's *Psyché*, and Beethoven's Fantasia for piano-forte, orchestra, and chorus. A miscellaneous programme is promised for June—Purcell's *Rejoice in the Lord*, Brahms's Motet *Wherefore hath the light been given*, a Handel Concerto, folk-song arrangements by Vaughan Williams, Parry's *English Suite* for strings, two Carols by Bax, Holst's Two Psalms, and a Bach Prelude and Fugue for organ solo. We are particularly glad to see the latter item. Bach is now a popular composer, and it is inconceivable that an average Queen's Hall audience should not enjoy the best of his organ music as much as it enjoys his work for other instruments. When was a Bach organ solo last heard at Queen's Hall? If we remember aright, the occasion was a concert in connection with the International Music Society, in July, 1911, when Dr. Alcock played the D major Prelude and Fugue. We hope the lead given by the Philharmonic Choir concert will inspire Messrs. Chappell and Sir Henry Wood with the bit of courage they lack at present where the organ is concerned. Going back to those honorary members

the Choir is asking for, we add that they will get uncommonly good value for their guinea and-a-half—two tickets for each of the three concerts and admission to all rehearsals. Students of singing and choir-training need ask for no better teaching than they will be able to get by studying the methods of Mr. Kennedy Scott. The hon. secretary of the Choir is Mr. D. Ritson Smith, 70, Esmond Road, W.4.

We have heard the *Kreutzer* Sonata many a time and oft, but never once has it inclined us to tears. Yet there are evidently lachrymal properties in it, if we may judge from some newspaper paragraphs headed 'Tear Music for Film Stars.' We are told that 'the sensitive young people who act for the pictures' now scientifically exploit the possibilities of music in this way. They declare themselves unable to reach emotional peaks without the stimulus of their pet 'passion tune.'

'Sadness from a Sonata' is the next caption, followed by:

Thus Wanda Hawley, the golden-locked U.S. star, told me that the melody she invariably employs to induce excessive sorrow is the *Kreutzer* Sonata. Wherever she travels Wanda's indispensable tear music accompanies her in the form of a gramophone record and a tiny portable gramophone.

Our readers, Beethovenites especially, will be glad to know how the golden-locked Wanda uses this 'melody':

THE ECSTATIC SHIVER

At the Gaumont Studios, during the week, she gave me ocular proof of her method. As she faced the camera for a pathetic scene for 'The Lights o' London,' Beethoven's wailing notes murmured from the music box. Drinking in the dolorous tones the little actress shivered ecstatically. A moment later pearl-like tears—indisputably genuine—welled in Wanda's eyes; the cinematographer softly turned the handle, and the touching scene was quickly completed.

We sometimes regret being neither young nor sensitive, but there are consolations in elderly stolidity: we can listen to almost any music ever written—above all, the *Kreutzer* Sonata—without shivering ecstatically or shedding indisputably genuine pearl-like tears.

Apropos of our Occasional Note in the July *Musical Times* on Edwards's *In going to my lonely bed*, a correspondent writes pointing out that Dr. Fellowes, though working only from the Mulliner Organ Book, made such a good shot in reconstructing the vocal parts that his version differs in only a few short passages from that of Mr. Button. From our own comparison of the various editions we know this to be true, and it was not our intention to abate one iota of the credit due to Dr. Fellowes. Our object was to draw attention to Mr. Button's fortunate discovery of the missing voice parts, and incidentally to show the difficulties that have to be overcome by those who are now engaged in the salving of Tudor music. None but one so practised in the work as Dr. Fellowes could have produced from a keyboard version (with its changed note-values and confusion of parts) a vocal score that agreed so nearly with the original.

The *Hampshire Advertiser and Independent* is to be congratulated, first on its centenary, and second on the admirable number it issued in celebration of the event. We are glad to see that music is not overlooked, Prof. George Leake contributing a sketch of 'A Century of Hampshire Music.' It is

interesting to read that in 1823 a band regularly played on board the steam packet that went to and from the Isle of Wight, and, even more, to note that at a vocal concert given at Southampton a century ago, 'on the second day of the races,' the programme was made up of works by Bishop, Rossini, Attwood, Purcell, Horsley, and Callcott—a very good show of native music at a time when most concerts consisted mainly of foreign operatic airs, sung by foreign artists. Prof. Leake quotes the following amusing paragraph from the *Advertiser* of November 1, 1823:

SUDDEN INTERRUPTION OF HARMONY

On Wednesday, as soon as the *Monarch* steam vessel arrived with passengers, the band playing a lively tune, two Excisemen stepped on board and seized the long drum for the King and themselves, and, deliberately taking off the lid, drew forth a large quantity of lace.

Perhaps the possibilities of the drum for storage purposes accounts for the regularity with which a band played on the Isle of Wight boat.

The 'Old Vic,' once more happily delivered from threatened disaster, opens its doors again on September 22, with a short run of *Love's Labour's Lost*. The opera season begins with three Wagner works—*Lohengrin* on October 4, *Tristan* on October 11, and *Tannhäuser* on October 18. *The Bosun's Mate*, *Prince Ferefon*, *Faust*, and other old favourites will also be heard this side of Christmas.

The production, at Baden-Baden, of Percy Colson's comic opera *She Stoops to Conquer*, is fixed for the 7th of this month. The libretto (both in English and in German) is by A. Kalisch.

'Quex,' in the *Evening News*, speaking of a young composer, says:

He studied music with Sir Hugh Allen and Mr. Ernest Walker, composition under Mr. Benjamin Dale, and singing under Mr. Frederic Austin . . . Thus excellently prepared, he began to write songs that were popular at the Ballad Concerts.

It seems a mountain of preparation for such a mouse of achievement.

DONAUESCHINGEN AND SALZBURG FESTIVALS

BY EDWIN EVANS

Prince zu Fürstenberg claims for his little township of Donaueschingen, where he is in all but name a reigning monarch, the honour of having inspired Salzburg. True, this is the third year in succession that a chamber music gathering has taken place at Donaueschingen, whereas the Salzburg movement was inaugurated last year; but there is a fundamental difference between the two. The former is German, not in the narrow sense of being restricted to the Reich, but in the broader sense of taking into its purview the German-speaking lands, and also those composers of non-German extraction whom the German is always ready to claim as having come within his orbit. The German, in fact, shares with the American the idiosyncrasy of desiring to 'have it both ways.' He claims the German abroad and the foreigner at home. But at Donaueschingen hitherto that claim has marked the frontier of his interest. Like the International at Salzburg, Donaueschingen has an honorary committee of six distinguished

musicians. Two of them, Busoni and Strauss, are identical. But whereas that of the International is completed by Ravel, Schönberg, Sibelius, and Stravinsky, their places at Donaueschingen are occupied by Hausegger, Max Pauer, Pfitzner, and Schreker. That establishes the difference, and if the Prince, who is a splendid patron of music and a most agreeable host to boot, claims that Salzburg has copied his initiative, he must also admit that it has developed it far beyond the scope he has hitherto given it.

This, however, by no means detracts from the significance of the Donaueschingen 'performances'—that being their official description this year, because the word 'festival' was deemed inapposite to present conditions in Germany. The organizers are avowedly 'out' to provide an opportunity for those composers who are deemed the hope of musical Central Europe. It is an annual tournament of new art, held under conditions which entitle us to regard it as representative—for the Prince and his able musical director, Heinrich Burkard, are in close touch with the best-informed musical circles, and only too anxious to discover all that is most valuable. Of the eight works performed this year, six were given as first performances; one of these, Haba's second Quartet in quarter-tones, being actually an anticipation of Salzburg. Moreover, the now highly esteemed Amar Quartet, in which Paul Hindemith, the composer, plays the viola, is actually a Donaueschingen creation, the players having been brought together for the first of these gatherings, and only then decided to constitute themselves a permanent organization. This alone is something in which the Prince may legitimately take pride, since not only is the Quartet a remarkably fine one, but its enterprise is an example to all. This year, for instance, it claims to have studied no fewer than forty new works, and I can vouch that when it says 'studied,' it does not mean scrambled through as we would, alas, have reason to suspect at home. When it engages to present the exacting works of the Schönberg group or of other modern composers, it performs them with the authority of intimate knowledge. These players bore most of the burden at Donaueschingen this year, and after the briefest of intervals were hard at it again at Salzburg. One can speak of them unreservedly with the warm regard due to devoted and capable musicians.

But if we consider the eight works performed, the result is illuminating. In the first place, despite one or two works of real merit, the aggregate effect amply confirms the prevalent view concerning contemporary German music. We in England, for instance, have no occasion to fear comparison. Proceeding on the same lines—that is to say, taking composers of the same generation and the same eminence in their own country—we could without difficulty provide a much more interesting selection, and especially one in which the attractive vitality of youth, with its impulsive energy, would be more in evidence. France could certainly do the same, though the qualities displayed would be different, calculated ingenuity being more prominent among them. It is probable that Russia could do as much. Compared with what we know, Donaueschingen makes no very deep impression.

Furthermore, if we analyse the 'exhibits' we find that of the eight composers only four are German in the narrow sense. Philip Jarnach is a Spaniard who has settled in Germany; Robert Oboussier, his pupil,

is the son of a Belgian father and German mother; Alois Haba is a Czech; and Fidelio F. Finke a German from Czecho-Slovakia and pupil of Novák. The other four, Frank Wohlfahrt, Hermann Reutter, Johann Friedrich Hoff, and Bruno Stürmer, are Germans, and one of the striking features of this miniature Festival is that their work, excellent as it may be technically, does not compare with that of those others for originality of conception and freedom of invention. There was nothing to belittle in Reutter's Pianoforte Trio or in Wohlfahrt's String Quartet, and Hoff's String Quintet was one of the best-received works of the Festival, but all three were productions of *epigoni*, and the songs of Stürmer were mere bombast. Throughout we were conscious of the effects of musical 'in-breeding,' and of the urgent need for new blood, new ideas.

With the others there was a much stronger interest. Jarnach's Quartet is unquestionably a fine work, though not very alluring in its emotional aspect, and the product of a vigorous and independent mind. Finke's set of eight very small pieces for two violins and viola owe a moderate debt to Viennese 'expressionism,' but they hold the attention with a definitely personal quality. Haba's first movement is rhythmically somewhat anæmic, as is so much of the contemporary music of Central Europe; in the second he goes far to redeem himself. Even Oboussier, though not very impressive, has something to say. In short, one was driven to the conclusion that the best hope for a German composer nowadays is not to be German. Even some of those critics present whose sympathies were engaged were driven reluctantly to form conclusions from this object-lesson.

We must, however, guard against allowing it to lead us too far. There is undoubtedly a recrudescence of creative enterprise afoot in Germany. Although present as a performer, one of its protagonists, Hindemith, was not represented as a composer. And even he must not be regarded as an isolated phenomenon until we know more. German music may be passing through a crisis, but it is a temporary one from which it will emerge probably sooner than we expect, for the undercurrent is strong, and the adverse factors, including that of 'in-breeding,' are recognised. The most serious of them—to an outside observer at least—remains to be exorcised. It is the terrible tendency to monotony, hitherto mainly in rhythm, nowadays even more markedly in *tempo*—which appears to result from obsession with the intellectual aspect of music. So much of this music—even the best of it—is far more interesting on paper than in performance. It is as if a speaker were so sure of his syntax that he omitted to emphasise the point of his sentences. Logically, constructively, it is all significant, and it is allowed to sound as dreary as the prosiest of 'high-brow' discourses. It needs most of all the infusion of strong pulsations. When movement follows movement practically in the same *tempo*, both being deficient in accent, not all the intellectual eloquence in the world can make the ultimate impression on the listeners other than dull.

Salzburg, of course, told another story. There the thirty-five works performed offered much wider contrast. The programmes as announced gave thirty-six, but the Pianoforte Sonata of Miaskovsky was omitted owing to the music being unavailable on the spot. It is no small achievement to have carried through so comprehensive a scheme without a hitch. Moreover, the aggregate effect was to justify the

selection committee, despite adverse criticism which appears to have left out of consideration the circumstance that not only had works to be selected, but out of them programmes had to be arranged. In retrospect it is easy to realise that the need for contrast may have motivated the omission of certain important works from programmes already deemed sufficiently heavy, and the acceptance of others of a lighter calibre. There is a limit to the demands that can be made of the listener. If more heavy works had been included, his capacity for close attention would have been exhausted. As it was, it was taxed to the utmost. As for the claims for representation, it would, of course, have been impossible to satisfy all, even if that had been the chief desideratum, which it was not. Contemporary music in general was well represented, and that should be enough to placate the majority.

Again the result was not unflattering to an Englishman. I came away from Salzburg with the impression that we were holding our own in the musical world of to-day. Of course, were it not for the surviving element of doubt, at home and abroad, it would be ungracious to make this point in treating of an international gathering. If I do so it is not to emphasise an element of nationalism, but merely to forestall the familiar voice of anti-nationalism. When that is finally silenced there will be no occasion for such comparisons. Meanwhile, the performance of perhaps half-a-dozen works of outstanding significance does not completely neutralise the effect of the remainder, which was to remind me in the most practical way how good, on the whole, English music is to-day. The six programmes were of such importance that there is no satisfactory alternative to reviewing them in detail:

FIRST CONCERT, AUGUST 2

String Quartet, Op. 3 Alban Berg
The Havemann Quartet.

Die Hängenden Gärten, Op. 15 ... Arnold Schönberg
Cycle of fifteen songs (Stephan George)
Martha Winternitz-Dorda and Prof. Friedrich Wührer.
Second Sonata, violin and pianoforte ... Béla Bartók
Alma Moodie and Manfred Gurlitt.

Alban Berg is a pupil of Schönberg. His Quartet is in two movements, which suffer from insufficient rhythmic contrast, being so uniform in this respect that only formal features stand in the way of their being continuous. The music, though emotionally not very attractive, is strong and interesting. The Schönberg song-cycle is rich in lyrical beauty, but the quality of the individual numbers is so similar that in the end even beauty palls, and only the magnificent performance sustained the interest. Schönberg has employed the same idiom to better advantage elsewhere, deploying a greater versatility. Bartók's fine Sonata is familiar in London, and although Miss Moodie, an Australian well known in Central Europe, gave a creditable performance, she did not obliterate memories of a more vigorous one nearer home.

SECOND CONCERT, AUGUST 3

Sonata, violin and pianoforte ... Florent Schmitt
Alphonse Onnou and Gil-Marchez.

Five Hafiz Songs Othmar Schoeck
Heinrich Rehkemper and the composer.

Sonata, violin alone Eduard Erdmann
Alma Moodie.

Songs Yrjö Kilpinen
Tiny Debüser and Manfred Gurlitt.

Third String Quartet Ernst Krenek
Amar Quartet.

The Schmitt Sonata we know, and it is necessary only to record a first-rate performance. Schoeck's songs proved pleasant enough in their way, which, however, is such a small way that one wonders a little at their inclusion, save for contrast. Erdmann, who is a Latvian, has a good repute both as pianist and composer; we hope that in the latter capacity it rests upon a better foundation than this Sonata, which is not without certain qualities, but exhausts its musical interest long before the end is reached. Kilpinen is a Finn, and a very acceptable song-writer if this group is representative. The songs were not 'advanced,' but they had a genuine lyrical feeling which made them unusually attractive. Kreněk's Quartet opens in boisterous, folk-tuney fashion, and abounds in vigorous moments. Where he falls back on the contrapuntal methods displayed in his second quartet, which has been heard in London, he becomes turgid and less interesting. There were, even, patches of dreariness. But in retrospect the impression of vitality remains uppermost. It was splendidly played.

THIRD CONCERT, AUGUST 4

- Overture on Hebrew themes—clarinet, string quartet, and pianoforte ... Serge Prokofiev
Philipp Dreisbach, Amar Quartet, and
Andrée Vaurabourg.
- Délie* (three songs) ... Roland-Manuel
Madeleine Caron and Gil-Marchez.
- Eine Reiterburleske*, pianoforte ... Fidelio Finke
Bruno Eisner.
- Two Hafiz Songs ... Karol Szymanowski
Two Songs ... Manuel de Falla
Madeleine Caron and Gil-Marchez.
- Sonata, flute and pianoforte ... Philipp Jarnach
Paul Hagemann and Christiansen.
- Two Sacred Songs, with organ ... Paul A. Pisk
Martha Winternitz-Dorda and Franz Sauer.
- String Quartet ... W. T. Walton
McCullagh Quartet.

Prokofiev's Overture is a jolly little work of no great importance, but melodious and attractive. Mlle. Caron's singing made an immediate impression, though she was not particularly well suited with any of the songs she sang. Those of Roland-Manuel are fastidiously refined, but of a type in which French music abounds to-day. Szymanowski's proved moderately effective. The de Falla examples were those with which we are familiar. Finke has written much more interesting music than is contained in his *Reiterburleske*, an early work. Jarnach's Flute Sonata has been heard in London and reviewed in these columns. Pisk's songs suffered from bad registering of the organ part, which overweighted the singer, and left the impression that he could have done better. Walton's Quartet came late, and is very long, so that one cannot judge of its reception on the part of an audience eager for fresh air and supper. The general opinion, ascertained later in conversation, was that it was a work of remarkable promise handicapped by immaturity and especially by prolixity, defects both of which are remediable with greater experience. It was cordially and even warmly applauded, and would undoubtedly have had more success earlier in the evening. Unfortunately that concluding Fugue is of a nature that demands to come at the end of a concert. Personally I much prefer the *Scherzo*. The performance of the McCullagh party was very good considering the great difficulty of the music, but not transcendental.

FOURTH CONCERT, AUGUST 5

- Sonata, violin and pianoforte ... Leos Janacek
Stanislav Novák and Dr. V. Stepan.
- Rhapsody, flute, cor Anglais, string quartet,
double-bass, and two voices ... Arthur Bliss
Paul Hagemann, S. Felumb, McCullagh Quartet,
Josef Egger, Dorothy Helmrich, and Gerald Cooper.
Conductor...Ernest Ansermet.
- Divertissement, five wind instruments and
pianoforte ... Albert Roussel
Société moderne des instruments à vent
and Gil-Marchez.
- Sonata, flute and harp ... Sem Dresden
Louis Fleury, composer, at the pianoforte.
- Valses Bourgeoises, pianoforte duet ... Lord Berners
Rudolph Reuter and Louis Grünberg.
- New York Nights and Days*, pianoforte
Emerson Whithorne
Rudolph Reuter.
- Il Raggio Verde*, pianoforte ... Castelnuovo-Tedesco
Rudolph Reuter.
- Three pieces and Concertino, string quartet
Igor Stravinsky
Pro-Arte Quartet.

Despite an inauspicious beginning with a competent but unexciting violin sonata, this proved to be one of the most enjoyable concerts of the series. Characteristically, one of the German luminaries afterwards deprecated its comparatively light mood, which to him appeared almost frivolous, but even he showed signs of enjoyment at the time. Apart from its musical quality it profited also by the unmistakably enthusiastic reception given by this mainly German-speaking audience to two bodies of very fine musicians hailing from countries not in favour politically. These were the French wind-players led by our old friend Fleury, and the Belgian Pro-Arte Quartet, whose skill amounts to virtuosity of the highest order.

Music may be above politics, but nevertheless it did one good to see how these people, in whom racial animosities are kept alive by having all their troubles ascribed, rightly or wrongly, to Franco-Belgian action in the Ruhr, which the native press invariably describes in the most brutal terms, could brush aside all such resentment when confronted with artistic achievement. Could Salzburg boast of nothing else, it still might pride itself on its contribution to the much-needed calming of racial passions.

If Janacek's Sonata was not much of a success, Bliss's Rhapsody was immediately popular, more completely so than was his *Rout* last year. Before the evening was over, arrangements had been made for its early repetition at Vienna. Roussel's now almost ancient Divertissement was in comparison pleasantly tame. Sem Dresden's Sonata, which owes a little to Debussy, proved attractive in an idyllic, atmospheric way, but it was a pity that the only available harpist found it too difficult, for although the composer used all discretion, the pianoforte does not give the corresponding tone-colour. Lord Berners's Waltzes are so amusing that laughter diverts attention from their musical excellence. It is not wit alone that makes them so satisfying: there is a special quality of good taste in their harmonic deftness. Whithorne's pianoforte pieces are effective enough in a descriptive way, but somewhat superficial, corresponding almost to the element of journalism in music. Castelnuovo's *Il Raggio Verde* is a pensive piece of lyrical writing, and well worth playing. Of Stravinsky's three quartet piece it is necessary to record only that they were magnificently played, with a comprehension that has no always been their fate. But the Concertino, of which

hitherto I had heard only the composer's attempt to give it at the pianoforte, more than confirmed the impression I then had, that it is a more important composition both in method and in substance. It has astounding vigour, and demands an almost intuitive rhythmic precision on the part of the players. As interpreted on this occasion, it is transparently clear, and a brilliant piece of absolute music, much less controversial than either the *Three pieces* or certain other of Stravinsky's works of this period, though it does postulate the absence of preconceived prejudice as to method.

FIFTH CONCERT, AUGUST 6

Sonata, viola and pianoforte ...	Arthur Honegger
Germain Prévost and Andrée Vaurabourg,	
Two Sonnets	G. F. Malipiero
Dorothy Helmrich and Paul A. Pisk.	
Second Quartet in quarter-tones... ..	Alois Haba
Amar Quartet.	
Sonata, violin and 'cello	Maurice Ravel
Laurent Halleux and Robert Maas.	
Fantasia Contrappuntistica, two pianofortes	Ferruccio Busoni
Prof. G. Kwast and Frau Kwast-Hodapp.	

This concert was more remarkable for the two exceptionally fine performances which concluded it than for any discovery. Honegger's Viola Sonata resembles much of his early chamber music. It is thoughtful, refined, and cleverly written, although scarcely suggestive of the composer into whom Honegger has developed in recent years. Malipiero's Sonnets are acceptable, though not representative. Of Haba's Quartet I have already written in connection with Donaueschingen. Ravel's Sonata is no longer new to us, but the interpretation by two members of the Pro-Arte was good to hear. Less vigorous than the best readings we have had at home, it was more subtle, more Latin, and possibly more authentic. It was remarkable, however, that in a restrained and quasi-aristocratic performance such as this the salient points stand out just as prominently when the players understand the work intimately enough to produce them to scale. Busoni himself and Egon Petri were to have played the Fantasia, had the composer not been on the sick list. In his absence Prof. Kwast and his wife disinterestedly interrupted a well-earned holiday and gave a stately, imposing performance which made a deep impression, especially as it struck a note of academic dignity hitherto absent from the Festival.

SIXTH CONCERT, AUGUST 7

Fourth String Quartet	Darius Milhaud
Pro-Arte Quartet.	
Promenades, pianoforte	Francis Poulenc
Sonata, Op. 51, No. 5, pianoforte	Ch. Kœchlin
Gil-Marchez.	
Five Songs with chamber orchestra	Manfred Gurlitt
Marie Hartow (conducted by the composer).	
Sonata, 'cello alone	Zoltán Kodály
Paul Hermann.	
Quintet, clarinet and strings	Paul Hindemith
P. Dreisbach and Amar Quartet.	

The skilled audacity of Milhaud's part-writing is a disadvantage at a first hearing. It is not that we fail to understand him, but the mind is so much taken up with the tortuous cleverness of the detail that the outline is momentarily effaced. Writing some time after the event I can recall many intriguing points which would probably be explained as theoretically polytonal, whereas in practice they sound like a peculiarly wilful form of chromaticism. But the musical content of the work is already a fading

memory. With other music that in itself would constitute adverse criticism. With Milhaud it may be, as I said, the penalty of ingenuity so marked as to draw attention to itself. Poulenc's *Promenades* mostly improve on closer acquaintance; there are, however, still one or two that I regard as inferior to the rest. Kœchlin's Sonata, with its sophisticated simplicity, makes no appeal to me, although I am willing to concede that the fault is mine. Manfred Gurlitt's songs, though not ungraceful, offer little to justify the array of means. They were followed by one of the sensations of the Festival. Kodály's Cello Sonata is a work of transcendental difficulty, exploring to the limit the resources of the instrument, always in a musical way. It is long, and perhaps its slow movement is a little discursive, but the *Finale* disperses this impression, and leaves one breathless. It was played by a mere youth, who was as unperturbed throughout as if the task were a light one. Small wonder that Paul Hermann became the hero of the hour. There is a prospect of his repeating this remarkable performance at an early date in London. Hindemith's Clarinet Quintet is very interesting, and yet somewhat of an anti-climax after his Quartets. It is in five movements, the last of which, I am told, is a free inversion of the first. I freely confess that I had not noticed this. In one section Dreisbach was playing the small clarinet which we know chiefly in military bands. Though it was brilliantly done, the uncompromising tone is hard to bear in association with a string quartet. Only a clever composer could have written this work, but that is not enough to inspire affection for it.

CONFERENCE OF DELEGATES

Concurrently with the Festival there was a Conference of Delegates of the International Society for Contemporary Music. Twelve countries were represented: Austria, Belgium, Czecho-Slovakia, Denmark, England, France, Germany, Holland, Italy, Spain, Sweden, and Switzerland. Several American musicians were in the town, and would have been welcomed at the meetings had not the section deputed exclusive authority to two delegates, neither of whom was present. The first business was to dispose of the Italian difficulty, which, fortunately, proved to be an easy task. The Italian delegate was not disposed to question either the professional competence or the integrity of the Committee, and the protest was therefore allowed to lapse. The Italians will at once resume their participation in the activities of the International.

On the initiative of the Czecho-Slovakian section it was decided to hold three International orchestral concerts next May at Prague in connection with the National celebration of the Smetana Centenary. A chamber music Festival of four concerts will be held at Salzburg early in August.

The programmes for each of these occasions will be selected by a committee consisting of Ernest Ansermet, Geneva; Béla Bartók, Budapest; Alfredo Casella, Rome; Eugène Goossens, London; Charles Kœchlin, Paris; R. Schulz-Dornburg, Berlin; and Dr. V. Stepan, Prague.

The Conference terminated with the enthusiastic re-election of Edward J. Dent as chairman, and the Festival concluded with a charity performance by torchlight, in one of the Renaissance courtyards, of Mozart's *Haffner* Serenade, in which the Belgian, German, and English Quartets took part.

For the Belgian Pro-Arte team this was the fourth concert in one day. It took part in a Mozart

programme in the morning, gave a private performance of works by Casella and Malipiero after lunch, played Milhaud at the Festival concert, and returned to Mozart at night.

There was as usual much friendly and convivial intercourse between musicians of all nations, including a veritable army of critics. One evening Paul Hindemith and his companions repeated the *jeu d'esprit* which originated at Donaueschingen. It is a suite of 'military music for string quartet,' comprising a Regimental March, an Overture, 'Wasserdichter und Vogelbauer,' an Intermezzo, 'Abends' (Trompeten in der Entfernung), a Viennese Waltz, a Duet for two piccolos, and a March which insists in the most absurd fashion on getting out of step, and promptly righting itself again. There exists no score of this amusing jest. It was written at odd moments, straight into the parts. After the strenuous labours of the day it met with the most joyous appreciation.

Gramophone Notes

BY 'DISCUS'

Pride of place this month goes easily to the H.M.V. records of the *Pathetic* Symphony of Tchaikovsky, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald. It is on five 12-in. d.s., the first movement filling two, the remaining three movements each taking one record. Naturally the first and last movements, in which there is a lot of quiet playing very low in the scale, suffer somewhat, but we all know our *Pathetic* so well nowadays that we are able to fortify mentally any suicidal subterranean groans that are a bit hazy. The pick of the bunch, and unsurpassed by any orchestral record I have heard, is that of the third movement—wood-wind, strings, and brass alike being extraordinarily brilliant and telling. The second movement runs it close, the only weak point being a lack of power in the ominous drum-note that throbs its way through the middle section. Part of the bleak desolation of this part is missed unless the drum is so insistent as to get on one's nerves. But this is a small flaw, and the whole set of records is one to prize.

The Æ.-Voc. has now issued the last movement of McEwen's *Solway* Symphony, played by the Æolian Orchestra under Cuthbert Whitmore (12-in. d.s.). The Symphony is good, sterling stuff, and the *Finale*—'The Sou'-West Wind'—strikes me as being the best part of the work. Is it scored a trifle on the thick side? I ask rather than assert, because the impression may be due to some slight fault in the recording or the playing. Anyhow, Mr. McEwen is to be warmly congratulated on two grounds—on having written a capital Symphony, and on being the first composer to have an important work published by the gramophone before more than a handful of people have heard it at first hand. The fact marks one more step towards the time when the concert-room will be no more, and we shall take all our music comfortably at home per gramophone and wireless.

After these symphonic records, a 12-in. d.s. Æ.-Voc. of the 1st Life Guards band playing a selection from *Haddon Hall* brings us down with a rich, dull thud. However, we go up again with a first-rate record of the

London String Quartet in good form in the slow movement and *Finale* from Smetana's E minor Quartet (Æ.-Voc. 12-in. d.s.).

Only one violin record is to hand—an Æ.-Voc. 12-in. d.s. of Albert Sammons playing his own *Intermezzo*, and the 'Danse Orientale' from *Scheherazade*, as arranged by Kreisler. The pianoforte is a little better off: Lamond is recorded by H.M.V. in the *Moonlight* Sonata—two 12-in. d.s., with Liszt's *Etude de Concert* in D flat, No. 3, filling up the odd side of the second record. The *Finale* of the Sonata is the most successful of the three movements, because its agitated character makes a certain amount of roughness bearable. But the opening *Adagio* is an infliction. Beethoven on the banjo! Any pianoforte that made such a twanging is fit only for the scrap heap. As we know Lamond is not playing on an instrument of that sort, we see that recording of pianoforte tone in certain types of movements has yet a long, long way to go. The *Allegretto* is better, and Lamond plays it with a delightful, springy rhythm. The Liszt study is capital.

Having just seen how far the gramophone has to go in reproducing pianoforte tone, I take up a record that shows how far it has already gone. The Æ.-Voc. sends a 10-in. d.s. of Jeanne Marie Darré playing brilliantly a *Caprice* in double-notes by J. Phillip, and Chopin's C sharp minor Study, Op. 10, No. 4, in which the tone is remarkably clean and musical—especially in the Phillip piece.

Lionel Tertis continues to lay predatory and arranging hands on pianoforte and other music in order to make up the shortage of works written for his viola. His latest captures are a couple of Mendelssohn's *Songs without Words*, No. 1, in E, and the one in E flat, No. 2, of Op. 53—a couple of the best. They make very expressive viola solos (Æ.-Voc. 10-in. d.s.).

Virgilio Lazzari uses a powerful bass voice rather roughly in 'La Calunnia è un venticello,' from *Il Barbiere*—a buffo song with some striking likenesses to 'Non più andrai.' This is an Æ.-Voc. 12-in., with explanatory talk on the reverse side.

It would have been well, perhaps, to have given an English version or a few words of explanation on the back of the Æ.-Voc. 12-in. record of Gerhardt's singing of Schubert's *Erl-King*. Everybody is supposed to know all about it, but, as a fact, the song is rarely sung. (The pianoforte part rules it out of the amateur repertory.) I don't feel that Gerhardt gives to it all that it calls for, either in voice or characterisation. Only at the close do we feel the dramatic intensity that we expect: we get an impression that the singer has been saving herself for this climax—a good thing to do, provided it can be managed without making the earlier part sound tame. My bouquet goes to Ivor Newton for his playing of the accompaniment.

Two robust operatic records are those of Gigli, singing 'Un di all' azzuro spazio guardai,' from *Andrea Chenier* (H.M.V. 12-in.), and Tita Ruffo singing 'Quand' ero paggio,' from *Falstaff* (H.M.V. 10-in.).

In the way of songs there are an H.M.V. 10-in. d.s. of Carmen Hill (Graham Peel's *Gipsies* and *The Oxen*—pleasant singing: words not clear); an Æ.-Voc. 12-in. d.s. of Margaret Balfour (*Ombra mai fù*, with orchestra, and Clay's *Sands o' Dee*). The Handel air is excellently sung; why is Kingsley's title 'The Sands of Dee' made to conform to the silly fashion set by 'Mother o' Mine,' 'Pal o' Mine,' and scores more of colourable imitations of a bad model? This

gratuitous vulgarising of a famous title annoys me so much that for two pins I'd break the record across my knee. But then I should lose *Ombra mai fù*; an *Æ.-Voc.* 10-in. of Roland Hayes (*Deep River*, one of the Negro 'Spirituals' with which he has charmed so many audiences. All the same, his singing of this disappoints me; it is too sentimental. But there is no missing the beauty and appeal of this gifted singer's voice); and an *Æ.-Voc.* 12-in. d.s. of Malcolm McEachern (*Close-Props*, by Wolseley Charles, and *The Windmill*, by H. H. Nelson; neither song is worthy of this fine voice, *The Windmill* being a particularly bad example of the superficial rumbustious type of bass song. But there is no mistaking the public's liking for this kind of thing, and its mind is made up as to what the four voices should do. A bass should be all sound and fury, signifying as little as possible; a tenor should be maudlin; a contralto should deliver throaty sounds, apparently via a drain-pipe; and a soprano should wobble and screech, with at least one high note at the end, so nearly achieved as to be identifiable. And if two words out of twelve come through, the public, instead of looking around for a missile, says nice things about the singer's 'diction.' Blessed and misused word!)

Finally, here is something new in the shape of a couple of whistling solos, toothed by Sybil Fagan—*April sighs* and *Bird at the Waterfall* (*Æ.-Voc.* 10-in. d.s.). But the titles matter little. As soon as the piece has got under way, Sybil starts what is evidently her 'speciality'—imitation of birds. Her whistling otherwise is poor—shrill, breathy, and not always on the note. I wish she could have heard what a delightful and really musical thing whistling is when done by such an artist as Charles Capper. But there is no mistaking her skill at bird-calls. They are so like the real thing that the hearer almost looks round for a pinch of salt or a gun.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Revised Regulations for the Associateship Paper Work Examination which will be put into force at the July Examination, 1924.

ASSOCIATESHIP

PAPER WORK TESTS

Morning Paper

- 1.—To add two parts in florid strict Counterpoint to a given Canto Fermo.
- 2.—To add two free vocal imitative parts in the style of Bach to a given part, which part may be in a florid idiom or may consist of the Melody of a short Chorale.
- 3.—To write an accompaniment for pianoforte to a given Melody for voice or violin.

Afternoon Paper

- 1.—The Ear-Tests are as before.
- 2.—To write an essay of about 200 words, as a test not only of knowledge of the subject, but also of the possession of ordinary literary ability.
- 3.—(a) To write a melody (only) over a given unfigured bass, and (b) To write a bass (only) under a given melody.
- 4.—To add three vocal parts to a melody, or unfigured bass.
- 5.—Three questions will be given—one question on each of the following subjects:—(a) Choir-Training; (b) History of Music (period to be announced); (c) Musical Form. Only two questions to be answered.

Revised Regulations for the Fellowship Paper Work Examination which will be put in force at the July Examination, 1924.

FELLOWSHIP

PAPER WORK TESTS

Morning Paper

- 1.—To add three contrapuntal parts in free style (*i.e.*, style of Bach) to a given part—which part may be in a florid idiom, or may consist of the melody of a short Chorale—vocal or instrumental as specified.

Or as an alternative:

1a.—The opening of one part being given as a 'point,' a short movement in four vocal parts to be written in the style of the English or Italian Schools of the 16th century as specified in the Examination paper. The whole not to exceed 16 bars of $\frac{3}{4}$ or $\frac{4}{4}$ time.

2.—Fugue:—(a) To write a Fugal exposition in three or four parts upon a given subject for string quartet, pianoforte, or organ. Or (b) To write Modulating Episodes not exceeding 12 bars as for a four-part Fugue of which the subject and counter-subject are given. Or (c) To write the concluding 10 or 12 bars of a Fugue introducing a stretto on a pedal point (subject and counter-subject given).

3.—Six questions will be given—two questions on each of the following subjects:—(a) Choir-Training; (b) History of Music (period to be announced); (c) Knowledge of a Standard Work (title to be announced).

One question only in each group to be answered.

Afternoon Paper

1.—The Ear-Tests are as before.

2.—To score a given passage for Orchestra. The instruments to be used will be specified on the Examination Paper.

3.—String Quartet. To write about 10 bars of string quartet on a given outline; one part (not necessarily the first violin part) will be given.

4.—To write four-part music (S.A.T.B.) to given words, or to set the words as a solo with accompaniment for pianoforte.

H. A. HARDING, *Hon. Secretary.*

ANNUAL GENERAL MEETING

Before the meeting Dr. Bairstow played the following pieces from the Fellowship syllabus for January, 1924:

Choral Prelude ...	<i>Lord Jesus Christ, unto</i>	...J. S. Bach
<i>us turn</i> ...	...	...
Toccata-Prelude on <i>Pange Lingua</i> ...	...	Bairstow
<i>Andante</i> from the fifth Quintet ...	...	Mozart

In thanking the player, Sir HUGH ALLEN said: I have been asked by the President to say something on your behalf to Dr. Bairstow. It has often been said that Examiners have the best time, and that really the fairest way would be that they should be examined by playing the pieces they set. It seems to me that the Royal College of Organists is the only one that adopts this admirable principle! If the candidates who come up next time, in playing their pieces, get half way to the excellence Dr. Bairstow has shown you, they will undoubtedly all get through. I expect Dr. Bairstow would say he found his own piece much the hardest to play. Nowadays most composers cannot play their own pieces at all! I would like most heartily to give Dr. Bairstow on your behalf our most cordial thanks. The vote of thanks was very heartily endorsed.

Dr. BAIRSTOW: I have been connected with this College, I believe, since 1906, but never have I done such self-denying work for it as I have done this morning! I have never before had to play to an audience like this, and I can only hope that this practice of playing the examination pieces will do one thing, and that is to give us a little more sympathy for the candidates. We shall all appreciate the candidates very much more than we have ever done before. Thank you for your generous appreciation.

The fifty-ninth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 21, 1923. The President, Dr. Alan Gray, took the chair, and among the members present were Sir Hugh P. Allen, Mrs. Augood,

Dr. E. C. Bairstow, the Rev. C. H. Barker, Messrs. A. Z. Batt, F. W. Belchamber, Dr. G. J. Bennett, Messrs. L. Bleach, Allan Brown, B. Brymer, E. R. Carlos, E. T. Cook, J. W. Croft, G. D. Cunningham, Miss E. A. Davies, Messrs. J. R. Davies, Munro Davison, T. P. Dean, E. M. Dent, E. E. Douglas-Smith, E. Frost, H. T. Gilberthorpe, W. Goyné, Harvey Grace, Herbert Hodge, J. F. Holland, W. G. Hopkins, Prof. C. H. Kitson, Dr. H. G. Ley, Mr. L. A. Lickfold, Dr. C. Macpherson, Messrs. W. Mallinson, L. Manley, W. A. J. Manton, J. Miall, A. Orton, Dr. C. W. Pearce (hon. treasurer), Miss E. J. Priday, Mr. W. Ratcliffe, Dr. H. W. Richards, Messrs. J. M. Rodgers, G. A. Sellick, M. Seymour, Dr. F. G. Shinn, Miss E. Smith, Miss K. C. Smith, Messrs. H. W. South, H. Stubington, P. B. Tomblings, Miss L. R. Trott, Messrs. C. K. Turner, H. Uttley, W. Veitch, E. White, H. F. Williamson, Miss E. M. Williams, and Dr. H. A. Harding (hon. secretary).

The hon. secretary read the Minutes of the last Annual General Meeting, which were confirmed.

Mr. Belchamber and Mr. Munro Davison were appointed scrutineers of the voting papers for the election of members to the Council.

The hon. secretary (Dr. H. A. Harding) read the Annual Report.

FIFTY-NINTH ANNUAL REPORT

Your Council have the honour to state that the present Report reveals the very satisfactory results of the past year's work and exceptional evidence of the desire of the College to legislate directly and promptly with a view to the artistic interests of its members.

Having regard to the fact that a large and still increasing number of those responsible for, and interested in, Church Music have become more alive to the need for proficiency in the important department of Choir-Training, the Council have endeavoured to meet this demand by the institution of Examinations in this subject. A complete Syllabus will be issued shortly giving full details of the scheme proposed, meanwhile an outline of it may be found in the columns of the *Musical Times* for July.

It should not be forgotten that the College in past years fully recognised the desirability of encouraging this branch of the organist's training, and only abandoned its Choir-Training examinations in recent years, partly because of the War and partly, to speak quite frankly, because of the apathy of the profession as shown by the absence of candidates. It is earnestly to be hoped that the re-awakened interest in Choir-Training will cause the efforts of the College to be appreciated and utilised with greater enthusiasm than heretofore.

Your Council are fully determined that the Examinations of the College shall be abreast of modern educational methods, and shall be conceived with a view to being real tests of genuine musicianship.

This spirit, the Council think, is evidenced in the revised Regulations for the July, 1924, Examinations which will be obtainable as soon as they are published. A glance at these Revised Regulations will reveal the far-reaching nature of the changes introduced.

The Council have accepted with deep regret the resignation of their esteemed Registrar, Mr. Thomas Shindler, after thirty years of devotion to the interests of the College. The full extent of the debt which this College owes to his sagacious help and loyal sympathy is perhaps known to few, as his services have always been given with unobtrusive self-effacement, but none will grudge him the rest which he feels he needs, though all must regret that it involves his resignation.

The only consideration which can in any way temper our sorrow at losing our Registrar, is that his son, Mr. Alan Shindler, M.A., has been elected in his place. In succeeding to this position, he has the cordial congratulations of the Council, who welcome him, not only on his own account, but also as the son of his father.

Your Council are gratified to notice that His Majesty The King has conferred the honour of Knighthood on two members of the council—Sir Henry Walford Davies and Sir Richard R. Terry.

The candidates for examination during the past year numbered 483, of whom 96 passed, and 149 new members were elected.

The Examiners appointed for 1922-23 were Sir Frederick Bridge, Sir Walter Parratt, Dr. G. J. Bennett, Dr. A. H. Brewer, Mr. E. T. Cook, Mr. Harvey Grace, Prof. C. H. Kitson, Dr. Charles Macpherson, Dr. Stanley Marchant, Dr. Alan Gray, Dr. F. J. Read, and Dr. E. T. Sweeting.

Heartfelt thanks are accorded to Dr. C. W. Pearce, the hon. treasurer, for his able and self-denying labours on behalf of the finances of the College; and the Council wish once more to place on record their great indebtedness to the hon. secretary, Dr. Harding, for his performance of labours which, during the past year, have been considerably heavier than usual. The hon. auditors, Mr. O. D. Belsham, J.P., and Mr. G. R. Ceiley, and the professional auditors, Messrs. Pannell & Co., are also thanked for their services, which are greatly appreciated.

The Council deeply regret to have to report the death of the College clerk, Mr. A. W. Austen, who died in November last, after twenty-nine years of devoted service, and they wish to record their immense appreciation of the work he did for the College. The courteous and able manner in which he carried out his duties was apparent to all, and he will be greatly missed by the members.

Mr. E. E. DOUGLAS-SMITH proposed the adoption of the Annual Report, this was seconded by Sir HUGH ALLEN, and carried.

Dr. C. W. PEARCE (hon. treasurer), in presenting the Annual Financial Statement said: I think we may congratulate ourselves upon the financial state of the College. During the war we had very anxious moments, but that time is now over, and I think the College will have a course of sunshine after the dreadful shadows that once crossed the country.

Upon the proposition of Mr. BELCHAMBER, seconded by Mr. E. E. DOUGLAS-SMITH, the Financial Statement was adopted.

Mr. E. T. COOK: I have much pleasure in proposing the election of Dr. Pearce as hon. treasurer. We owe to him a great debt for the good work he has done for us in the past, and especially during the difficult years. We could not possibly find a better man for the office of Treasurer.

Dr. CHARLES MACPHERSON: I have much pleasure in seconding the election of Dr. Pearce.

The Resolution was carried with acclamation.

Dr. H. W. RICHARDS, in proposing the re-election of Dr. Harding as hon. secretary, said: It is a delight to me to make this proposition again, and in doing so I may be permitted to say a word or two, as I do not think that much has been said about his work. Dr. Harding is the most stubborn person I know if he feels that anything is being put forward which is not in the best interests of this College. On the other hand, he is most amenable and tractable when anything is suggested which might enhance the reputation of the R.C.O. You have already heard something about the alterations in the tests. When Dr. Harding, after careful thought, saw that such changes might be a truer test of the candidates' musicianship, his countenance was a perfect study of intense enthusiasm. At once he took the matter in hand, and he became a whirlwind of energy. We all had to get a 'move on' whether we liked it or not! There were the alterations in the paper work, also the revival, in a different form, of our old Choir-Training examination, which, allow me to say here and now, had been carefully considered long before a somewhat spiteful article on the subject appeared in a certain musical journal. To alter a syllabus is a delicate and intricate matter, and the labour of pointing out weak spots and unworkable suggestions devolved entirely upon Dr. Harding. I cannot attempt to tell you the trouble, the anxious thought, and the quarts of midnight oil which these changes have cost him, but members ought to know of the self-sacrificing way in which he slaves for our benefit. Let us assure him, then, of our heartfelt gratitude for all he has done and is doing. Let us be thankful that he is willing to act again as our much-valued and esteemed hon. secretary; and before he has time to reconsider let us be wise in our own interests, and, as they say in electioneering language, let us 'plump for Harding' every time.

Mr. HARVEY GRACE: I have much pleasure in seconding. Many people think that an hon. secretary is merely a decorative person who signs a few of the more important letters, sits in the limelight at the meetings, and picks up a great deal of honour and glory at very little cost. But no one can be a member of this College for long without seeing the immense amount of work that Dr. Harding does for it. I run against him in other places outside the College, and I know very well that I shall not be with him long before something turns up about the R.C.O. How so busy a man finds time for all this extra work I don't know. This College has had a long and useful past, and can look forward to an even finer future. It will have as honorary secretaries many distinguished musicians, but if there is one who puts more hard work into his job than Dr. Harding, he will be a prodigy.

THE PRESIDENT: I might add that it is very hard for me to conceive what this College would do without Dr. Harding.

The proposition was put to the vote, and carried with heartiest applause.

Dr. HARDING: I thank you all very much indeed for this kind expression of confidence in me, and for electing me as hon. secretary for another year. I shall do my very best to fulfil the duties of the office.

The hon. auditors, Mr. O. D. Belsham J.P., and Mr. G. R. Ceiley, and the professional auditors, Messrs. Pannell & Co., were re-elected, with sincere thanks for their past services—proposed by Dr. Harding, and seconded by Mr. Belchamber.

THE PRESIDENT: I have received the report of the scrutineers. The voting for the London and Country members of the Council was as follows: *London*.—Dr. H. W. Richards, 405; Dr. F. G. Shinn, 398; Mr. R. Goss-Custard, 178; Mr. J. A. Meale, 118. *Country*.—Sir Ivor Atkins, 455; Dr. G. J. Bennett, 423; Dr. C. C. Palmer, 253. I declare that Dr. Richards, Dr. Shinn, Sir Ivor Atkins, and Dr. Bennett, are elected members of the Council.

Dr. SHINN: I have been asked to propose a vote of thanks to Dr. Alan Gray for acting as President of this College during the past year. It needs no words of mine to commend this resolution to you, or to tell you of Dr. Gray's eminence as an organist. As a composer of organ music, and as a leading musician of Cambridge, he is so well known that it would be an impertinence in me to mention these things. In the manner in which he has attended to the work of this College, he has followed the traditions of all the eminent men we have had as Presidents in past years, and I ask you to give him a hearty vote of thanks for the very able way in which he has carried out the duties of President for the past year.

Dr. H. G. LEY: I second this vote of thanks with great pleasure.

The vote was carried with hearty acclamation.

THE PRESIDENT: I thank you very much for this expression of thanks. I may say that when I was elected President I regarded it as the greatest honour I had ever had conferred upon me. I will do all I can to safeguard the interests of this College.

The proceedings then terminated.

MORE PLUMS FROM PROGRAMMES

We have received further samples of programme annotations of the baser type. Here is one attached to a Storm by Dunstan:

'This piece opens with quiet passages adapted from Beethoven's *Pastoral* Symphony, including part of the forest scene, where the notes of the nightingale, cuckoo, and quail are heard blending with othersounds of nature and with Handel's representation of the linnet's song. This leads to an imitation of the shepherd's pipe and a series of mountain echoes, followed by various familiar melodies, after which the evening bells of the village church call the peasants to worship. Just as they are entering the church, mutterings of a distant storm are heard, which gradually develops during the singing of the "Evening

Hymn," and finally bursts forth in all its fury. The storm having run its course, gradually subsides, and fragments of the original hymn may again be heard, together with the resumption of the music of the birds.'

On the same page we find this random statement: 'A capriccio or scherzo should appear entirely ethereal.' If this be so, very few of the best examples play the game. Here is something nice about an old friend:

'This popular item from the prolific pen of the late organist of the fine Church of Sainte-Eustache, Paris, is sometimes known as *The Pilgrim's Song of Hope*. The haunting theme is first given out on the diapasons, after which flute variations appear, and a restful conclusion is reached after a display of more or less intricate arpeggios and brilliant chromatic passages, during which the theme continues to pursue the even tenour of its melodious way.'

Of an arrangement of *The Lost Chord*:

'Admirably arranged for the organ by the late Dr. Spark, of Leeds, the performer offers no apology for including this old favourite on the present occasion. It would seem that few other songs fall under an organist's hands so very appropriately; here the words can almost be "heard" as uttered by the Vox Humana; and the final enunciation by the Tuba that Death's bright angel may "Speak in that Chord again" leads us on to a "Grand Amen" that fills the inmost soul with thoughts of the loftiest inspiration.'

Of a group comprising Dubois's *Cantilène Nuptiale* and Mendelssohn's *Bees' Wedding* and *Spring Song*:

'At a moment when the heart turns lightly to thoughts of springtide joy with its attendant and compelling recreative happinesses the little wedding scene of M. Dubois, followed by the busier nuptials of the bees, will prepare the mind for the cheery *Spring Song* of the great Mendelssohn, and many will doubtless return home dreamily reminiscent of the latter. In Germany there is an old proverb that a man has two gala days in his life—those of his wedding and funeral. For to-night let us think only of the former! The *Bees' Wedding* and the *Spring Song*, both with distinctive characteristics, are indeed typical examples of "Songs without Words."

The largest and juiciest plum has to do with the Rachmaninov Prelude in C sharp minor. Several gruesome programmes have been tacked on to this piece; the best of the bunch is perhaps that of the man buried alive and knocking on his coffin-lid. Here is another which runs it close:

'The scene is in Moscow—the proud, the vanquished; in the midst of its illimitable snow-clad plains; in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops; Moscow suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; Moscow consuming to ashes, and Napoleon's long-cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he had staked his all, going up in smoke before his eyes, and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous, deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, of the burned alive in hospitals, and all the confused terrors of frenzy, despair, and destruction.'

One would not think of Rheinberger as offering much scope to this picturesque annotator. But the programme from which most of the above notes are taken winds up with a few words on his A minor Sonata. (By the way, it was not a happy arrangement that brought in one of the least attrac-

tive Sonatas of Rheinberger at the close of a programme otherwise made up of items calculated to appeal to the many-headed. The folk who enjoyed the *Pilgrim's Song of Hope*, *The Lost Chord*, and the *Prelude* must have found Josef rather dull.) Here is the note, which says nothing of the main feature of the Sonata—its use of Tonus Peregrinus—and which ignores the first movement and lavishly flatters the second and third:

'Few organists worthy of the name will consider their repertoire complete without a nugget or two from the goldmine of organ music left us by the great Munich professor. His Organ Sonatas are perhaps the most fascinating works for the instrument that the modern classical school presents. The Sonata under notice has for its especial features an eminently peaceful *Intermezzo* and a most masterly Fugue, that piles up the glories of marvellously interwoven chromatics, with a perspicuity that may fitly be described as positively prodigious'

or an artfulness that may fitly be called absolutely astounding.

ORGAN RECITALS AT BIRMINGHAM

Recitals have been given during the Roman Catholic Exhibition at Bingley Hall during the week from August 4 to 10 by some famous players. M. Dupré played twice, his programmes being, as usual, drawn from Bach and the modern French school. We cannot help wondering whether Dupré, Bonnet, and their brilliant confrères, have ever heard of any German composer other than Bach. Is there nothing of Rheinberger, Reger, or Karg-Elert worthy their attention? So far as modern music is concerned these French players confine themselves to their own circle, like the little community that tried to make a living by taking in each other's washing. Mr. T. W. North's two programmes were drawn from Bach, Wolstenholme, Saint-Saëns, Boccherini, Raffi, Mozart (Fantasia in F minor), Vienne, Weber, Hoffmann, and Liszt (Fantasia and Fugue). Mr. Arthur Meale played Böellmann's *Gothic Suite*, a group of American composers, the 'Great' G minor, a French group, the *Ruy Blas* Overture, and some of his own pieces. M. Guy Weitz played the *St. Anne* Prelude and Fugue, Vienne's first Symphony, four of the best of Franck's organ works, and small pieces by Couperin, Rameau, and Widor. Mr. Reginald Goss Custard's programmes were first-rate, including some bright Bach—the D major, the G minor (presumably the 'Short'), and the 'Jig' Fugue, the first movement of Widor's sixth Symphony, Handel's first Concerto, the Overture to *Euryanthe*, Mendelssohn's sixth Sonata, and the *Gothic Suite*. (It is a pity more of our recitalists do not give this work an occasional rest in favour of the composer's second Suite.) Messrs. H. F. Ellingford and G. D. Cunningham were also announced to play, but we have not been able to obtain their programmes. Every evening Mr. Roland Tims gave what was described as a 'popular' recital, playing comic-opera fantasias, such things as the *Zampa* Overture, with, it is true, some good music, and 'featuring' every time a storm of his own compounding. This was given great point in the Press advertisements—DON'T FAIL TO HEAR MR. TIMS PLAY THE 'STORM' (PLAYED AT EACH OF HIS RECITALS), YOU'LL NEVER FORGET IT. This kind of thing should be reserved for the cinema or the music-hall, and not exploited during a series of recitals given by organists who relied for their attraction on good music and not gallery tricks.

Since writing the above, we have read Mr. Sheldon's comments on the 'Storm,' in the *Birmingham Post* of August 14:

'Mr. Rowland Tims prostrated us with his "Storm" piece. The calamitous effect of the meretricious in music has never within our experience been more fitly illustrated. . . . The claim made for Mr. Tims's "Storm"—"You'll never forget it"—proved only too well founded; we never shall—and our hope for Mr. Tims, who was obviously an able executant, is that very soon he will be as wishful to forget it as we are.'

ST. PAUL'S, KNIGHTSBRIDGE

The organ at St. Paul's, Knightsbridge, has recently been rebuilt by Messrs. Rushworth & Dreaper. We give the specification:

GREAT ORGAN		FT.	Flute Harmonic		FT.
Double Diapason	... 16		Twelfth	... ...	2½
*Open Diapason I.	... 8		Fifteenth	... ...	2
Open Diapason II.	... 8		Sesquialtera	... 4 ranks	
Open Diapason III.	... 8		Trombone	... ...	16
Claribel Flute	... 8		Tromba	... ...	8
†Stopped Diapason	... 8		Claron	... ...	4
Principal	... ...	4			

CHOIR ORGAN (enclosed)

FT.		FT.	
*Contra Dulciana	... 16	*Salicet	... ...
†Violoncello	... 8	Flute Harmonic	... 4
Claribel Flute	... 8	Piccolo	... 2
Dulciana	... 8	*Vox Humana	... 8
Vox Angelica	... 8		

SWELL ORGAN

FT.		FT.	
Lieblich Bourdon	... 16	Flageolet	... ...
Open Diapason	... 8	*Mixture	... 4 ranks
Lieblich Gedeckt	... 8	Contra Hautboy	... 16
*Echo Gamba	... 8	Cornopean	... 8
*Vox Celestes (Tenor C)	8	Hautboy	... 8
Gemshorn	... 4	Claron	... 4
Lieblich Flute	... 4		

SOLO ORGAN (5 stops enclosed in Choir Box)

FT.		FT.	
*Flute à Bouchée	... 8	*Clarinet	... 8
†Harmonic Flute	... 4	*Orchestral Oboe	... 8
*Cor Anglais	... 16	Tuba (unenclosed)	... 8

PEDAL ORGAN

FT.		FT.	
*Harmonic Bass (acoustic)	32	*Dulciana (from Choir)	... 16
Open Wood	... 16	*Octave Wood	... 8
†Violone	... 16	†Flute Bass	... 8
Bourdon	... 16	Ophicleide	... 16

* New stop. † Remodelled stop.

Mr. W. Ratcliff gave the opening recital, playing Bennet's Fugue in D, two Chorale Preludes by Karg-Elert, Hollins's *Intermezzo* in D flat, the Prelude to *Gerontius*, Borowski's Meditation-Elegie, and *Finlandia*. Recitals have also been given by Dr. Charles Macpherson, Dr. W. H. Harris, and Mr. H. L. Balfour.

THE BYRD TERCENTENARY IN SOUTH AFRICA

The Byrd Tercentenary was worthily celebrated at Johannesburg on June 24 and 26. On the former date a programme of Elizabethan music, comprising six items by Byrd and one each by Edwards and Morley, was given in the Town Hall, the choral items being sung by the Elizabethan Singers, a double quartet coached by Mr. John Connell, the town organist. Mr. Connell also played the instrumental items. On the following day the usual lunch-hour recital took the form of a short Byrd programme, and a lecture on the composer by Mr. Connell. Thanks to the interest roused by articles in the Press, large and attentive audiences were present. We note an unusual and effective method of publicity: small posters were attached to the windows of all the Johannesburg trams, one side being printed in English, the other in Dutch. Here is the latter:

STADHUIS

ORGELBESPELING

DOOR DE STADS ORGELIST

DE HEER JOHN CONNELL, F.R.C.O.,

Zondag, 24ste Junie (ten 9 uur n.m.).

ELIZABETHAN MUSIEK

(WILLIAM BYRD DRIEHONDERSTE GEDENKDAG)

TOEGANG: 6d.

PRIVAAT LOGES: 10s. 6d.

BALKON: 1s.

DEUREN OPEN 8.15 N.M.

ST. MICHAEL'S, CORNHILL

A leaflet setting forth the musical arrangements at this church has reached us. Dr. Harold Darke and the St. Michael's Singers have committed themselves to a busy season. The twenty-second series of Monday mid-day organ recitals will begin on September 3; six Bach recitals take place on the consecutive Thursdays beginning on September 27 (6.0 p.m.); the annual Musical Festival is fixed for November 5 to 8 at 1.0 and 6.0 o'clock each day (full particulars later); and the first of the special monthly musical services takes place on September 20, at 6 p.m., when the St. Michael's Singers will perform Parry's *Beyond these Voices*. Other works under rehearsal by this enterprising body are Parry's *The Glories of our Blood and State*, and *Blest Pair of Sirens*, Vaughan Williams's *Mystical Songs* and *Towards the Unknown Region*, the Kyrie and Gloria from the B minor Mass, &c. City workers who wish to join should apply to the secretary, St. Michael's Vestry, Cornhill, E.C. There is a simple voice trial. The first rehearsal takes place on September 3, at 6.0.

ST. GILES'S CATHEDRAL, EDINBURGH

Mr. W. Greenhouse Allt has been appointed organist and Master of the Music at St. Giles's Cathedral, Edinburgh, in succession to Mr. John Hartley, who has retired after forty-five years' continuous service, having been appointed in 1878. Mr. Allt has been conductor of the Royal



Photo by]

W. GREENHOUSE ALLT

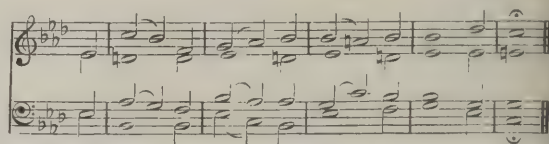
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Choral Union and Scottish Choir concerts since 1915. From 1910 to 1915 he was assistant to Dr. Bates at Norwich Cathedral, and in 1912 accompanist to the Norwich Musical Festival. He goes to St. Giles's from the Church of St. John the Evangelist, Edinburgh, where he has been organist and choirmaster since 1915. Mr. Allt's first service at St. Giles's, on July 15, will remain in his memory, as The King and Queen were present, being then on a visit to Edinburgh. The following programme was played at this service, and repeated on the following evening: Trumpet Voluntary, Purcell; Andantino, Franck; *Pax Vobiscum*, Karg-Elert; Solemn Melody, Walford Davies; Postlude on *London New*, Grace; Intermezzo, Brahms; Imperial March, Elgar.

DUDLEY PARISH CHURCH

The old organ at this Church, originally built by Thomas Elliott (William Hill's father-in-law), in 1819, and since then twice rebuilt, broke down badly in 1921, and has now been restored by Messrs. Foskett, of Shepherd's Bush, under the supervision of the Rev. Noel Bonavia-Hunt. The organ is now an instrument of three manuals, with ten stops on the Great, eleven on the Swell, seven on the Choir, and seven on the Pedal. Some of these are only prepared for. The instrument was opened on July 19, when Mr. Thomas North, a former organist of the Church, gave a recital.

Mr. Harold A. Jeboult sends us a page of a recent issue of the Church magazine *Home Words* containing what is ambiguously called a Prize Children's Hymn. Mr. Jeboult's description of it as 'inane rubbish' is not a bit too strong. We quote one phrase:



The editor of *Home Words* would not dream of publishing an article or a poem which bristled with grammatical errors, so why does he inflict this wretched stuff on his readers? The fact that the hymn is intended for use by children makes the matter worse. As the composer has won a prize with the tune we think it only fair that he should have a taste of the pillory as well, in order to balance things, so we give his name—Cecil C. White. May he never write another tune!

We have been interested to receive a batch of programmes of recitals given at Christ Church, South Yarra, Victoria, by the organist, Mr. Leslie Curnow. Among works played recently were Karg-Elert's *Homage to Handel* (evidently the first performance in the Antipodes), Widor's fifth Symphony, Karg-Elert's Three Pastels and Improvisation on *In dulci jubilo*, Malling's *Six Scenes from the Life of St. Paul*, Harwood's *Dithyramb*, the first movement of Elgar's Sonata, and Mendelssohn's sixth Sonata, as well as pieces by Bach, Parry, Wesley, Purcell, Liszt, Debussy, &c. Vocal and string items were a prominent feature, e.g., Mr. Cecil Parkes has played Beethoven's Violin Concerto in D, Handel's Sonata in A, and smaller works by Chopin, Tartini, Sibelius, Schubert, Haydn, &c. We are glad to hear that South Yarra is not unappreciative of this good work of its organist and his helpers.

At his organ recital in York Minster, on July 28, Marcel Dupré played the Bach Passacaglia and Fugue, besides the Fantasia in C minor of Thomas Adams and his own Prelude and Fugue in F minor. Franck's *Finale* in B flat and part of Widor's *Symphonie Gothique* were also in the programme. The performer extemporised a Fantasia with variations on the theme of an ancient Easter carol.

In the Deanery grounds at Ripon, on July 21, the Ripon Cathedral Choir Old Boys' Association held its ninth annual reunion. Mr. C. J. Bains was elected hon. secretary and Mr. R. C. Hodgson treasurer. The balance-sheet showed £28 in hand. It was decided to have four early choral Eucharists annually, the members then constituting the choir. The Association was addressed by Archdeacon Watson at Evensong in the Cathedral.

Mr. Lynnwood Farnam is announced to give recitals at Westminster Cathedral on September 13, at 6.30, and at York Minster on September 1.

ORGAN RECITALS

- Mr. Stainton de B. Taylor, Temple of Humanity, Liverpool—Sonata in E minor, *Rheinberger*; Three Chorale Preludes, *Bach*; Pastorale, *Franck*; Sonata in A, *Mendelssohn*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Toccata in F, *Widor*; Meditation, *Harvey Grace*; First movement (Sonata in G), *Hiles*.
- Mr. Cyril Pearce, College Street Baptist Church, Northampton—Phantasie in E flat, *Rheinberger*; Pæan, *Harwood*; Chorale Preludes by *Bach* and *Brahms*.
- Mr. Malcolm Courtenay Boyle, Holy Trinity, Windsor—Phantasie in E flat, *Rheinberger*; First movement (Sonata No. 1), *Bach*; Rhapsody No. 1, *Howells*.
- Mr. G. W. Harris Sellick, St. Mary Magdalene's, Ashby-upon-Mersey—Introduction and Fugato, *Brewer*; Prelude on the 'Old 104th,' *Parry*; Allegro Maestoso (Sonata No. 2), *Claussmann*; Prelude and Fugue in D, *Bach*.
- Mr. Norman W. Newell, St. Mark's, Leeds—Prelude, Fugue, and Variation, *Franck*; Prelude and Fugue on B A C H, *Liszt*; Pastoral Sonata, *Rheinberger*.
- Mr. Ambrose P. Porter, St. Matthias's, Richmond—Sonata No. 1, *Borowski*; 'Finlandia'; Final, *Franck*; Marche Pontificale, *Widor*; Sonata, *Reubke*.
- Mr. Eric Brough, St. Lawrence Jewry—Choral No. 1, *Franck*; Psalm-Prelude No. 1, *Howells*; Allegro from Symphony No. 6, *Widor*. (With Messrs. Stuart Foord and G. Herbert Davies, *Bach's* Double Concerto for two violins.)
- Mr. Paul Rochard, St. Saviour's, Everton—Passacaglia, *Cyril Scott*; Prelude to the 'Cloud Messengers,' *Holst*; Variations, *Bonnet*; Symphony No. 5, *Widor*.
- Mr. Douglas Rogers, St. John the Baptist, Widford—Concerto No. 2, in B flat, *Handel*; Rêverie on 'University,' *Grace*; Fantasia and Fugue in C minor, *Bach*.
- Mr. A. E. L. Burr, St. Peter's, Thanet—Prelude in B flat minor, *Bach*; Entrée and Elevation, *Vierne*; Choral Preludes by *Stanford*, *Harwood*, and *Karg-Elert*.
- Mr. H. S. Wallbank, Hexham Abbey—Pastorale, *Claussmann*; Toccata in C, *Bach*; Angel's Farewell from 'Gerontius'; Finale (Symphony No. 5), *Widor*.
- Mr. A. M. Hawkins, St. Clement Danes—Gothic Suite, *Boëllmann*; Choral Preludes by *Bach*, *Karg-Elert*, *Brahms*, and *Stanford*.
- Mr. Harold Helman, East Retford Parish Church—Voluntary in C, *Maurice Greene*; Overture in C sharp minor, *Bernard Johnson*; Introduction and Fugue, *Reubke*; Cradle Song and Rhapsody, *Grace*.
- Mr. W. J. Lancaster, Bolton Parish Church—Grand Pièce Symphonique, *Franck*; Rhapsody in D flat, *Howells*; Choral Song and Fugue, *Wesley*.
- Mr. Henry Riding, St. Mary Aldermanbury—Imperial March and Sursum Corda, *Elgar*; Pastorale, *Speer*; Heroic March, *Lemare*.
- Dr. William Prendergast, Winchester Cathedral—Toccata and Fugue in D minor, *Bach*; Marcia Eroica and Hush Song, *Stanford*; Ronde des Princesses, *Stravinsky*; March on a Theme of Handel, *Guilman*.
- Miss Christina Chalmers, St. Clement Danes—Fantasia and Fugue, *Mozart*; Voluntary in A minor, *Gibbons*; Prelude, *d'Indy*; Fantasy on 'By Babylon's Streams,' *Harris*.
- Mr. Herbert Hodge, St. Mary-le-Bow—Psalm-Prelude No. 1, *Howells*; Prelude and Fugue, *Walmisley*; Pastorale, *Franck*; Fantasia and Fugue in G minor, *Bach*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Rhapsody in E, *Howells*; Passacaglia in D minor, *Reger*; Allegro (Symphony No. 6), *Widor*; Fantasia in F minor, *Mozart*.
- Dr. Louis Hamand, Malvern Priory Church—Air and Variations, *S. S. Wesley*; Toccata and Fugue in D minor, *Bach*; Finale from sixth Symphony, *Tchaikovsky*.
- Dr. C. F. Waters, St. Saviour's, Croydon—First movement, Sonata No. 1, *Bach*; Choral Fantasy, *Waters*; Prelude and Fugue (Symphony No. 1), *Vierne*; Finale (Sonata No. 1), *Harwood*.

APPOINTMENTS

- Mr. W. Greenhouse Allt, master of the music and organist, St. Giles's Cathedral, Edinburgh.
- Mr. Frederick W. Carlick, organist and choirmaster, St. Stephen's, Upper Holloway.
- Mr. George W. Gaythorpe, organist and choirmaster, Radcliffe Congregational Church, Pendleton.
- Mr. William G. James, organist and choirmaster, SS. Peter and Paul, Teddington.
- Mr. Frederick Kitchener, organist and choirmaster, St. Benedict's, Ardwick, Manchester.
- Mr. Frederick Mason, organist and choirmaster, St. John's Cathedral, Hong Kong.
- Mr. Percy Penrose, organist, St. James's, Birch-in-Rusholme, Manchester.
- Mr. E. D. Taylor, organist and choirmaster, St. James's, Tunbridge Wells.
- Dr. C. F. Waters, organist and choirmaster, St. Mary's, Guildford.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Viola player, experienced in chamber music, desires to join string or pianoforte quartet, or would be glad to hear from experienced violinists or 'cellist, with a view to forming a quartet party. North London district.—BRATSCH, c/o Musical Times.

The North London Orchestral Society resumes rehearsals on October 8, at St. John's Hall, Gloucester Road, Finsbury Park. New members will be welcomed. Flat pitch is used.—Further particulars from hon. secretary, Mrs. SEDGFIELD, 54, Bethune Road, N.16.

Wanted soprano, alto, and bass to join small party (third season) for singing mediæval music—Palestrina, Byrd, Gibbons, &c. Meet Saturday afternoons in West End. Good ear and moderate sight-reading needed.—Rev. H. SPENCE, 58, King's Road, Willesden Green, or St. Andrew's Church.

A good amateur oboe player (Queen's Hall pitch) required for the Civil Service Orchestra. Rehearsals on Thursdays from 5.30 to 7.30 p.m. No subscription asked, but no fees paid.—E. J. STEVENS (hon. secretary), 50, High Road, Chiswick, W.4. Telephone: Chiswick 1824.

The West London Co-operative Orchestral Society has been reorganized. Rehearsals at 243, Dawes Road, Fulham, Saturdays, at 7.30 p.m.—Apply HON. SECRETARY, 9, Ward's Avenue, Fulham, S.W.6.

Tenor vocalist wishes to meet pianist in Wimbledon or Balham districts with a view to mutual practice.—W. H. H., c/o Musical Times.

Chiswick and Gunnersbury Philharmonic (Conductor: Mr. David M. Davis). Vacancies, choir and orchestra. Seventeenth season commences September 17, at Chiswick Town Hall.—Apply Mr. E. LESLIE SIKES, 223A, Hammersmith Road, W.6.

South London Philharmonic Society (Conductor: William H. Kerridge). Orchestral section: Vacancies for violas, violoncellos, double-bass, a few wood-wind players, horns, and tenor trombones. Rehearsals, Monday evenings, at New Cross, S.E.—Applications to hon. orchestral secretary, EDWARD A. WHITE, 15, Ashurst Street, Battersea, S.W.11.

Pianist (lady) would like to join concert party or dance orchestra; thoroughly experienced and good accompanist. S.W. district.—K., 462, Fulham Palace Road, S.W.6.

Recently-formed Choral Society requires the help of good amateur instrumentalists for the purposes of accompaniment.—Apply, W. A. NOAKES, 64, Cumberland Street, S.W.1.

Lady (viola) and son (violoncello) wish to meet two violinists (ladies). Highbury district.—B., c/o Musical Times.

Young soprano, with slight experience, wishes to meet good accompanist one or two evenings a week for mutual practice. West London district.—C. G., c/o Musical Times.

Tollington Orchestra has resumed practices. Library of over seventy pieces. Instrumentalists wishing to join please write to the secretary, Mr. D. H. JENKINS, 105, Moray Road, N.4.

P.S.A. Orchestras.—Good violinist would be willing to lead an orchestra in return for an opportunity for occasional conducting.—Phone: Putney 3185.

Experienced violinist (20) desires to meet able and enthusiastic violinist, 'cellist, and double-bass player (either sex) of about the same age, with a view to forming a really good string quartet.—J. B., 39, Gurney Road, E.15.

Players of wood-wind and brass instruments (particularly trumpets, horns, and trombones) are required for an amateur orchestra which is being formed in the Lewisham S.E. district.—Apply The SECRETARY, c/o *Musical Times*.

[The sender of the above is asked to let us have his address.—ED.]

Amateur violinist-pianist (lady) wishes to meet violinist (lady or gentleman); view, mutual violin practice, occasionally or regularly; also wishes to meet pianist-accompanist. Nottingham district.—Miss POOL, 'Westwolds,' Burton-Joyce, Notts.

Wanted to get together for dance orchestra, two violins, clarinet or saxophone, trombone, 'cellist, or double-bass.—McM., c/o *Musical Times*.

South London Philharmonic Society has vacancies for two violas, two 'cellos, two double-basses, one flute, one oboe, two bassoons, horns, and tenor trombone.—Hon. secretary, EDWARD A. WHITE, 15, Ashurst Street, Battersea, S.W.11.

Dorville Amateur Choral and Dramatic Society (Dorville Players). There are a few vacancies.—Hon. secretary, F. W. REYNOLDS, 136, Uxbridge Road, W.12.

Our inquiry last month as to Musical Clubs in London brought a good response, and we are glad to be able to give the following brief particulars:

Paddington Music Club (affiliated to the Federation of Music Clubs). Membership of about 150; about forty more are needed in order to reach the minimum on which a series of concerts can be undertaken.—Hon. secretary, Miss Margaret Turner, 21, Westbourne Terrace, W.2.

South London Music Club. Headquarters, Surrey Masonic Hall, Camberwell New Road, S.E. Founded in 1875. Meets every Tuesday, summer and winter, at 7.30 to 9.30, for practice of male-voice choral works and social enjoyment. Hon. secretary, Mr. E. D. Talbot, 20, Manor Park, S.E.13. Readers are offered a cordial welcome at the Masonic Hall on any Club evening.

Central London Music Study Circle. Headquarters, Metropolitan Academy of Music, 72-74, High Street, Marylebone, W.1. Music, discussion, and sociability. Meetings usually first Saturday in each month, at 3.0 to 5.0, from October to April. Hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, Hampstead, N.W.3.

The New Kensington Music Club (affiliated to Federation of Music Clubs). Hon. secretary, Miss Edna Grasemann, 25, Campden House Chambers, Sheffield Terrace, W.8.

Letters to the Editor

'THE NEGLECT OF ELGAR'

SIR,—Mr. Orr has pleaded the case for a revival of interest in Elgar's music so eloquently that no more need be said on that matter for the moment. I should, however, like to draw the attention of your readers to the fact that the first Symphony is to be performed at the Promenade Concerts, on October 17. Can't we look on this as a test case, and should it not be the clear duty of those of us who still cherish sufficient ideals about music to prefer the noble to the vulgar and the masterpiece to the mere 'stunt,' to be present ourselves and influence others to come? Sir Henry Wood may be relied on to devote the utmost care to the preparation of the work, and to give us an authoritative reading which will finally delete all memories of that ghastly Damosch parody three years ago.

I do not know if you would be willing to open your correspondence column to any such discussion, but I should be most interested to know whether your readers as a whole share my view that the present neglect of Elgar is largely due to a miscalculation in psychology on the part of concert promoters. To my mind they have just missed their cue in failing to sense the very strong reaction towards everything implied by the expression 'The Art of Music' which has taken place during the last few years. If this is so, statistics of three years ago in regard to attendances at Elgar concerts should no longer be used as a basis for the future. If our concert promoters are out to do justice to great works of all epochs they must of necessity include the Symphonies of Elgar, who is generally acknowledged to be as great a composer as any living. Let them not fear—we shall come!—Yours, &c.,

ROBERT LORENZ.

August 3, 1923.

TONIC SOL-FA AND THE MINOR MODE

SIR,—An article in the August issue of the *School Music Review* on 'Doh-minor,' 'Lah-minor,' and 'Fixed-Doh,' appealed to me with such force, that I beg to emphasise more strongly its line of thought.

The 'Fixed-Doh' and 'Doh-minor' are both wrong in principle, and, to ninety-five per cent. of singers, quite impossible in practice.

Sight-singing may be acquired in three ways, by three types of musicians:

(1.)—By being a genius, gifted with the sense of absolute pitch. This power is given to, say, one in ten thousand, although at our musical colleges, to which the gifted ones gravitate, the proportion is, naturally, very much higher.

(2.)—By long years of intensive study of an instrument (pianoforte, violin, &c.), by which the sense of pitch is often cultivated to a very high degree.

(3.)—By realising the 'mental effect' of each sound in relation to the key-note, so that by virtue of this subconscious feeling each note can be struck—sung—firmly and surely. This association of the sound with the Sol-fa name is so important, that its non-recognition by the 'Fixed-Doh' and the 'Doh-minor' makes these resurrected notions to be as impossible at the present as they proved to be in the past.

FIXED-DOH

This has always been advocated by clever musicians of the first or second type, whose innate skill enables them to ride over difficulties of notation and inconsistencies of method. These gifted ones, not needing the educational mnemonic assistance of the law of association which the ordinary musician requires, are generally contemptuous of such aids, and thus they ignore the claims of 90 or 95 per cent. of those who wish to acquire the power to sing at sight, the result, in the end, being failure.

A brilliant friend of mine, whose portrait hangs in my room, some time ago was appointed director of a very important musical city institution out of England. He thought he could oust the 'Movable Doh' and institute the 'Fixed-Doh.' He failed, notwithstanding his great talents. The 'Movable Doh' was the immovable rock on which he split, and he has sought another clime. It has been ever thus since the time of Hullah and other zealous but misguided enthusiasts, who ignored the mental aspect, and tried to put sight-reading on a mechanical keyboard basis.

DOH-MINOR

The 'Doh-minor' 'stunt'—excuse the term, because I cannot invest it with a worthier name—also presents the same tonal anomaly, but in a different form.

If it be illogical to ignore the mental effects in the 'Fixed-Doh' method it is equally so in the 'Doh-Minor.' Just as many difficulties are presented to the singer in calling *A Doh* in the key of *A minor* as there are in calling the key-note of *A major* *Lah* in the 'Fixed-Doh' method.

This is merely a replica of the now outworn—if not discredited—mathematical system of the Harmonic Chord basis of harmony, which was championed by Hullah, Macfarren, and Ebenezer Prout (who later disavowed it).

It is true that there are four notes of the seven which are the same in the major and minor keys, but even these have a

different sound or appeal to the ear. As the boy, Gounod, remarked to his mother, 'the minor tonic weeps.' A more striking example was given at the I.S.M. Conference, when a delegate related how his little son put his fingers in his ears, and ran out of the room crying when he played in a minor key. It is a wrong assumption to suppose that because the treatment of the major and minor keys may be the same in harmony—although the alleged gain is doubtful, as there are different idioms in minor keys from the major—they cannot be accorded the same treatment for vocal purposes. Such reasoning on false premises recalls Macaulay's story of a country squire who, to justify fox-hunting, said, 'The huntsmen like it, the horses like it, the hounds like it, the villagers like it, and therefore the fox must like it.'

The fact is, the 'Doh-minor' will not work. In the past it had the weighty advocacy of Sedley Taylor, but his views were 'snowed under' by teaching experience. And this recrudescence 'will have its day and cease to be' in due course.

As I looked through the copies of the capital songs printed in this illogical style, I felt sorry for the composers whose compositions were saddled with the repellent handicap of misfit notation; and why on earth a sane, level-headed, far-seeing publisher should take the risk of issuing examples in this quaint guise, I really cannot understand. —Yours, &c.,

HENRY COWARD.

Sheffield. August 6, 1923.

'COME UNTO THESE YELLOW SANDS'

SIR,—'Feste' does not mention Purcell's setting of this song. Purcell not only omits the *Cock-a-doodle-doo* but also the *Bow-wow*:

Foot it featly here and there,
And sweet sprites bear
The burden. (*Burden dispersedly.*)
Hark, hark! (*Bow-wow.*)
The watchdogs bark. (*Bow-wow.*)
Hark, hark! I hear
The strain of strutting chanticleer.
(*Cock-a-doodle-doo.*)

Is it possible that these pictorial cries were to be heard at a distance? If so, they would not *clash* with the harmony—the ear perhaps accepting them on a different plane.

With regard to the repetition of lines, would not 'Feste' agree that the early composers were not concerned with a point to point setting, but tried to suggest, broadly, the spirit of the text as a whole, so far as the musical equipment and conventions of their *own* day allowed?—Yours, &c.,

Coventry.

G. I.

August 17, 1923.

BUSONI, WITH BEARD

SIR,—Would it be possible to obtain through your paper, either by advertisement or in the 'Answers to Correspondents' column, a photograph of Busoni wearing a beard (about twenty years ago), or the name of a photographer who made one? I am informed by a London firm (I think the London Stereoscopic Co.) that a very good photo did exist, but they could not tell me the name of the photographer or trace the negative.

If you or any of your readers can give me any help I shall be greatly obliged.—Yours, &c.,

R. E.

August 16, 1923.

IT SHOULD BE B FLAT

SIR,—My attention has been drawn to your notice of a song of mine, *To the Moon* (Curwen), in the July number of the *Musical Times*. I should like to take this opportunity for pointing out that the note G flat in bar 6—which jars so horribly on your critic's ear—should be B flat, a major third higher.—Yours, &c.,

HAROLD RUTLAND.

Larrau, par Licq,

Basses Pyrénées, France.

August 15, 1923.

'WHAT ABOUT THAT ARCHLUTE?'

SIR,—Your correspondent may like to know that many years ago I presented an archlute to the Midland School of Music. It used to stand in a glass case (accessible to the public) at the Birmingham and Midland Institute.—Yours, &c.,

S. ROYLE SHORE.

Woodberry, Hindhead.

August 21, 1923.

Sharps and Flats

This ballad habit of the English is a national vice, to be classed with the betel-nut chewing of the Solomon Islanders. . . . We seem able to produce watery tenors, adenoidish baritones, and flatulent basses by the score to propagate the vile habit.—*The Gramophone*.

There is a report that the [*New York*] *Times* will import an English critic as the successor of Richard Aldrich. Why? We have as good and better men right in this town than anything London can show.—*Musical Courier*.

Cultivate imagination, cultivate romance, and believe in fairies till the day of your death.—*Plunket Greene*.

There is some music you can't, some you won't, some you shouldn't, and some you must listen to.—*Sir Hugh Allen*.

The gramophone next door comes into the fourth of these categories.—*E. V. K.*, in *Daily News*.

Who would be without a gramophone? Not I, certainly.—*Frank Swinnerton*.

The fashion of having music during meals is an ingenious scheme for combining music to which nobody will listen with conversation which nobody can hear.—*G. K. Chesterton*.

I feel conscientiously impelled to protest against the cheap evangelical element introduced into the performance of the *Passion* by the request to the audience to join in the Chorales.—*Leigh Henry*.

It is no use pretending that a marriage can be arranged between music and the spoken word. It can't. All conversation during the performance of music is rude—even Shakespeare's.—*James Agate*.

Perspiration is no substitute for inspiration.—*Leigh Henry*.

The Welsh are born singing. . . . Perhaps you have heard the war-time yarn of the eight Britons who were found in a dug-out, after a twelve-hour bombardment. The two Irishmen were fighting still, the two Scotsmen were holding a debate, the two Englishmen had not yet been introduced, and the two Welshmen were getting up an oratorio society.—*The Etude*.

Sixty Years Ago

From the *Musical Times* of September, 1863:

LADIES AND GENTLEMEN desirous of joining the Choir of St. Clement Danes, Strand (now in course of formation), will oblige by forwarding their names and addresses to Mr. Scotson Clark, 209, Regent Street, W.C. Services on Sundays only: morning at 11; evening at 7.

LADIES AND GENTLEMEN desirous of learning a great deal in a little time, should apply to Mr. Charles Field, Teacher of the Pianoforte and Singing, 18, Grafton Place, Euston Square. Eight Lessons, One Guinea.

. . . It is a manifest absurdity to say that the more you augment number and space, the greater will be the effect. Once admit this, and Salisbury Plain, roofed in, with all the voices and instruments that could be procured, would produce such a glorification of Handel as the world has never heard. The truth is, that a Musical Festival to *see*, and a Musical Festival to *hear*, are very different things. A criticism that went to the root of the late Handel Festival was, that it would have been very good, 'but for the universal prevalence of the *mauve* colour.'—Henry C. Lunn, on the 'The London Musical Season.'

TRINITY COLLEGE OF MUSIC

As a result of the recent open competition conducted by Sir Frederick Bridge, Dr. C. W. Pearce, and Dr. E. F. Horner, the following candidates have been awarded Scholarships tenable at the College for one year:

Pianoforte—Margaret Caseau, Florence N. Daniels, Israel Felician, Lena Hooper, Vera Snare.

Singing—Irene L. V. Leeper, Florence L. Legg, Francis R. Mitchell.

Violin—Henrietta V. le Bossé, Geraldine M. Nolan.

Violoncello—Miriam F. Anglin, Cecilia Bickford.

Flute—Emily D. Scott.

THE PROMENADE CONCERTS

THE NOVELTIES

The usual rites accompanied the opening of the twentieth season of Promenade Concerts on August 11. The programme was remarkable for a 'popular' night: fifteen, even ten, years ago, it would have been called 'classical.' The fact is strong proof of the educational effect the Promenade Concerts have had on their audiences. The principal numbers were Elgar's *Cockaigne* Overture, the second *Pianoforte* Concerto of Rachmaninov (with Miss Myra Hess as soloist), and Massenet's ballet music from *Le Cid*. There was also—and this too was a departure from precedent—a novelty in the programme; it was Saint-Saëns's *Fantaisie Zoologique (Le Carnaval des Animaux)*. The work was written nearly forty years ago. The composer only permitted a few performances in his lifetime, but sanctioned its publication in his will. It is for two pianofortes and various instruments of the orchestra. Few people remembered its existence, though everybody knows 'Le Cygne,' which is one of its fourteen numbers. It was, it is believed, now heard in London for the first time in its original form as a violoncello solo, with the accompaniment of two pianofortes.

The *Fantaisie* is a musical joke which possibly had the more serious object of satirising the extravagances of some descriptive music of the 'eighties of last century. It may be admitted that it is a somewhat mild joke, but it seems superfluous to condemn it so severely on that score as has been done in some quarters. Surely musicians may be allowed to jest sometimes. The music is a good example of Saint-Saëns's power of producing effects with limited means. The roaring lion, the skipping kangaroo, the braying ass (two violins), are very cleverly reproduced with an admirable lightness of touch which might serve as a model to many a composer who is busy 'exploiting the individual sonorities of the instruments of the orchestra' (not so new a discovery, after all). A typical example of the composer's methods is the representation of the Elephant by means of Berlioz's *Dance of the Sylphs*, played slowly by the double-basses. The number called 'The Cuckoo in the depths of the Wood' (clarinet, strings, and pianoforte) is really an extremely poetical little thumb-nail sketch. An interesting addition to the menagerie was the young pianists who play five-finger exercises inaccurately to an orchestral accompaniment. Miss Carrie Tubb had a warm welcome on her first appearance after a long illness, which, as her singing of *Ocean, thou mighty monster* showed, has fortunately left no traces on her voice.

On Tuesday, August 14, we heard the first British novelty of the season, *A Sea Poem*, by H. Greenbaum, who is a member of the orchestra. It is, we are told, not descriptive music, but represents the composer's impressions of the various moods of the sea. The composer has learnt a good deal, but has not digested all he knows. It is ambitious, elaborate, and somewhat incoherent. Though it shows traces of varied influences, it suggests that the composer has a dramatic sense and a distinct individuality, which he may learn to express more clearly later. Mr. Greenbaum, who conducted, was much applauded. Mr. Arnold Trowell's performance of Haydn's Violoncello Concerto in D (No. 2), which he has rescored and furnished with *cadenzas*, was both artistic and technically brilliant.

On the following evening we were to have heard Erich Korngold's Suite, *Much Ado about Nothing*, but the score and parts not arriving in time, Sir Henry Wood

substituted his *Overture to a Drama* (Op. 4). This was not described on the programme as a novelty, but it must have been unfamiliar to most of the audience. It is a well-knit, vivacious, expressive, and brilliantly-scored work, of no great originality (one long passage in particular showing that the young composer has carefully studied the end of *Rheingold*). It is attractive because of its typically Viennese sensuous pleasure in rich waves of sound. The public liked it immensely. On the same evening Mr. Rae Robertson played brilliantly, and with a keen sense of style, the solo part in Richard Strauss's early *Burlesque* for pianoforte and orchestra. It is surely not correct to call it a satire on Brahms, for at the time he wrote it Strauss was still a convinced classicist. It is rather a piece in lighter vein in the Brahmsian style—especially in the matter of orchestration. It may be remembered that Strauss himself once said, 'It is so vilely scored, it might be by Brahms.' It was well liked, but the most popular piece of the evening was the *Italian Symphony* of Mendelssohn—a fact worth noting.

On Tuesday, August 21, Sir Henry Wood produced the Violin Concerto written in 1909 by the Spanish composer, Tomas Breton, to the memory of his fellow-countryman, Sarasate. It is in three movements—an ordinary first movement, a tasteful Elegy, and a brisk Spanish Dance. The composer writes agreeably, but somewhat diffusely, and the Dance is the best of the three movements. The solo was played with good effect by M. Angel Grande, for whom the work was written. Its scoring is capable, but suffered by contrast with the Dances from De Falla's *Three-Cornered Hat* and Bax's Spanish tone-poem, *Mediterranean*, between which it was placed, the orchestration of both of these being of masterly richness. A. K.

MUSIC IN PUBLIC SCHOOLS

ETON

The Musical Society gave a concert in the School Hall on July 7. The orchestral items were the slow movement from Beethoven's first Symphony, Elgar's *Chanson de Matin*, Moszkowsky's *Spanish Dance* in G minor, and the 'Turkish March' from the *Ruins of Athens*; vocal solos were by Sullivan, Wallace, Mozart, along with some folk-songs; choral numbers were Elgar's *O happy eyes*, Ireland's *In praise of May and Sleep, beauty bright*, and Vaughan Williams's *Just as the tide was flowing*. The balance of the programme comprised an excellent choice of violin and pianoforte solos.

HIGHGATE

At the summer concert on July 30, the orchestra played Ernest Walker's Minuet and Trio in G, Quilter's *Moonlight on the Lake*, and Brian Hope's *Contemplation*. A. H. Edwards, G. W. Y. Hucks, and J. M. Beaven played pianoforte solos by Mendelssohn, Chaminade, and Chopin, Stanley Johnson violin solos by Cameron White and Frank Bridge, G. L. Goldsmith violoncello solos by Böhm and Squire, and songs were sung by D. C. N. Barlow and Mr. A. F. Izard.

WINCHESTER

The Glee Club, about seventy strong, with an orchestra of twenty, gave a concert on July 30. The chief items were Parry's *The Pied Piper of Hamelin* and Dunhill's *Chiddingfold Suite*. Unaccompanied works were Pilkington's *Rest, sweet nymphs*, Charles Wood's *Song of the Country*, Armstrong Gibbs's *The Song of Shadows and Five eyes*, and Vaughan Williams's *Just as the tide was flowing*. W. R. P. Mawdsley and P. H. Burges played one of Dvorák's *Slavonic Dances* for pianoforte duet, G. E. H. Palmer gave pianoforte solos by MacDowell and Debussy, and Mr. Geoffrey Garrod and E. W. Weatherby sang. A quartet (C. A. E. Shuckburgh, A. Cobb, E. W. Weatherby, and C. F. C. Hawkes) sang Walford Davies's second set of *Nursery Rhymes*.

We have received also programmes of six concerts given in the Music School at Winchester in the period from February to July. Bach, Byrd, Handel, Mozart, Lawes, Purcell, Orlando di Lasso, Stanford, Parry, &c., are drawn upon—an astonishing range, and all of first-rate quality. Excellent organ solos had their rightful place.

RUGBY

Lloyd's *Battle of the Baltic* was the principal number at the school concert on July 30. The choir and orchestra totalled about a hundred and fifty. The choir also sang with orchestra Grieg's *Landerkenning*, and was heard unaccompanied in Pearsall's *Sing we and chaunt it*, Stanford's *Heracles*, and the *Sicilian Mariners' Hymn*. The orchestral items were the *Allegretto Scherzando* from Beethoven's eighth Symphony, and the slow movement from Mendelssohn's *Scotch* Symphony. Pianoforte solos were played by J. Hoare (Grieg's *Wedding Day*), J. W. Calder (*Rondo* from Beethoven's Op. 31, No. 3), and A. Ker (Sgambati's *Gavotte* in A minor). J. D. P. Higgins played a couple of movements from Sennallé's Violin Sonata in G minor, and C. W. Eden gave Franck's *Pièce Héroïque* for organ.

The House competitions in music took place on July 14, Sir Hugh Allen being the final adjudicator. We wish space allowed the inclusion of the whole of the programmes of the ten houses. We choose one at random: Slow movement of Horn Trio, Brahms; Largo and Gigue from Violin Sonata in G minor, Sennallé; Trio for flute, violin, and pianoforte, Bach; pianoforte solo, *Barcarolle*, Tchaikovsky. It may be added that in the ten programmes were eight Bach items, five of these being movements from the Concertos. Evidently the public schoolboy of to-day is less indifferent to good music than some hasty folk think he is.

Competition Festival Record

LEEDS COMPETITIVE FESTIVAL

Arrangements are well in hand for the second Leeds Competitive Festival to be held in the Town Hall, the Albert Hall, and other halls, from Saturday, March 22 to 29 inclusive next year. There is to be a full week this time, and the number of classes has been increased to seventy. Mr. Arthur Tate (Leeds Institute) is secretary.

CHORAL CONTESTS AT BATLEY

The Heavy Woollen District annual choral competitions, arranged by the Working Men's Club and Institute Union, took place at Soothill, Batley, on July 14, when some excellent singing was judged by Dr. Chapple, of Pontefract. Ten choirs competed in the open class for a £10 prize, with a silver-mounted ebony baton for the conductor. Cyril Jenkins's *The Lee Shore* received a skilful reading from Colne Valley Male-Voice Choir, directed by Dr. H. Haigh, which secured them first place with eighty-seven marks. Batley Carr Mills Male-Voice Choir, under Mr. S. Peace, won second place with T. F. Walmisley's *Music all-powerful*, being only one mark behind.

In the Heavy Woollen District Shield Contest the Dewsbury Gladstone Club had already won this twice previously, but was now displaced by Hanging Heaton Working Men's Club, under Mr. Fred Leadbeater's baton. Sir J. Goss's *O Thou Whose beams* was the test sung by all four entrants, of whom Thornhill Edge Working Men's Club (Mr. Horace Ramsden) came second.

Seven brass bands competed on July 14 at the third annual contest organized by the Doncaster Friendly Societies. Mr. Tom Till (Moxley, Staffs) was adjudicator, Mr. H. Smith (Rotherham) acting as musical director. All four gold medals for soloists were awarded to members of the Bullcroft Colliery Ambulance Band (conductor, Mr. W. E. Park), who also won the competition for a 'selection' based on sailor songs. Rawmarsh Band (Mr. H. Ackroyd) came first in the 'march' class. Wharfedale Woodmoor Colliery Band (Mr. T. Stubbs) was second in both contests.

THE NATIONAL EISTEDDFOD

MOLD.—August 6 to 11

It will hardly be believed, but during the whole course of the Eisteddfod there was only one shower, which, while it caused Thursday's Gorsedd to be cut short, did not interfere much with the comfort of those in the main pavilion. The

fact that we were able to walk to and fro without wading through inches of mud no doubt induced a more genial and less acidly critical attitude among most of the hearers. The crowds were as great as ever, although Mold is not the most accessible of places.

The overweighting of the programme is a thing to which serious thought must be given. It was found necessary to move some of the principal instrumental competitions to another pavilion, but even so, there was only one day on which the meeting finished before 6.30, by which time the queues for the evening concerts had begun to form outside. Although the evening concerts count as not strictly part of the competition festival, a word must be said about the performance of *Elijah* on Tuesday and the performance of the *St. Matthew* Passion of Bach on Thursday. The choice of *Elijah* was criticised in some quarters, but unjustly, because probably out of the ten thousand odd people who were present, not one in fifty—outside the ranks of the professional musicians—had ever heard the work with a full orchestra and so large a chorus. Probably not one in five hundred had heard the *St. Matthew* Passion at all, and therefore the performance will rank as an event of importance in the musical history of Wales. Sir Walford Davies conducted both works.

A striking feature of the performance of the *Passion* was the singing of the Chorales by the whole audience. The effect is not likely to be forgotten. Although there had been preparations for this all over the country, the audience was at first seized with a timidity unusual in Wales, and it was not until the conductor had made a second appeal to the people to sing that they joined in with some confidence.

We must not forget to record that while Sir Walford was making this appeal a voice in the audience cried, 'Let us have *Aberystwyth*.' Much space might be devoted, if it were available, in drawing the moral. In any case, the little incident is instructive in throwing a strong light on the mentality of musical Wales.

One of the Presidents spoke of the lure of a large cash prize, but in a letter in *The Times* of August 15, Canon Roberts, of Leicester, pointed out that even a winning choir of a hundred people did not profit by winning a prize of £75, since railway companies are not philanthropists, and in some cases it is necessary for the whole choir to spend a night in the Eisteddfod town. There was one case this year where a school choir incurred an expense of over £200 in this way, which was defrayed by local subscription. The fact that there were so few choirs from South Wales competing, and that some of those that entered retired, was probably due in large measure to the cost of travelling.

The principal feature of the choral competitions as a whole was the fact that Wales itself carried off so few of the prizes. The second male-voice competition was won by a choir from Cleveland, Ohio, but it was some consolation to Welsh patriotism to know that the conductor, Mr. Charles D. Rowe, was a native of Port Talbot, and that nearly half of the singers were Welsh. The chief choral competition was indeed won by the Mid-Rhondda Choir, and the second choral prize went to Llangefni, but for the rest the Plymouth Ladies' Orpheus Choir carried off the prize for female choirs, and the chief male-voice competition went to Hadley (Shropshire), which won at Blackpool last year, the second prize going to the Crossley Motor Works Choir from Manchester. It is difficult to say how far any arguments as to the future can be based on the fact that the principal children's choir competition was won by the St. John's Church prize choir (in Eton jackets) from Blackburn.

These facts and sundry others have again brought to the front the question raised some years ago of instituting a summer school for conductors. Most of the criticisms made by the adjudicators were directed against faults due to the conductors rather than to the singers themselves. Here is the root of the trouble, that a tendency to 'make points' is deeply rooted in leaders of choirs. The fault is not entirely their own; generations of adjudicators who in the past have attached too much importance to such things are just as much to blame. It reminds us of the old question, whether the chicken or the egg came first. Another very real and serious trouble is the fact that the conductors of Welsh choirs very rarely have the opportunity

for hearing the masterpieces of music adequately performed. This may to some extent account for the fact of the victories of English choirs which were directed by conductors who have—or at any rate have had at one period of their careers—the chance of completing their musical education in this way.

Events perhaps as important as the Eisteddfod itself, and as pregnant with consequences for the future, took place outside the Pavilion. The Council formed by the Gorsedd to advise the Eisteddfodau (the local as well as the national) as to the choice of music was constituted, and the so-called National Party secured a majority of the seats. This majority thereupon founded a Society of Welsh musicians with the avowed object of urging the Council to pursue a still stronger policy. The foundation of a National School and of a National Academy of Music is the avowed object of ardent Nationalists. In all countries the experience of England itself, which twenty or thirty years ago was in much the same position as Wales is to-day, seems to show that a National School is best founded on a constant intercourse with the world outside rather than on isolation. There are not a few good judges who contend that the trouble with Welsh music is not that it has allowed itself to become contaminated by outside influences, but that it has fed too much on itself and found the diet not too nutritious and somewhat indigestible.

The adjudications on the whole have been interesting and instructive. Some years ago the great theme of all the judges was that the interpretations were too pedestrian, and that the failure of Welsh singers was that they made no attempt to get at the spirit of the music underlying the letter. This year the suggestion that most singers did not sufficiently allow the music to speak for itself ran through all the adjudications like a leit-motif, and if the apparent contradiction seemed to puzzle not a few, this is perhaps not to be wondered at. The fact is that from the extreme of 'interpreting' too little they have gone to the other extreme of trying to interpret too much; but the making of little effects is not the same as realising the spirit of a composition. The contradiction is really only apparent, and can be reconciled; but if we could all reconcile it, great interpretative artists would be found at every street corner.

The only competitions on Monday, August 6, were those for brass bands; one for bands of Wales and the other open. The Royal Oakeley Band was successful in both contests.

TUESDAY, AUGUST 7.—This was the Children's Day, which is always a pleasurable experience. The massed choir of children drawn from thirteen schools of the district on the previous evening had been most interesting. The day's work began with action-songs, which showed a good deal of ingenuity on the part of all concerned, but there was some ground for the criticism generally made of a lack of naturalness in some of the performers, which suggested that either the children or those who taught them took as their models inferior theatrical or music-hall performers whom they knew, instead of following their own instincts.

IORWETH GLYNDWR JOHN MEMORIAL SHIELD.—Welsh folk-song competition for children's choirs of not more than thirty-five voices. The prize went to Nantymoel Church Choir.

PRINCIPAL CHORAL COMPETITION for Children's Choirs of forty to fifty voices. Twenty-seven choirs entered, and about twenty won through the preliminary tests, and were selected to appear at the final. The prize went to St. John's Church Choir, Blackburn, with a total of 197 marks; Noddfa, Blaenclydach, being second with 185 marks. The test-pieces were *Cariad y Plentyn* (*The Child's Love*) (S. K. Parry) and *The Child and the Robin* (E. T. Davies). Dr. Vaughan Thomas adjudicated. He said the chief merit of the Blackburn Choir was the lovely *sostenuto* tone and the perfectly pure chording, the technique being of a high level in other respects also; but he complained of a tendency to exaggerate the points. The clear crystal tone of the second choir was also praised.

WEDNESDAY, AUGUST 15.—STRING QUARTET COMPETITION. Test-piece: *Allegro and Minuet* from Beethoven's Quartet in C minor (No. 4); PIANOFORTE SOLO (Open). Test-piece: Rhapsody No. 1 in B minor

(Brahms).—The prize in the first competition was awarded to Mr. Oldfield's party from Birkenhead, and the pianoforte prize was won by Miss Dorothy Blagdon, of Plymouth. The winners were highly praised by both adjudicators. The choice of pieces is one on which the authorities are to be congratulated, and the result bears out the contention that those who live in places where classical music is to be heard naturally have an advantage. The fact that fifty-six competitors entered for the pianoforte competition shows that the taste for Brahms is spreading in Wales.

SECOND MALE-VOICE COMPETITION.—The test-pieces were *O, Tyr'd i fyw* (*Come, live with me*) (Robert Bryan) and *Up-hill* (Vaughan Thomas). There were six competitors, and the adjudicators were Dr. Caradog Roberts, Mr. E. T. Davies, and Mr. Wilfrid Jones. The prize was won by the Orpheus Male-Voice Choir from Cleveland, Ohio, conducted by Mr. Charles D. Rowe, with a total of 170 marks (86, 84). The second prize went to Leeswood Male-Voice Choir—the name of whose conductor did not appear on the programme—which scored 167 marks (87, 80). The adjudication was delivered by Dr. Caradog Roberts, who spoke in high praise of the character of the choirs in general. His chief criticism was against the singing of the second song, which in most cases, he said, lacked the proper mystic atmosphere. He objected also to the fact that most of the singers had sung the first song, which was really a love song, with a facial expression which would be more suitable for a poem full of menace and gloom; and in this respect the best was the Cymric Choral Society of Pontlottyn, which obtained the highest marks (86) for this item. It lost, however, by lack of atmosphere in the second. One of the chief merits of the winning choir was the good flexible tone throughout and the excellence of the chording. The healthy tone obtained in the first song was much praised, but the love music was not coaxing enough and hardly calculated to win the affection of a young woman. The Leeswood Choir was praised for its good phrasing, but it lost by weak interpretation of the end of the second song. The American victory was extremely popular with the audience, and something was said about the progress of choral music in America, though obviously no very strong arguments as to the musical development of a nation of over a hundred millions can be based on the singing of thirty-two young men.

VOCAL QUARTET.—The test-pieces were *Tyr'd yn ol, swynol serch* (*Come again, sweet love*) (John Dowland) and *Recordare* (Mozart's *Requiem Mass*). The excellence of the two pieces chosen was the principal feature of this competition. Each piece is beautiful of its own kind, and the contrast between the two was admirable. It was a pity that only five parties competed, which gave point to the remarks of Mr. E. T. Davies that the study of concerted singing of quartets, sextets, and octets should be greatly encouraged in Wales. The prize went to the party which calls itself 'A B C D,' from Liverpool and Birkenhead.

CHIEF CHORAL COMPETITION.—The test-piece was Bach's Motet, *Jesu, priceless Treasure*. There were five competitors, Rhos and Ruabon United Choral Society, Port Talbot Choral Society, Mid-Rhondda Choral Society, Queensferry and District Choral Society, and the North Gwent Choral Society.

It was regrettable that owing to exigencies of time it was not possible for all the choirs to sing the whole Motet, which is a masterpiece from end to end. Only three sections were selected, 'Death, I do not fear thee,' the Fugue section, and the Chorale with variations which follows it. The adjudication was delivered by Sir Walford Davies, who spoke of the extremely high level of technique attained by the choirs, but as usual criticised their interpretation. They were often inclined to be theatrical rather than dramatic, and as a particular fault he pointed out the tendency to shorten the value of the notes which Bach attributed to the words 'Death' in the first section. The singing of the Fugue was extremely good in every case, as will be seen by the total of marks in which all the choirs attained a very high level.

Speaking of the Rhos Choir, Sir Walford said that if anything its singing of the Fugue was too accurate; he

injured all the choirs to be more natural. Speaking of the third choir, Mid-Rhondda, he pointed out that the singers had been apparently afraid of the climax, and made it too small. He was a little disappointed with the singing of the Chorale. Turning to the North Gwent Choir, he praised its singing of the first number, and the excellent counterpoint. The prize went to Mid-Rhondda with 270 out of a possible 300 marks, North Gwent obtaining 264. In the following detailed analysis of the marks it will be seen that the winning choir's marks for the second number were extremely high. North Gwent owed success chiefly to high marks obtained in the third section:

					Total.
Mid-Rhondda	...	89	95	86	270
North Gwent	...	85	87	92	264
Port Talbot	...	78	88	85½	251½
Queensferry and District	...	77½	79	80	245½
Rhos and Ruabon	...	75	82	79	236

It will be seen that the six adjudicators—Sir Walford Davies, Dr. Vaughan Thomas, Dr. Vaughan Williams, Mr. Wilfred Jones, Mr. E. T. Davies, and Dr. Carradog Roberts—were required to judge five choirs.

THURSDAY, AUGUST 9.—Soprano and Contralto Duet. The test-piece was 'Quis est Homo?' from Rossini's *Stabat Mater*. Three were chosen out of seven entrants, and like all the solo competitors they reached a high level, which is shown by the fact that their marks were very high.

There was an especially good competition among the sopranos, of whom fifty-four competed and three were chosen. The test-pieces were *A Dream* (Purcell Jones) and *Great is Jehovah* (Schubert). The prize went to Miss Bronwen Rowlands, of Holyhead. In delivering the adjudication, Mr. E. T. Davies said that all three voices were unusually beautiful; but he warned the singers against a tendency to *vibrato* and exaggeration in the phrasing. It was a close competition.

The three contraltos chosen out of fifty-six competitors were also very good, as is shown by the fact that the winner, Miss Caenwen Jones, of Llanharan, near Bridgend, won with 188 marks; the other two competitors receiving 187 and 184 respectively.

The test-pieces were *Hwian-gerdd-Sul y Blodau* (*Palm Sunday Lullaby*), by W. S. Gwynn-Williams, and *Dirge in the Woods*, by Sir Hubert Parry.

OPEN LADIES' CHOIRS.—Forty to fifty voices. The test-pieces were *Cwsg, fy anwylyd dinam* (*Sleep, my beloved*), by T. Osborne Roberts, and *The Snow*, by Elgar. There was a great deal of excellent singing here, especially in the Elgar piece. All the choirs showed a tendency more or less to sharpen, and Dr. Vaughan Williams, who adjudicated, spoke home truths about 'stunts.' The result was another English victory, the first prize going to the Ladies' Plymouth Orpheus Choir with 182 marks, and the second to the Birkenhead Choir, conducted by Madame Maggie Evans, with 172 marks, both of which choirs had competed in previous years. Mr. Turner's Choir from Nottingham, which at other Eisteddfodau had been an easy winner, chiefly on the ground of its excellent interpretation, competed.

SECOND CHORAL COMPETITION.—The test-pieces were *Y Farn a'i Baban* (*A Mother Song*), by T. Hopkin Evans, and 'How lovely are Thy dwellings,' from Brahms's *Requiem*. The latter caused the singers considerable difficulties, for the idiom of Brahms is not sufficiently familiar to Wales, but the more it is studied the better for all concerned.

The prize went to Llangefni Mixed Choir, conducted by Mr. T. C. Jones (180), and the Llandovery Choir, conducted by Mr. C. Morris (178), won the second prize. Both Choirs scored 91 marks in the first piece.

FRIDAY, AUGUST 10.—There was a good deal of interest in the competition for the basses, for which the test-pieces were *Y Taii Mordaith* (*The Three Shipwrecks*), by R. S. Hughes, and *They that go down in ships*, by Purcell.

The prize was divided, an unusual thing at an Eistedfodd; the curious feature being that one singer got very high marks in the first piece and low marks in the second, the other competitor getting very high marks in the second and low marks in the first (both scored 178).

CHIEF MALE-VOICE COMPETITION.—For choirs of not less than sixty voices. The test-pieces were Dr. Dan Protheroe's *Nidaros* and Bantock's *Kubla Khan*. There were seven competitors, and this proved one of the most interesting competitions of the whole week. The seven competing choirs were the London Welsh, Cardiff and District, Crossley Motor Works, Manchester Orpheus, Hadley Orpheus, Pontypool, and the Welsh Guards. The general level was high. In the end the victory went to Hadley Orpheus, conducted by Mr. Raymond Wells, with 193 (96, 97) marks, Crossley Motor Works being second with 187 (95, 92). Dr. Vaughan Williams's adjudication was full of interest, and stress was laid, as usual, on the necessity for continuity and for having a piece of music steadily and having it whole, but it had to be admitted that—although the adjudicator could not very well say so in so many words—in the Bantock work it requires very keen insight to discover any unity, the piece being very little more than a setting of the poem line by line. This test-piece was more or less a mid-Victorian composition which has the merit of suitability for a competition because the sonorous climax, although not by any means original, is very solidly built up, and gives the chorus a chance of showing what can be done in the production of massive tone. It would afford a Yorkshire choir a good chance for 'rowtin,' as it loves to do.

Most of those present would have agreed with the adjudicator who wished that these choirs, with their fine tone and remarkable technique—higher perhaps than any shown of recent years—had been asked to sing music which was both singable and beautiful.

The chief merit of the prize-winners was their understanding of the music of Bantock's chorus, while the second choir was praised for its technique. A pleasing feature of the competition was the appearance of the Welsh Guards' Male-Voice Choir in uniform, and the irresistible rhythmical swing which characterised its singing of the first piece. The marks for this were among the best (90), but the choir failed to rise to the subtleties of the second piece. As the adjudicator pointed out, the choir which sang the first piece with such immense vigour could hardly be expected to be equally successful in the more delicate music of Bantock. He emphasised again the fact that Welsh choirs are supreme in emotion, but should learn to control it by intellect. Speaking of one of the choirs he made the suggestive remark that he had no fault to find with it, but its singing was uninteresting.

The full results were:

				Total.
London Welsh	...	85	87	172
Cardiff	...	80	81	170
Crossley Motors	...	95	92	187
Manchester Orpheus	...	86	87	173
Hadley Orpheus	...	96	97	193
Pontypool and Upper Cwm Bran United	79	82	—	161
Welsh Guards	...	90	78	168

A. K.

Music in the Provinces

BIRMINGHAM AND DISTRICT.—The first production of a new musical comedy, *Catherine*, to music from Tchaikovsky, took place at the Prince of Wales's Theatre on July 30. The smaller pianoforte pieces and the *Nut-cracker* Suite are drawn largely on, and in the solo music the second subject of the first movement of the *Pathetic* is prominent.—The Marchesi Quartet, at a concert on August 13, scarcely lived up to expectations aroused by the adoption of a name so famous in the singing world.—Forthcoming performances at concerts by the City Orchestra include Bax's Symphony, Beethoven's Ninth, Brahms's *Requiem*, and Schubert's C major Symphony.—Following Sir Henry Wood's resignation of the conductorship of the Festival Choral Society and Mr. Allen K. Blackall's simultaneous withdrawal from the position of chorus-master, Mr. Graham Godfrey has been appointed in Mr. Blackall's stead, and will thus be brought

into association with Dr. Adrian C. Boulton, Sir Henry Wood's successor. Mr. Godfrey is organist and choirmaster at the well-known Carr's Lane Chapel in this city, and holds other conductorships in the district. His *Forsaken Merman* had a recent London performance at Queen's Hall.—A movement is on foot for the organization of a public testimonial to Mr. C. W. Perkins, who retires this year from the position of city organist after thirty-six years' fine work. His successor has not yet been appointed, and it is understood the selection will be made by open competition.—Mr. Joseph Lewis has been appointed musical director to the Birmingham Broadcasting Station. He is initiating a series of performances on concert lines, for which purpose a small repertory choir has been formed. A double quartet of soloists will work in conjunction with this body. The artists so far engaged include Misses Emily Broughton and Alice Vaughan, and Messrs. Geoffrey Dams and James Howell.

BRISTOL.—The Philharmonic Society announces for next season performances of Rutland Boughton's *Children of Bethlehem*, Vaughan Williams's Mass, and *The Music-Makers*.

EDINBURGH.—Miss Isabelle Duff, assisted by Miss Mary Grierson, gave a recital of songs on July 23, illustrative of Old English and French Airs, and of the work of Schubert and modern British composers.

HARROGATE.—On July 1 Schumann's *Rhenish* Symphony received its first performance at the Harrogate Symphony Concerts. Owing to the illness of Mr. William Murdoch his place was taken by Miss Una Truman, who played the Grieg Pianoforte Concerto. Martin Shaw's *Cockyolly Bird*, a couple of Coleridge-Taylor's string *Novellettes*, and the *Lohengrin* Prelude were the remaining items played under Mr. Howard Carr's conductorship.—On July 25, the programme of the Symphony concerts included a Concerto for two flutes and orchestra by A. Brent-Smith, and a mood picture, *Tristis*, by F. Lawrence, each composer conducting. Mr. Howard Carr conducted Berlioz's *Symphonie Fantastique*. Mr. W. Thorne and Mr. S. Middleton were the solo flautists. The concert also comprised orchestral selections from Act 3 of *Die Meistersinger*.—Beethoven's fifth Symphony was the mainstay of the programme on August 2, when the Municipal Orchestra, under Mr. Howard Carr, played Macfarren's rarely-heard *Chevy Chase* Overture, in addition to a Suite for strings arranged from William Boyce's Sonatas. Coleridge-Taylor's Orchestral Ballade in A minor also figured in the programme. Mr. Frank Titterton sang.

KEIGHLEY.—The Keighley Orchestral Society has finished its season with an income of £350 and a £65 credit balance. Despite £58 for Entertainments' Tax there was £21 clear profit. Mr. A. Lloyd was elected conductor. A vote of condolence was passed with the widow and family of the late J. B. Summerscales, the Society's former conductor, who died recently. Mr. A. Sugden will act as leader of the orchestra.

OXFORD.—In connection with the Elizabethan revels on July 12, Dr. H. C. Stewart arranged and conducted a concert of Elizabethan music which included Byrd's Fantasia for strings, Madrigals by Morley, Edwards, and Dowland, and Ayres by the last-named and Campion. For the masque of *Persephone* the Vocal Society provided contemporary madrigals, conducted by Mr. A. Louis Smith.—The Federation of British Music Industries and the British Music Society arranged a Summer Course in Music-Teaching during the first two weeks of August. About two hundred attended, and the Course was in every way a great success. The lecturers were Dr. Adrian C. Boulton, Dr. Malcolm Sargent, Mr. Plunket Greene, Dr. George Dyson, Mr. Frank Roscoe, Mr. Herbert Wiseman, Major J. T. Bavin, Mr. T. Pennycuik, the Rev. C. J. Beresford, and Mr. O. Roberts.

ROCHESTER.—The Rochester, Chatham, and District Choral Society, of which Mr. C. Hylton Stewart is conductor, will perform the *Christmas Oratorio* next November.

YORK.—The York Male-Voice Choir visited Rievaulx Abbey and Helmsley on July 21, and gave performances at various places en route. Mr. H. Plunket Greene and Miss Dorothy Hess will take part in the Choir's concert at York at the beginning of October.

IRELAND

The chief musical event of the last week of July was the production of a new opera set to a libretto in the Irish language, *Sruth na Maoile* (*The Sea of Moyle*), composed by an Irishman, Geoffrey Molyneux Palmer, a former student of the R.C.M. The libretto is founded on the old Irish saga of the Children of Lir, on which Tom Moore wrote his plaintive lyric, *Silent, O Moyle*. Very briefly the story is: 'Fionnuala, the daughter of Lir, was by some supernatural power transformed into a swan, and condemned to wander, for many hundred years, over certain lakes and rivers of Ireland, till the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release.' The music is frankly modern, but the settings of the three Irish airs introduced into the opera are instinct with national characteristics. A large audience assembled at the Gaiety Theatre, on July 25, to give a good send-off to this 'Irish' opera, and the applause was gratifying, the chief honours falling to Miss Joan Burke, Miss Josie Lyons, and Mr. W. J. Lemass—three admirable operatic singers of whom any city might well be proud. Owing to the ill-health of the composer, the baton was in the capable hands of Mr. Vincent O'Brien, and the production was wisely entrusted to Mr. Joseph O'Mara, whose long experience in operatic matters proved a tower of strength to all concerned. The opera was repeated on July 28. The Irish Press was not over-enthusiastic in its verdict, yet Mr. Palmer's effort is potential of further works of much charm and originality.

During the Gaelic League Oireachtas Week—July 23-28—Irish plays and concerts proved very attractive. The musical items were mostly old favourites, and the singers included Mr. Edmund Fitzgerald, Mr. Denis Cox, and Scots Gaels, while Arthur Darby led a new string quartet whose performances of Frank Bridge's so-called *Derry Air* and Percy Grainger's *Molly on the Shore* were highly acceptable.

Her many friends at Dublin were delighted to learn that Miss Margaret Sheridan, the Irish soprano, has been specially selected by Riccitilli to fill the principal rôle in his new opera, *I Compagnacci*, to be produced at La Scala, Milan, in the autumn.

Mr. John McCormack's two concerts, on August 12 and 14, were a feature of Dublin Horse Show week. He was in good form, and gave unstintingly of his best. The total receipts of the first concert were given to the Irish Benedictine nuns of Ypres, now at Kylemore, Co. Galway (Connemara). Two other concerts, organized by Mr. Walter McNally, were given at the Mansion House, Dublin, on August 15 and 16, the artists including Mesdames Renee Chemet and Dorothy Phillips, Messrs. Ronald Hayes, Frank Titterton, and John Amadio, with Messrs. Gerald Moore and Vincent O'Brien as accompanists.

Colonel Fritz Brase, formerly a pupil of Joachim and Max Bruch, and subsequently Director of the Royal School of Military Music at Berlin, has been appointed Director of the new Training College for Bandmen in the Irish Free State, with headquarters at the Royal Hibernian Military School, Phoenix Park, Dublin. This appointment is tentative, in view of the new Irish Army Scheme, and its development will be watched with interest. The French normal (low pitch) is ordered to be adopted by all army bands instead of the high pitch of the British Army.

Musical Notes from Abroad

AMSTERDAM

On July 5 the series of twelve popular orchestral concerts came to a close. Two were conducted by Mengelberg. The first of these offered only home-bred works, such as Wagenaar's charming Overture, *Cyran de Bergerac*, a new *Andante Grazioso* for violoncello and orchestra by C. Doppe—a work remarkable on account of its clever musicianship and fine orchestration, but shallow in its musical ideas and excessively long. Besides these, P. van Anrooy's Dutch Rhapsody *Piet Hein* was heard. The most interesting concerts were the two Brahms evenings,

conducted by Prof. Max Fiedler. At the first, Mlle. Betsy Schrik was heard to great advantage in the Violin Concerto; at the second concert a young German pianist, Herr Mittelmann, played the D minor Concerto with refined taste. The first of two novelties introduced by M. Dopfer, was Samazeuilh's *Le sommeil de Canopé*, a work modelled almost exclusively on Debussian lines, in which the abnormally difficult voice part was creditably performed by Mlle. d'Aulnis de Bourrouil, of Paris. The other new work was an Orchestral Suite by Mlle. van der Velde, a piece apparently written for the sake of showing off orchestral effects with the usual disregard of thematic development.

Another singing tournament was held at Amsterdam in which choral societies of Belgium, Bohemia, Germany, Hungary, and Holland took part. The palm was carried off by the Hungarian male choir, Budai Dalarda. The concerts were very successful, both artistically and financially.

The season at Scheveningen was opened on June 15. As in previous years, Prof. Schnéevoigt acts as chief musical director. His first concert was a decided success. Among other works, Smetana's seldom heard symphonic poem *Aus Böhmen's Hain und Flur* was played. In a Fantasia for harp and orchestra Madame Rosa Spier again created a sensation by her magnificent performance of the intricate solo part. As an event of more than common interest must be mentioned the concert of June 19. This was conducted by the Hungarian Maestro Sandor Szeghő, whose male-voice choir came from its success at Amsterdam to sing Goldmark's *Frühlingsnetz* and Grieg's *Landerkennung*, besides a number of a *cappella* pieces. At the same concert the Hungarian baritone Alexander Pusztay was heard to advantage in songs by Schubert, Brahms, Grieg, and Rekay. M. Szeghő, who is the conductor of the Budapest Symphony Orchestra, created a very favourable impression with orchestral works by Weber, Grieg, and Berlioz. The scheme of the concert on June 22 consisted exclusively of works by Tchaikovsky. The soloist of the ensuing concert was Madame Mysz-Gmeiner, whose fine singing of old Italian arias and songs with orchestra by Mahler was much appreciated. Schnéevoigt gave superior interpretations of Scriabin's *Poème d'extase*, Mozart's *Eine kleine Nachtmusik*, and Smetana's Overture *Prodana nevesta*. On June 29 he afforded a treat with Glazounov's spirited seventh Symphony. The main attraction of the Beethoven concert of July 4 was Carl Flesch, in the Violin Concerto. The soloist on July 5 was Ernest Balogh in the first Pianoforte Concerto of Liszt. On July 6, Paul Frenkel—who, as Hubermann's accompanist, had more than once shown himself to be a performer of no mean capacity—gave a fine performance of the *Emperor* Concerto. On July 10, Mlle. Sepha Jansen appeared in Mendelssohn's Violin Concerto; on the following evening, the audience enjoyed M. Jos. Groenen's capital singing.

On July 7, at Naarden, there was celebrated the jubilee of the summer oratorio concerts. The work chosen for the occasion was that which inaugurated the scheme twenty-five years ago, viz., *The Messiah*, and a highly commendable performance was given. Mlle. Fré van Hattum, heard for the first time in these surroundings, made a favourable impression. M. Schoonderbeek, the conductor, had spared no pains to raise the performance to a high level.

Mention must be made of the four days' Beethoven Festival at Utrecht, which gave evidence of the high state of efficiency to which the new conductor, M. Evert Cornelis, has been able to bring the Utrecht Symphony Orchestra.

W. HARMANS.

GERMANY

HANDEL'S 'GIULIO CESARE' REVIVED

The musical world knows Handel mostly as a composer of oratorio, forgetting that Handel the opera composer once played a great part in the operatic life of England, where even his oratorios had often been performed on the stage.

It is to the credit of Dr. Oscar Hagen to have unearthed the score of one of Handel's operas, *Giulio Cesare*, from the

grave of oblivion, where it had slept during more than two centuries, and to have presented the world with a new score which, revised and shortened, has been published in the Peters edition. This, however, did not satisfy the zealous Dr. Hagen, who desired nothing other than a theatrical performance of Handel's old opera, convinced as he was that this bundle of arias was more than a mere opportunity for fine singing, and that the music had still the full breath of real scenic life. He had discovered in Handel the tendency to the typical, considered by him as quite modern. As Göttingen and Hallé had seen Handel's work on the stage, now the Berlin Volksoper assumed the difficult task of reducing Handel to the proportions of modern operatic life. That it succeeded in impressing both those who came to see as well as to hear what great power of expression lay in Handel's arias and recitatives is undisputed. Very good singers like Wilhelm Guttman, Magnus Andersen, and Melanie Kurt endeavoured to obliterate all traces of obsolescence, and to translate all the historic personages from classical times to the baroque as more appropriate to the style of the opera and its staging.

Although various striking individualities were shown on the stage during the evening, a certain monotony was felt, produced perhaps by the everlasting, never changing beauty of the arias. The soul of man has undergone some changes since the time of Handel. Whereas his public may have been sensitive to variety, we may feel the same regarding repetition. But variety is just what the stage demands. Nevertheless, it was an interesting though somewhat tiring evening. Tedium, however, may be avoided by making several judicious cuts. In any event, it was demonstrated that Handel the opera composer differs but little from Handel the composer of immortal oratorio.

AUSTRIAN MUSICAL FESTIVAL AT BERLIN

What may be called a good opportunity for the Universal Edition of Vienna to make some of its publications known to the Berlin public, proved also a good opportunity for Berlin to become better acquainted with some of the modern Austrian composers.

The prominent figures were the two heroes of Viennese music, Gustav Mahler and Arnold Schönberg. Mahler is regarded as the 'god,' Schönberg as the 'devil' of modernity. This diabolical aspersion is, after all, a mistake, the more so when, as happens here, the Wagnerian Schönberg of the *Gurrelieder* was being presented. Julius Bittner, Alexander von Zemlinsky, Alban Berg, and Anton von Webern were the composers brought before us. Of all these Bittner is the most harmless—too harmless indeed for a festival designed to represent only modern Viennese music—for his music is Wagnerism covered with the honey of Vienna. The most serious, the master among the pupils, is Zemlinsky, who has gone through Mahler and Debussy, but still keeps his own style. His orchestral songs are confessions of a delicate soul. They were sung with corresponding delicacy by Madame Huni-Miharzek, of the Vienna Staatsoper. Some orchestral pieces by Webern and Berg deserve attention as the outcome of hard struggling on the part of two Schönbergians whose freshness and spontaneity are always in danger of being handicapped by pale thought. The problems of form and tonality seem to elude them.

A NEW HINDEMITH QUARTET

It is refreshing to leave this group, and to see young Hindemith reach with natural security a new milestone of his career. Thus we regard his new Quartet, produced at a concert of the Melos Society by the Amar Quartet, in which the viola player is Hindemith himself. The most striking feature of this work is its very rich and modern simplicity obtained by organic connection of Russian force and German architecture. Take, for instance, the third movement, where the realms of tonality have been enlarged to such an extent that atonality appears to be unnecessary. Hindemith, the viola player, wonderfully reproduces what he has created.

ADOLF WEISSMANN.

NEW YORK

With the concert-halls all over the country closed during the summer months, there is yet music for all whose ears long for it. Indoor music is confined chiefly to the motion picture-houses, where the standard of the orchestral selections played during the intermissions rises appreciably each year. But this, to the careful listener, is not so interesting as what is played while the picture is being shown, for often there is here absolute relevancy in the music to the incidents displayed on the screen. The best work of this kind is not done by the orchestra, where of course preparation has to be made, but by the young organists who play while the orchestras are resting. Many of our best picture-houses are equipped with superb pipe-organs, and the clever players watch the screen and make the music accord with the story with startling rapidity and accuracy. Even though the picture may be a stupid one, the ingenious way in which the themes of Wagner and other great composers are introduced proves that the young artist at the keyboard (who is always either a boy or a girl) is no tyro, and may easily develop into prominence in some branch of musicianship.

Summer attractions that combine pleasure to the ear as well as to the eye are not confined to the picture-houses. Sporadic attempts at out-door opera are made every summer in a variety of localities, but frequently are so mismanaged that the promised artists often fail to appear and other catastrophes upset the expected plans. If by any chance things work smoothly, a heavy downpour from the skies is apt to make the anticipated entertainment impossible for both performers and audience. The one successful out-door operatic season is at Ravinia Park, in the suburbs of Chicago. Here every summer for some years past opera is given nightly for ten weeks, rain or shine. A good solid roof covers stage and auditorium, the sides of the latter being wide open in fair weather, and closed by heavy canvas curtains when it rains. Mr. Louis Eckstein, the founder and backer of this enterprise, spares no expense in the presentation of opera, engaging many of the best artists from the Metropolitan and the Chicago companies, while the orchestra is selected from the famous Chicago Symphony organization. Both the conductors, Messrs. Gennaro Papi and Louis Hasselmans, belong to the Metropolitan Opera House. The season opened this year in June with *Traviata*, and every seat was sold five days in advance. There is only one drawback to the approximate perfection of these Ravinia operatic performances, and that is that the stage, originally intended for concerts only, is too small for proper dramatic effects, and at times whole Acts have to be omitted. The Ravinia Opera is said to be Mr. Eckstein's 'toy'—the one thing in his life that he likes to spend his millions on, and that gives him unmitigated pleasure. If he will build a larger stage he can give opera there as well as it is done at the Metropolitan Opera House, and the audiences will also have unmitigated pleasure in viewing and listening to the performances. Ravinia Park is an ideal spot in itself, and the setting of the stage and auditorium are probably unrivalled in the world for out-door music.

Concerts are given out of doors during the summer from Maine to California—from the Eastern Atlantic coast to the famous 'Hollywood Bowl'—three thousand miles across the country. Many of these are orchestral concerts of the highest quality, with conductors who are employed during the winter in the same capacity in the large cities. New York City itself has two series of popular summer concerts. One is a band of wood-wind and brass led by Mr. Edwin Franko Goldman, which gives ten weeks of concerts. In previous years the venue has been the green of Columbia University, but this year it has been transferred to Central Park. The band has been playing to audiences of fifteen or twenty thousand people since June 5. These concerts are free.

The other series is orchestral, and is of shorter duration—six weeks, and admission is charged. The orchestra is that of the New York Philharmonic Society, augmented for the out-door music to a hundred and six members. These concerts were for several seasons given in the Stadium belonging to the City College, but their character has undergone important changes. At first 'popular' music

predominated. Later more classic music was given, though 'popular' nights were retained. This year the announcement was made that only the 'world's greatest music' is to be given at the Stadium concerts—that is, the programmes are all to be on a par with those presented by the various Symphony Orchestras in Carnegie Hall during the winter.

M. H. FLINT.

PARIS

I have much delay to overtake in the matter of events at the lyric theatres, my space having been taken up of late by notices of concerts and new music. It is true that at Paris, as at most other cities—and perhaps even to a greater extent—concerts are the true axis of musical life, and provide greater elements of interest than the lyric stage.

The remark may appear ungracious on this particular occasion, since among the works I have to notice stands Roussel's fine *Padmavâti*. But other items on my agenda might be adduced to justify its general character of truth.

'PADMAVÂTI'

This work, whose subject is derived from a legend of mediæval India, is—at least, after a fashion—constructed on the lines of the opera-ballet of olden times, and, after Rimsky-Korsakov's *Mlada*, is probably the best modern example of this form. The poem, by Louis Laloy, is genuinely dramatic in its main lines, and the dances play as essential a part in the action as do the dialogue and choral singing. The music shows Roussel at his best. In many respects it recalls his *Evocations*—first-fruit of his investigation of Eastern scenery, poetry, and music, in which his capacity for individual vision and expression stand so convincingly revealed. But at the same time it contains much that tells of his recent evolution (as exemplified, e.g., in his *Pour une Fête de Printemps*), with the additional interest of showing his sense of dramatic expression. In the latter respect, there are some remarkable affinities between the style of certain scenes in *Padmavâti* and that of Holst's *Savitri*. The architecture is splendidly planned and carried out unflinchingly, except perhaps at certain spots where weaknesses in the poem entail a corresponding slackening in the pace of the music. The cast comprised MM. Frantz, Rouart, Fabert, and Podesta, and Mlle. Lapeysette. M. Philippe Gaubert conducted.

STRAVINSKY'S 'NOCES'

Diaghilev's Russian season at the Théâtre de la Gaîté comprised but one novelty, Stravinsky's *Noces*, as weird and strange a work as to be expected, even from the author of *Le Sacre du Printemps* and *Renard*, but one which appears far more worthy of earnest consideration than the last-named and *Mavra*.

Noces is a series of choregraphic scenes with vocal adjuncts, whose music, frantically and powerfully rhythmical, is scored for four pianofortes and a considerable variety of percussion instruments. We are told that Stravinsky started writing the work six years ago, and that this curious instrumental scheme was adopted only after several others had been tried and rejected. It is undoubtedly effective, and is carried out masterfully. Its chief aim is colour, but colour sought in contrasts of values rather than of actual pigments. Contrary to expectation, however, it is remarkably firm and clear in form. It created a most favourable impression. Ansermet conducted, and Kibaltchitch's Russian Choir played its part most efficiently.

OTHER NOVELTIES

Great interest attached to the performance at the house of the Princesse de Polignac, of Manuel de Falla's new work *El Retablo de Maese Pedro*, illustrating the famous marionette episode in *Don Quixote*, and written for three voices and small orchestra in which a harpsichord and a lute play important parts. It is altogether delightful. The interpreters were MM. Dufranne, Salignac, and Manuel Garcia. Madame Wanda Landowska played the harpsichord, and Madame L. H. Casadesus the lute. The conductor was Goldschmann.

At the Opéra-Comique two works of minor importance were recently introduced. One was *Le Hullah*, by Marcel-Samuel Rousseau, and the other *Nansicaa*, by Reynaldo Hahn. Both were found most pleasing.

At the Opéra were given two new little ballets, one consisting of dancing to the music of a Concerto by Giuseppe Martini, lately rediscovered by Henry Prunières; the other (entitled *Fresques*) of dancing to an orchestral arrangement of a Suite by P. Gaubert, originally written for flute and pianoforte.

At the Opéra again d'Annunzio's *Phædra*, with Mlle. Ida Rubinstein in the title-part, incidental music by Pizzetti, and sumptuous scenery by Bakst, scored a success which was mainly one of curiosity.

REVIVALS

At the Opéra-Comique, Albeñiz's *Pépita Jimenez* was well performed with Mlle. Marguerite Carré in the title-part, supported by MM. Bussy and Dupré, and Mlle. Estève.

At the Opéra we have had *Khovantchina*, with Journet, Huberty, and Jane Laval in the principal parts. Sanine, of *Boris Godounov* fame, was responsible for the staging, which made the moderately live drama as alive as was possible.

A few semi-private performances of the one existing Act of the comedy *The Marriage-Broker* gave more novel and far more interesting insight into Moussorgsky's genius. This, indeed, is a work which ought to be known to all admirers of the Russian master. Next month I shall deal with the end of the concert season.

ROYALTIES FOR WAGNER'S FAMILY

In *Le Ménestrel* of June 29 appears the announcement that one-half per cent. of the gross takings for performances of Wagner's work in Prussia, and one per cent. of the takings for performances on stages belonging to the Deutscher Bühnenverein, will henceforth go to Wagner's family.

A. BOLD.

ROME

However much the country may be improved under the present regime—and all who follow Italian politics know that the Fascists have done wonders to raise the moral tone of the nation—it cannot be said that music in the capital has greatly benefited this year. The well-known Sala Bach, which in the beginning of the season under Maestro Cristiani gave great promise of renewed vigour, found itself unable to produce more than two series of concerts, and passed into the hands of a private artistic circle entitled 'Convivium,' which contented itself with a couple of concerts with mediocre programmes. The other musical societies of Rome finished their activities at Easter, as usual, so that the public is left with the customary well-worn selection of opera, and the occasional gratification of some sporadic manifestation whose value is more apparent than real. The latest of these has been the inaugural concert of what is euphemistically styled the Camerata Romana Pierluigi Da Palestrina. This newly-formed choral society professes to supply the long-felt want of a serious choral society at Rome. Founded in October last, with new elements drawn from the working classes, the Society only succeeded in giving its inaugural concert in June, nor can it be said that the execution added much lustre to the musical fame of Rome. The programme was devoted to music of the 16th and 17th centuries, the composers being Palestrina, Bassani, Caccini, Monteverde, Bianchi, Cesti, Peri, and Marcello. As a praiseworthy attempt to popularise the treasures of early Italian music, the enterprise met with encouragement, but there can be no doubt that at Rome the Polifonica Romana, recently heard in London under Casimiri, holds undisputed sway in that field of music, and it will be very difficult for any other enterprise to make much headway against it.

Distinguished visitors to Rome there have been none, if we except the Russian choral society, the Cossacks of Kuban, under the direction of their leader, Sokoloff, who gave two interesting folk-song concerts.

In the theatrical world a very interesting and successful enterprise has been undertaken by the inauguration of an open-air theatre in the Villa Borghese, with the production of *Barbière* and other well-known works.

Toscanini has made the interesting discovery of a Verdi manuscript during his revision of the score of *Falstaff*. Having in his hands Verdi's own copy, he found the following words written as a *congedo* on the page of the screen scene:

'All is finished. Get thee gone, old John, travel through Italy as long as thou mayest. Eternally true under divers masks in every age and in every place, go, travel, travel. Addio.'

LEONARD PEYTON.

VIENNA

FIGURES THAT SPEAK

What was the longest musical season within memory recently came to a close with the Staatsoper's revival of Auber's antiquated opera *Fra Diavolo*, which, with its largely obsolete melodies, and especially with its dull libretto—the ridiculous conception of the English couple which accrues from 19th century ideas of humour was particularly difficult to bear—sorely tried the endurance of a modern audience. Official announcements regarding the finances of the Staatsoper reveal the remarkably low salaries which are paid to the principal artists. Director Strauss, who draws twenty million crowns a month, is, of course, an exception. The outlay for artists' salaries amounts to approximately a third of the daily deficit (which is forty millions). Considering that the admission prices are approximately two-thirds of those charged before the war, and that the attendance is considerably larger, the enormous deficit (which is far in excess of pre-war times) can only be attributed to financial mismanagement. The decision of the government to scrutinize the administration (financial and artistic) of the State theatres appears to be fully justified.

MOZART IN COMIC-OPERA

The last in the series of premières has been the Volksoper's production of *Mozart*, a comic-opera dealing with the life of the great composer, written by Hans Duhan, an operatic baritone and also a conductor. His music for the most part is very well scored, and is at all times melodious without ever yielding to cheap or treacly sentimentalism. Above all, it steers clear of the vicious habit (rampant in these times of Schubert and Tchaikovsky operettas) of adapting classic melodies to modern lyrics. There is much Salzburg atmosphere about the first Act, including a good aria interwoven with the strains of the old Salzburg *Glockenspiel*, and a charming scene when Mozart, in the midst of a genuine Salzburg rain-storm, sings the famous song *The Violet* beneath the window of Aloysia Weber. The second Act takes place at Prague, following the première of *Don Juan*. Act 3 shows Mozart's death in his modest home in the Raubensteingasse, Vienna, to the sounds of his *Requiem*. The librettists have dealt rather freely with historical truth, but on the whole the character of Mozart, excellently sung and acted by composer Duhan, is logically developed, and the opera had a gratifying success.

VIENNESE MELODISTS

The foundation of the Vienna section of the I.S.C.M., so far from exerting any great influence on the musical life of our proverbially conservative city, has innocently strengthened the anti-modernists. These are a circle of young people centring around Erich Korngold and his father, Dr. Julius Korngold, the one-time omnipotent musical critic of the Vienna *Neue Freie Presse*, who has recently made that organ a means of persistently-pursued propaganda against the 'revolutionaries.' A series of articles by Dr. Korngold has paved the way for an opposition festival to be held at Salzburg immediately following that of the I.S.C.M., when works by Erich Korngold and his inseparable partisan, Wilhelm Grosz, will form the nucleus of a number of programmes representative of such diametrically different composers as Alexander

Zemlinsky and even Arnold Schönberg, but palpably schemed for political reasons and for purposes of propaganda. Strangely enough, the leading spirits of what frankly purports to be a reactionary movement are all young men whose place might justly be expected to be in the revolutionary camp, were it not for the fact that their music aims not at an enlargement of the existing musical possibilities but for success at any cost.

During the later portion of the Vienna concert season the 'melodists' have held the field almost undisputed. The Chamber Orchestra series conducted by Rudolf Nilius offered three new orchestral songs for baritone voice entitled *Rondels*, by Grosz, an *Overture to an Opera buffa*, by the same composer, and a *Music for Chamber Orchestra*, by Franz Salmhofer. The Grosz compositions, vastly different in atmosphere and style, yet both revealing the same ease and fluency, were ample proof of the talent, and even more of the eclecticism, of their composer. He is gifted, yet, in a higher sense, is devoid of ethical qualities, and his deftness smacks of insincerity. Salmhofer, said to be a direct descendant of Franz Schubert, is of quite a different order. Less conscious of his talent, and having still to achieve self-discipline, his sincerity is beyond doubt. His new composition shows a leaning towards many famous (and heterogeneous) examples, but his invention flows freely and without mannerism.

Ernst Kanitz, a pupil of Franz Schreker (who was Grosz's master also) made his début with a new Violin Sonata at a concert given by Robert Pollak in conjunction with Leo Sirota, the Polish pianist. The Sonata is grateful and melodious, but not entirely consistent.

A RUSSIAN COSSACK CHOIR

One of the most interesting and unique experiences of the past season has been the appearance here of a choir composed of twenty-four Russian Cossacks from the Don, conducted by Serge Jarroff. These men, who under Wrangel have fought the Bolsheviks and are now exiled from their country, have been singing their way through the Balkans and Italy to the Western countries. Facing starvation, yet firmly resolved not to disband their little artistic community, they are making for Paris to embark on factory work. Their shabby and torn military uniforms tell the story of many a hardship, but their enthusiasm for their musical work is unbroken. This small company boasts some wonderful voices—the bass section in particular is remarkable—and the ensemble is perfect. These singers were heard in some beautiful sustained work in ecclesiastical songs by Bortniansky, Archangelsky, and Tchaikovsky, abounding in remarkable orchestral effects. But the most astonishing feature of their concert were some genuine Cossack songs, one being accompanied by a whirling national dance. Here their singing was coloured with, and at times interrupted by, savage yells, screams, and whistles, by hand-clapping and stamping, but all done with a naïve sincerity and simplicity which completely captivated the audience. Their success here was enormous, and thus Austria's one-time enemies have conquered the Austrian capital at last.

PAUL BECHERT.

Obituary

We regret to record the following death:

The Hon. Mrs. JULIAN CLIFFORD, on July 27. Widow of the late Julian Clifford, for many years conductor at the (then) Kursaal at Harrogate, the deceased lady herself took part in the musical activities of the Yorkshire spa. A vocalist of some ability, she appeared from time to time at the municipal concerts. She was the daughter of the fifth Lord Henniker.

Miscellaneous

The *Subject Index to Periodicals, 1920, Section H (Music)*, has just been issued by the Library Association (P. S. King & Son, 2s. 6d.). It comprises seven hundred and sixty-one entries obtained from examination of seventy-three periodicals, and is a very valuable work of reference for lecturers, journalists, students, and others.

We acknowledge with thanks copies of a handsome pamphlet on the Skinner Organ, and No. 4 of the firm's periodical, *Stop, Open, and Reed*. In the latter is a biography of Mr. Ernest M. Skinner—or rather the title is there. It was to have been written by Arthur Hudson Marks, but Mr. Marks takes the wise course of presenting in its original and racy form the material Mr. Skinner sent him. Capital reading it makes, too—full of touches that suggest Mark Twain. We quote a few passages, at the same time pointing out that Mr. Skinner's reminiscences are a record of a strenuous and successful struggle:

'I was born in the town of Clarion, Pennsylvania, of poor but disconcerted parents. After this event they moved away as soon as possible.

'Later on I was engaged as official blow boy for the practice hours of Mr. Edward M. French, then organist of the Baptist Church. I thus became acquainted with the music of Batiste and Lemmens, and added to my love of the organ, which so moved me that I kept the bellows entirely filled all the time.

'I left school at an early age on account of ill health, and then got a job at a candy factory. I so filled up the first day, I have needed no candy since. I couldn't see much ahead, and couldn't seem to get anywhere.

'Mr. Montgomery Sears, a wealthy Boston patron of the arts . . . sent me abroad to learn what I could of the foreign builders. I went on a cattle steamer from Boston . . . I sat next to the captain, and told a story about Bill Nye, who said, "When I was in England I went to a tailor, britches maker to the King; when I got them, they wouldn't fit anything but two bushel of oats." I thought it was a funny story, but the captain was a Briton and loved his King, and he never smiled. My mind was on Bill Nye's britches, and his was on the affront to the dignity of his King. My apology was sufficient.

'I asked a newsboy where St. George's Hall was. He pointed it out, and said, "I'm going there Saturday night." I also went on Saturday night—admission two cents. Dr. Peace played operatic airs on a big Vox Humana to a crowd that filled the hall. After each number there was clapping and yelling, and a spontaneous expression of enthusiasm in full keeping with what we hear in these United States at a ball game. . . . I then and there acquired an overwhelming sympathy with the idea of music for the common public as well as for the musician.'

Mr. Skinner speaks with enthusiasm of the Willises and their organs, and he found E. J. Hopkins a charming host. He continues:

'Leaving the train at Antwerp to hear the celebrated chimes, I asked directions of various pedestrians, but nobody understood English. I knew then how the poor dago feels in this country who "No spik Englis." By and by I heard a man say, "I played hell with 'em," and it sounded like a benediction. He directed me to the chimes.

'I returned to England via the Channel boat. It was very rough, and the boat was small. I went below, but everybody was sick and didn't care who knew it, so I went on deck again.

'While the first and intermediate years of a life of organ building were by no means a bed of roses, the present condition is one relieved from financial worries. Someone else is in charge of the department of worries, and I can give my time to thoughts of organs. If I want to sit up until two o'clock in the morning and talk organ I have Arthur Marks to sit up and talk with me. I thought I was the worst case of organ fan ever, but it looks as though there was another fully as bad if not worse.

'Well, I didn't know where I was heading for when I started, and I don't know where I am now, but it's quitting time, so no more till later.

'Yours for good music,

'ERNEST M. SKINNER.'

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8.	Nocturne in C sharp minor ... P. Tschaikowsky	8. O rest in the Lord ("Elijah") ... Mendelssohn
9.	Procession to the Minster ("Lohengrin") ... R. Wagner	9. Marche Solennelle ... Schubert
10.	Passacaglia John E. West	10. Marche Funèbre ... Tschaikowsky
11.	Fantasia upon the Plain-song Melody "Ad cenam Agni" ... Healey Willan	11. Finale from "Symphonie Pathétique" ... Tschaikowsky
12.	Allegretto in A flat W. Wolstenholme	12. Lament ... John E. West
No. 4.		No. 8 (Christmas Music).
1.	Arietta S. Coleridge-Taylor	1. Chorale Prelude, "In dulci júbilo" ... J. S. Bach
2.	Souvenir de Printemps Joseph Holbrooke	2. Pastoral Symphony ("Christmas Oratorio") ... J. S. Bach
3.	Andante in D Alfred Hollins	3. Quem Vidistis, Pastores ... W. T. Best
4.	Pavane in A Bernard Johnson	4. Venite in Bethlehem ... W. T. Best
5.	Harmonies du Soir Sigfrid Karg-Elert	5. December—Christmas Morn ... Frederic H. Cowen
6.	An Eton Memorial March C. H. Lloyd	6. Fantasia on Old Christmas Carols ... William Faulkes
7.	Allegro alla Marcia A. L. Peace	7. For unto us a Child is born ("Messiah") ... Handel
8.	Visione J. Rheinberger	8. Pastorale ... Theodore Kullak
9.	Chant sans Paroles P. Tschaikowsky	9. Chorus of Shepherds ... J. Lemmens
10.	Prelude to Act III. ("Die Meistersinger") ... R. Wagner	10. Christmas Pastoral... Gustav Merkel
11.	Allegro Pomposo John E. West	11. A Christmas Pastoral ... B. Luard-Selby
12.	Canzona W. Wolstenholme	12. Fantasy on Two Christmas Carols ("The First Nowell" and "Good King Wenceslas.") ... John E. West

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2.	Andante W. G. Alcock	2.	Andante Religioso Myles B. Foster
3.	Largamente George J. Bennett	3.	"Simplicity"—Andante Barry M. Gilholy
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5.	Andantino Alfred Hollins	5.	"Dialogue"—Andante Grazioso... .. Charles H. Lloyd
6.	Adagio Cantabile Alfred Hollins	6.	Andantino Arthur W. Marchant
7.	Larghetto Charles J. May	7.	Con Moto Moderato... .. William Sewell
8.	Andante con Moto John E. West	8.	Andante Amabile William Sewell
9.	Andantino quasi Allegretto John E. West	9.	Andante Clement M. Spurling
10.	Andante W. Wolstenholme	10.	Andante Sostenuto F. Cunningham Woods
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5.	Moderato Alfred Hollins	5.	Adagio Alfred Hollins
6.	Andantino Alfred Hollins	6.	Poco Lento Charles H. Lloyd
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3.	Andante con Moto George J. Bennett	3.	Andantino R. G. Hailing
4.	Andante H. A. Chambers	4.	Con Moto Alfred Hollins
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The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1923

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MONDAY, OCTOBER 22 (FIRST POST).

THE CONDUCTOR AND HIS FORE-RUNNERS

By WILLIAM WALLACE

II.—THE BEAT IN THE MIDDLE AGES

(Continued from September Number, p. 612.)

From what was said in the last chapter we may conclude that the Beat with the hand had come to share, and ultimately to displace, the Beat with the foot. So we have Quintilian—in discussing, it is true, the art of oratory rather than the art of music—using the word *cheironomia*, the measured movement of the hands, which came to be adopted by writers on music as signifying the beating of time.*



SKETCHED BY THE WRITER DURING A REHEARSAL OF TCHAIKOVSKY'S 'PATHETIC' AT QUEEN'S HALL FOR A PHILHARMONIC CONCERT

Let us see, however, what kind of music there was from B.C. 500 to A.D. 1200. What remains is purely ecclesiastical. We have a description of Church music of the 12th century in these terms:

Whence hath the Church so many Organs and Musicall Instruments? To what purpose, I demand, is that terrible blowing of Belloes, expressing rather the crackes of Thunder, then the sweetnesse of a voyce? To what purpose serves the contraction and inflection of the voyce? This man sings a base, this a small meane, another a treble, a fourth divides and cuts assunder, as it were, certaine middle notes. One

* Quint. *Inst. Orat.*, i. 11, 17. *Χειρονομία* quae est ut nomine ipso declaratur lex gestus. The word can also be used in a pugilistic sense, which would account for the 'action' of Safonoff, remarkable for his 'shadow-punching,' *σκιαμαχία*, also a boxing term

while the voyce is strained, anon it is remitted, now again it is dashed, and then again it is enlarged with a lower sound. Sometimes, which is a shame to speake, it is enforced into a horses neighings; sometimes the masculine vigor being laid aside, it is sharpened into the shrillness of a woman's voyce: now and then it is wretched, and retorted with a certaine artificiall circumvolution. Sometimes thou mayest see a man with an open mouth, not to sing; but as it were to breath out his last gaspe, by shutting in his breath, and by a certain ridiculous interception of his voyce, as it were to threaten silence, and now againe to imitate the agonies of a dying man, or the extasies of such as suffer. In the meane time the whole body is stirred up and downe with certaine histrionical gestures: the lips are wreathed; the eyes turne round, the shoulders play; and the bending of the fingers doth answer every note.*

The original text 'lost none of its acerbity by the manner of its' translation.

Apart from its musical interest, this long quotation, the description of a writer who must have been present at many such performances, is given as an example of the intemperate language and style of many a mediæval account of singing. The famous 10th-century organ in Winchester Cathedral, with its twenty-six bellows, its seventy 'strong men' as blowers, and its two organists, is discussed in technical detail in *Grove*, but the 'picture of dark, relentless mediævalism' is finely displayed by Cecil Forsyth in *A History of Music*, p. 76.

Organs have incurred the wrath of scribes of the 12th century, but it would seem that in Church services the 'go-as-you-please' method, if it was anything like a method, was frequent enough to call for censure. A writer, three or four centuries later, might well have attempted to explain away the confusion of the illiterate singers, speaking among themselves a mixed dialect, with only here and there a shadow of relation to the text of the services. It is thanks to the assiduity of Gerbert† that we are able to reconstruct in some degree the music of this period, despite the hint of Coussemaker that the texts are not free from errors.‡

Gerbert's *Scriptores* were not unlike one another in their long-winded expositions of modes and their machinery of diagrams and symbols, their *proslambanomenos* and their *paranete diezeugmenon*, while Johannes de Muris (about A.D. 1320) had the wit to coax into a hexameter part of the technicalities of the neume. (*Script.* iii., 202):

Clives, plicae, virga, quilismata, puncta, podati.

Each of the Greek modes had a character and meaning which were sacrosanct, and it is no surprise to us to learn from Boetius (quoted, *Script.* ii., 340) that a youth, consumed to boldness

on hearing the Phrygian mode, was only restored to calm by the change of the mode to the Hypo-Phrygian—the antidote, in fact. This Phrygian mode, we shall see, was under a very dense black cloud.

The old writers did not confine themselves to music, and so now and then we meet with odd discourses on unusual subjects. It is interesting to learn that the crocodile is a species of dolphin, with iron crests on its back (*quorum dorsa ferratas habent cristas*, *Script.* ii., 375), and another, in a fragment on the making of little bells (*nolae*), ends with cough-mixture prescriptions (*Script.* ii., 278). All are agreed upon the beneficent influence of music, and there is a delightfully human touch in the description of babies being soothed by little nursery rhymes, hummed by their nurses, and so dropping off to sleep.*

From the nature of the music that has come down to us it is clear that some leadership in singing was necessary. Single syllables were long-drawn-out, with many notes to each, and even with two singers singing in unison precision would have been difficult to attain without much practice. The notation of neumes (see *Grove*) consisted of a species of shorthand which very likely had local peculiarities, and may have varied according to the caprice of the scribe or the singer. Examples of capriciousness are to be found in specimens of early Greek typography, where the compositor would use different 'ligatures' for the same letters in a single line. Therefore it is not stretching the point to assume that the scribe was equally indifferent in copying the neumes. As for the singer—we shall see presently what was said about him.†

The signs were at first written above the text, and all that the singer had as a guide was the extent of the interval and its probable place on an imaginary scale. That is, he had to judge the form and pitch of the vocal phrase by the eye, and exercise his own discretion. Huckbald (A.D. 840-930) said, 'These notes guide the observer always with uncertain sign' (*Script.* i., 117).‡ Later, a line was incised on the back of the page to indicate the relationship of these signs, but this could only be done when the page was written on one side. This was replaced by a single line in red on the face of the page, over the text, then a second line in yellow, and from these was evolved

* Nostra certe natura usque adeo delectatur canticis et carminibus, ut vel infantes ab uberibus pendentes, si fleant et afflictiore, ea ratione sopiantur. Nutrices certe, quae eos gestant in ulnis, saepe abeunt et redeunt, et quaedam puerilia eis carmina decantantes, supercillia eorum illa sopiunt. (*Cant.* i., 226.)

† Salomon asked (*Script.* iii., 55): Quare in cantu, qui ascendit quinque vel sex lineas, omnes non ponuntur in libr? Respondeo: Omittitur fortassis propter avaritiam pergamini vel desidiam notatoris. . . . Falsa musica nihil aliud est, quam falsus musicus falsa mugiens. . . . Contingit propter erroneum notatorem, qui ignorat lineas et punctos, quos videt in libro, et male in alio transcribit. (*Script.* iii., 61.) (Why is it that in music that is sung all the notes are not written on the staff of five or six lines? My answer is that they are left out probably through the commercial greed of the dealer in vellum or the laziness of the copyist. . . . False music is nothing less than that made by an impostor who thinks himself a musician, bellowing out of tune. . . . It is all because of the slipshod copyist, who disregards the lines and notes which are before his eyes in the book, and copies them badly into another.)

‡ Incerto enim semper videntem ducunt vestigio.

* Prynne's *Histrio-Mastix*: Lond. 1633, p. 280. It is his translation of a passage in the *Speculum Charitatis* of Aelred (1109-1166). (See Migne's *Patrolog. Lat.*, vol. 195, col. 571.)

† Gerbert, M. *De Cantu et Musica Sacra*, Saint-Blaise, 1774, 2 vols., 4to. (Indicated in what follows as *Cant.*) For the convenience of those who wish to follow up the references in *Cant.*, it may be pointed out that each vol. contains two lib., the pagination of which runs on, and it is the volume and not the liber which contains the quotation. Gerbert, M.: *Scriptores Ecclesiastici de Musica*, Saint-Blaise, 1784, 3 vols., 4to. (In what follows, *Script.*)

‡ Coussemaker, E. de: *Histoire de l'Harmonie au Moyen Age*, Paris, 1852, page 220, n.

the four-line staff. So de Muris celebrates the matter :

Linea cum spatiis affixis clavibus ante
certificat notulas nobis Guidone iuvante.
(*Scrip.* iii., 215.)*

That there were at least two distinct methods of singing, and we know not how many of interpretation, is borne out by the adventure of Charlemagne, a martinet in such affairs, when he went to Rome about A.D. 787. His singers who accompanied him had nothing good to say of the Roman style, while the Roman singers, brought up in the tradition of Gregory, said that the Franks were stupid, unlearned, boorish, and bellowed like brute beasts. The question was settled in favour of the Roman style, which Charlemagne adopted (*Cant.* i., 269). It is related that on one occasion a 'vagrant cleric' (*quidam clericus de circumcellionibus*), who intruded into the royal presence, was driven out by Charlemagne's choirmaster (*paraphonista*), who threatened him with his baton (*peniculum*) (*Cant.* i., 276).

John Cotton (11th or 12th century) was quite frank about it when criticising the misunderstandings to which the neumes gave rise :

So it comes to this, that someone sings the neume up or down at his own sweet will, and when you are at your minor third or your fourth, the next man is singing a major third or a fifth, and if a third man comes in he puts the others out. For you may hear it said, 'I was taught by Trudo'; the next, 'That's how I got it from my master, Albinus'; a third will say, 'That's nowhere near the way my master, Salomon, sings it.' So the long and the short of it is, that you won't get three people to sing together, far less a thousand, which is not surprising, for since each quotes his own teacher, there are just as many styles of singing as there are singing masters on earth.

Thus John Cotton of England in the 12th century, and the John Cottons of England of the 20th century have much the same to say. But he is not finished yet :

In neumes there is no certainty, and no less doubt about the signs written over the words, especially when many readings give different renderings, and nobody has a notion what they mean (*Scrip.* ii., 258-59).

The singing during the Offices must often have been a hopeless scramble, for with education and instruction entirely in the hands of the clerics, who needed both as much as anybody, illiteracy was wide-spread. The character of the singing can be gathered from the description of the organ music given above, but another writer complains that all the singers wish to be leaders, one because of his devoutness, another because he takes precedence of the others, another because of the bigness of his voice, another, fancying himself to be somebody, so that he may be seen and heard, and not one of them having it in him to pay heed to rhythm or by chance show some skill (*Scrip.* i., 5).

Our Scriptor lets out :

Therefore he who with rash presumption transgresses the Rule of our Community, let him be severely punished, that others may have holy fear and mend their ways. There must be no affected singing or chattering, no

foreign accents or screeching, no donkey-braying, no cattle-bellowing or bleating, no falsetto—all that is untrue, vainglorious, or strange we detest, and forbid in our Choirs, for that stinks of pride and foolishness rather than of worship (*Scrip.* i., 8).

In his *Speculum Musicae*, in the Bibliothèque Nationale of Paris, Johannes de Muris heads his ninth chapter with the words *De ineptis cantoribus*, which leave no doubt as to what he thought.*

Strictures like these occur in every writer, and they show how the discipline of the Church as regards music was perpetually breaking down.

We now come to an author, Elias Salomon, who considerably dated his MS.—A.D. 1274. From his pithy style we get useful information. Referring to the well-known Harmonic Hand, without, however, ascribing it to any author, he says that

... having a mental image of the diagram on the palm of the left hand, we mark the pauses with the right, we indicate the 'points' with the finger and little stick, and sometimes we wave [?] the book.†

Salomon is precise as to the instruction of children, no doubt from his own bitter lot, for he says it should be 'simple, gentle, and prudent. lest they be vexed unto despair' (*Scrip.* iii., 35). He proceeds to describe a strange practice. The word *seculorum* in the *Gloria* gave the final cadence indicating the Mode or Tone, and this cadence was written in for the better remembering of the singer :

But certain masters with crookedness of mind, and inflamed by the spark of evil-doing, scratch out the word [*seculorum*] from the book, so that they may [have an excuse to] flog the schoolboys [for singing incorrectly] unto the drawing of blood : as I myself have seen the word scratched out, and have been flogged; and what is more I know which book it was, and who was reckoned to have done the scratching.‡

He is explicit in his instructions to the *Rector* or leader. From a lengthy passage (*Scrip.* iii., pp. 57, 58) we gather that the rector was a recognised functionary :

Likewise be it noted that in the case of four singers equally good, they should be led by one . . . and he should mark all pauses . . . and start again after them . . . Similarly if the rector does not sing in the quartet, he is to arrange the others in order, and indicate the pauses with his own hand above the book, while he frankly prompts them.

* Quoted by Coussemaker, p. 216.

† In figura ista debet poni imaginatio sinistree manus; nam cum dextra facimus pausas, ostendimus punctos cum digito, et stilo, et aliquotiens volvimus librum (*Scrip.* iii., 24). Why volvimus? The action here is taken to be like that of the precentor in remote Scottish churches, who faces the congregation and beats time by waving his tune-book from side to side. One of these worthies, when questioned, demonstrated his method by tapping (*ictus*) the book-cover with his fingers.

‡ Sed quidam pravi magistri fomite nequitie ducti radunt de libris, ut de lateralibus scholasticorum eliciatur sanguis, ut ego vidi abradi, et verbera passus fui, et adhuc scio librum, de quo fuit computum abrasum (*Scrip.* iii., 36). The use of the Harmonic Hand is referred to by Coussemaker (p. 153, n.) in a quotation from the *Speculum Musicae* mentioned above, the joints of the fingers being specified, thus, 'In manus iuncturis in quibus pueri primo instruuntur.'

* Thanks to Guido, the line with its spaces and with its key-signatures added, keeps us right as to the notes.

If any one goes wrong he is to speak into the singer's ear becomingly.*

The passage makes it clear that there was a beat, and that it had to be studied.†

Hucbald, who has been mentioned, says to his pupil (*Script.* i., p. 182), 'Come, let us practise singing: I will beat the feet to start, you will follow, imitating me.'

Other references are to be found in the old writers.‡

They may be condensed thus: 'The ear for the sound, the eye for the beat . . . the beat must be seen . . . the up and down movements must be sharply observed. . . : Singers carry sticks or clappers (*tabulae*, but see *Ducange*) in their hands.'

Guido Aretinus does not begin very hopefully:

Musorum et cantorum magna est distantia,
isti dicunt, illi sciunt, quae componit Musica.
nam qui facit, quod non sapit, diffinitur bestia. §

He is not content with this, for he proceeds to abuse 'Singers, in these days the greatest simpletons of all men.' 'Although they and their pupils have been singing for a century, they have not succeeded in singing one poor little antiphon without a master,' and 'When we celebrate divine office we appear not to be praising the Lord but to be squabbling among ourselves.'

In a somewhat similar strain Johannes de Muris, who seems to have suffered much at the hands of musicians, bursts into song (*Script.* iii., p. 216):

Si rudis est cantor, qui vult cantare libenter,
ut cantum discat solitus cantare patenter,
cum socio cantet, vel cum doctore frequenter,
ut cantans cantor possit cantare decenter,
claves prospiciat, discernat, sit melior harum
donec mutentur, vel duret cantus earum. ||

* Item si Rector iste non fuerit de quatuor, . . . ponet omnes ordinatim in suas voces, et faciet eis pausas cum manu sua super librum honeste dissyllabando. Sed si quisquam parum aut minus rigide sonabit, aut posuerit vanos punctos, tunc dicet ad aurem cuiuslibet honeste (*Script.* iii., p., 58). Schoenemann, who quotes the passage (p. 32), was evidently puzzled, like myself, by *dissyllabando*, for he adds his own query to his version, 'indem er ihnen leise den Text vorsagt (?)'. I have failed to find the word in any edition of *Ducange* that I have consulted. I took it to mean the act of lippping but not sounding the words.

† Salomon has a pretty way of introducing what we might call stunts or gadgets. These are for those philologists who are—philologists. What, for instance, is to be made of *quidafollas* and *musafollas* (p. 55), or of *tauglator* (p. 23), or the shot at a hexameter (p. 59), standing by itself, with full stops fore and aft?

Ordine turbato succedo burgare nato.

This my appeal is made *adiutoribus nostris*.

He is proverbial, too, and speaks of superfluous *seculorum*, as who would put a fifth wheel to the cart (*quinta rota in plastro*), and those who go a-fishing for pike in the woods (*piscatores lucios in silvis venantes*), but down he comes on the singing of the Lombards, who howl like wolves (*ululant ad modum luporum*).

‡ *Patrologiae Latinae Cursus Completus*, edidit J. P. Migne: vol. 32, *S. Aurelii Augustini De Musica*, and vol. 172, *Honorii Augustidunensis Opera omnia*.

§ There is a mighty gulf between musicians and singers: the latter talk about, the former know, what music really is. For he who does a thing, without knowing why, is distinctly a beast. (*Script.* ii., pp. 25, 34, and 35.)

The changes are rung on the syllable *cant*, and need not be reproduced strictly. It amounts to this, that 'When a singer has a harsh voice he should practise often with a friend or a skilled person if he wishes to sing clearly. To sing properly, let him have an eye on the keys [of the organ?] and watch them, improving on them, till they change or the tune keeps on.'

The synalepha or elision in line 5, *meti' harum* is a licence which appears unique. One would expect his—schoolmasterish possibly, but it wouldn't scan or rhyme.

Some of his jingles are too pat to be overlooked:

Si fueris Romae, Romano concine more;
si fueris alibi, concine sicut ibi (p. 231).
(When at Rome, sing as the Romans;
when elsewhere sing as they sing there.)

With these edifying glimpses of mediæval performances we may be sure that the old writers and commentators, though they were sparing in their references to the beat, were sufficiently emphatic in their condemnation of the singer, and in pointing out the necessity for someone to lead. A difficulty—perhaps one of precedence—appears to have been experienced in finding a title for him corresponding with his occupation. Hence he was *protopsaltes* or *primus cantor*, with a *primicerius* for colleague, so-called from the first on a list of names on a wax tablet. Then he was *chor-episcopus* (superintendent of the choir) or *armarius* (librarian, from the cupboard in which the books were kept).

The *Schola Cantorum* had its own hierarchy, consisting of the *primicerius*, the *secundicerius*, the scholars, and the *archiparaphonista*, as well as others who were just simply *paraphonistae*. With a 'staff' of this kind the teaching must have been incredibly bad for the *Schola* to have produced singers of the kind described. And this sort of thing went on for centuries. Speaking of the functions of the singers, Gerbert (*Cant.* i., 310 and 565), quoting from a MS. on Monastic Discipline, remarked that one of the duties of the *Armarius* was to learn and understand a code of hand-signals made to him (? from the neighbourhood of the altar) when certain books, MSS. and so forth, were wanted. Among these signals were stroking the nose, holding the chin, pulling the hair, and using the fingers in various ways.

With these extracts from the *Scriptores* in mind, it is not easy to understand why these writers should have given so much attention to the theoretical side of music, to the neglect of an equally important aspect which admittedly stood sadly in need of reform. References to the regulation of *tempo* and accent are out of all proportion to the space occupied by academic discussion. It is possible that the writers dwelt upon technical matters which were (to them) on an accepted though theoretical basis, rather than upon the neumes, which, as we have seen, were open to misconstruction, owing to their not being standardized.

It must not be forgotten that the plainsong, to which we listen to-day, performed with ease and mastery, is not exactly what was at hand in the Middle Ages, and the character of the music then accessible may have had no small part in producing confusion. In other words, the writers knew what was sound and correct in theory, and were disconcerted to find it bad in practice. The next step was to discover the means by which a fortuitous and often personal expression was to be reduced to uniformity. But are we quite sure that the singing voice has not altered in these eight or nine hundred years?

(To be continued.)

Temporibus mores sapiens sine crimine mutat (p. 231).
(It is no crime for the wise to change his habits with the times.)

And, lastly, as the end of his task is near:
Et nos hunc librum sumus hic finire parati (p. 241).
(And now we are ready to finish this book here.) Yes—but he didn't!

For this digression blame, not me, but the joyous Johannes.

THE TEST OF ENTHUSIASM

BY HUGH ARTHUR SCOTT

One of the bugbears confronting every critic who essays to deal faithfully with difficult new music is the fear of being made to look as big a fool in the fulness of time as his fellows of the past who fell foul in the same way of Mozart, Beethoven, Wagner, and all the other great masters. There is no need to reiterate once more all the well-worn instances, so familiar to every musical reader, but I cannot forbear from setting down one amusing example which was unknown to me until, looking through *The Life of Sir George Grove* the other day for another purpose, I came across it.

Sir George recalls that Chorley was accustomed actually to mark his disapproval of a certain chord in Schumann's Pianoforte Quintet by rising in his place and solemnly stalking out of the concert-room when the passage in question was reached! It is hard to believe, I agree, that any man could conceivably make such a preposterous ass of himself, but we have Grove's word for it, and, after all, even such a proceeding as this might be reckoned no more absurd than some of the incredible things which have been said and written about practically all the greatest music of the past. Is it surprising then, that when pronouncing similar judgments upon the Stravinskys, Schönbergs, and other 'shockers' of to-day, we should ask ourselves if we are not simply providing comic copy in the same way for the benefit of future generations?

Up to a point the parallel seems exact. These are the pioneers and pathbreakers—the *Fortschrittmänner*, in Strauss's famous phrase—of the present age, as Beethoven, Wagner, and the rest were in theirs, and why should it be supposed that they will not be eventually justified by Time in precisely the same way? Is it not infinitely more reasonable to assume that they too will prove in turn to have been merely ahead of their day, and that with fuller knowledge and understanding their methods will be comprehended and appreciated in due course in just the same way? Nay (it may be argued), do we not see the process actually in operation all the time? Was not the whole vocabulary of abuse exhausted on Richard Strauss not twenty years ago? And have we not witnessed an almost equally striking revolution of opinion in the case of Debussy within the same period?

Looked at in this way, it must be agreed the case seems pretty strong. And yet I venture to submit that there is one important respect in which the assumed parallel between the pioneers of to-day and those of the past does not indeed hold good. I allude to the fact that whereas all the great masters of the past, however much they may have been criticised and misunderstood by the multitude, had their whole-hearted followers and admirers who proclaimed their greatness with red-

hot enthusiasm and conviction, the same does not apply at all in the case of their alleged successors, otherwise the pioneers of to-day.

Nothing is more remarkable than the entire absence of anything in the nature of genuine fervour and enthusiasm on the part even of those who profess themselves most firmly convinced of the real greatness of these modern geniuses—Stravinsky, Schönberg, and the like. Sheepish apologies and laboured pleas for patience and forbearance seem to be about the utmost that they find themselves capable of rising to as a rule; and I venture to suggest that there is something very significant in the fact—something, indeed, differentiating the case of these modernist masters in a very marked way from that of their predecessors.

When we think of the adoring homage bestowed on Beethoven throughout the entire course of his career, and of the frenzied enthusiasm aroused by Wagner, so that his followers would go through fire and water to advance his cause, it seems truly ludicrous to suggest that the tepid, halting, half-hearted support accorded to the Schönbergs and Stravinskys, even, as I say, by those who profess to admire them, can be reckoned in the same category. Certainly, if these and their like are the Beethovens and Wagners *de nos jours*, their followers react very differently from their piping.

I have lately had an opportunity for looking over a complete file of the various articles which appeared in the English papers on the recent Salzburg Festival, and nothing is more striking in these than the almost entire absence of anything even approaching enthusiasm or whole-hearted appreciation of the music heard—and this although the writers were, of course, in nearly all cases critics exceptionally well-disposed to the ultra-modernist cause, if not actually sworn and aggressive champions thereof. Timid hedging and vague generalities make up the staple of their utterances, varied with half-hearted apologies, pleas for suspense of judgment, and (occasionally) actual condemnation.

Please do not suppose that I am blaming them for their caution and circumspection. Far from it. Neither is it necessary for my present purpose to express any opinion as to the soundness of their judgments, whether favourable or the reverse. I am constrained for the moment merely to point out that for good or ill they seem to have found it singularly difficult to say anything in favour of most of the music which they heard. The gentle art of damning with faint praise (or alternatively, praising with faint damns) has indeed rarely been more liberally practised.

Take, for instance, Mr. Edwin Evans's delicious remark about Mr. Walton's Quartet, 'The audience though clearly interested was more eager to leave than to stay and applaud.' And, again, about the same work, 'The composer had failed to remember that there would be an audience.' Other judgments

of Mr. Evans (whose pro-modernist sympathies need no dwelling on) are :

Krenek's third Quartet : Opens with a robust effect, but has some weary moments.

Alban Berg's Quartet : Less good than one expected from that source.

Milhaud's Quartet : Holds the ear alert at the time, but leaves few memories behind.

But more interesting still, perhaps, is his comment on the Stravinsky *Concertino* (bearing in mind, of course, the unmeasured claims which Mr. Evans makes for this composer) :

... most startling of the concerted works introduced.

Much of it is pure dynamism [*sic*]. It has an extraordinary vigour, but the Pro-Arte must have had hard work to secure a good ensemble in its baffling rhythms.

Only that, and nothing more ! It certainly does not suggest any excess of enthusiasm.

But to come back to the main point, that is just about all we usually get, even from their avowed admirers, in the case of these ultra-modern compositions. They never seem to generate any genuine whole-souled enthusiasm, and I suggest that they differ totally herein from all the great works of the past.

Contrast such judgments as those quoted, for instance (and they could be multiplied by the dozen if space permitted) with the sort of thing—the pæans and the dithyrambs—which Bayreuth used to inspire in the early Wagnerian days—or, for that matter, with the way in which all the great masterpieces of the past were written about by their first admirers. Recall the glowing terms in which Schumann championed the claims of Brahms in the days when *he* was a modernist. Read the eloquent and whole-hearted tributes which Liszt paid in such numbers to *his* 'advanced' contemporaries. And then try to find anything approaching such things in the frigid, doubting, hedging, apologetic utterances called forth by these newer lights.

And as with their newspaper champions—if such they can be called—so with their followers in private life. How often do we encounter anyone ranking himself whole-heartedly and unreservedly an admirer and an enthusiast ? The attitude adopted seems nearly always to be one of defence and apology, of qualifications and reservations, with doubt, hesitation, and pain, making up the remaining ingredients of a diffident and temporising faith. In fact, the attitude of these people recalls irresistibly Wilde's immortal *mot* about the man who 'hadn't an enemy in the world,' 'No, but I understand that all his friends disliked him.'

Not in this way were the claims of the older masters championed when they were seeking recognition. They inspired from the first on the part of those who understood them whole-hearted enthusiasm without any qualifying 'ifs' and 'buts.' And I suggest, therefore, that this is a fact which it is important to remember when we are asked to assume the 'inevitable' ultimate acceptance of some of these ultra-modernist practitioners merely because they happen to be intolerable and incomprehensible at present.

Ad Libitum

By 'FESTE'

GUIDES TO THE OPERA

There they stand on my shelves—a whole row of them, of all shapes and sizes, from Kobbé's *Complete Opera Book* of nearly a thousand pages down to the neat little pocket guides of Corbett-Smith, and hardly anywhere shall you find more desolating narrative styles. The average opera story is too often a poor thing ; why need it be further enfeebled by the baldness of its setting forth in these opera guide books ? Krehbiel did his best to make it something better than a dreary catalogue of facts. Thus a passage almost at random from *Pagliacci* :

Hark to the bagpipes ! Huzza [did anybody ever say 'huzza !' except on paper ?], here come the *zambognari* ! Drone pipes droning and chaunters skirling—as well as they can skirl in Italian ! Now we have people and pipers on the stage and there's a bell in the steeple ringing for vespers. Therefore a chorus. Not that we have anything to say that concerns the story in any way. 'Din, don !' That would suffice, but if you must have more : 'Let's to church. Din, don. All's right with love and the sunset. Din, don.'

But this method of agreeably rattling soon palls, and does not solve the difficulty of telling an opera story briefly and in such a way that it becomes good fiction.

Kobbé is content to give us the facts, and above all, he remains serious. Here is his version of this same scene :

Just then the bagpipers from a neighbouring village are heard approaching. The musicians, followed by the people of their village, arrive to join in their festival. All are made welcome, and the villagers, save a few who are waiting for Canio and Beppe, go off down the road towards the village. The villagers sing the pretty chorus 'Din, don—suona vespero' ('Ding, dong—the vespers bell'). Canio nods good-bye to Nedda. He and Beppe go towards the village. Nedda is alone. Canio's words and manner worry her.

And thus Kobbé goes his way with no frills, and with the customary and wearying insistence on the present tense.

When Corbett-Smith reaches *Pagliacci* in his series of *Handbooks* we may be sure that he will be a lot less prosaic than Kobbé. Perhaps he is a trifle too anxious to make the yarns interesting : there is a touch of desperation in his sprightliness. It reminds me of the extraordinary delusions that seized some of the Press recently—that London needed 'brightening,' and that the way to 'brighten' her was for folk to dance and play rag-time till three in the morning, and have music-hall entertainments in hotels at midnight. Moreover, we were exhorted to smile as we walked the streets. Apparently this ghastly idea has not died yet, for I read in the paper a few days ago that at some school in the country a prize had been put up for the boy who smiled most persistently, the winner being a youth who, we were told, had a smile that had not come off once during the competitive period. His portrait was given—with smile aforesaid—and I longed to be behind him, stick in

hand, catching him bending, in order to give the durability of his grin a real test.

Corbett-Smith as operatic story-teller is a little bit like that youngster. I take up the nearest to hand of his little books—that dealing with *The Magic Flute*—and open it almost at random, to find him first telling us how the opera came to be written. Schikaneder and Mozart are discussing the matter:

But then there came a serious hitch with *The Magic Flute*. Schikaneder discovered, to his consternation, that another opera upon the same story had been produced with great success at a rival theatre. Your theatrical manager, however, must never be at a loss, and Schikaneder, as I have said, knew his business.

'We have got to alter all this, my dear Wolfgang,' he remarked, 'so the sooner we start the better.'

So they talked it over.

'Now let me see,' said Schikaneder, 'That first Act must stay as it is; it is a good opening, and any way it is a far better bit of stage-work than old Muller's version. But after that? We've got to strike out a new line. Something really up-to-date. What can we put in? . . . Well, how about a drink?' (I am quite sure a bottle of wine appeared at that juncture.)

'By Jove!' Schikaneder exclaimed, 'I've got it! Freemasonry! The very thing. The topic of the moment.'

Et cetera, sempre molto scherzoso.

And, in telling the story:

. . . the Queen of Night is a young woman who is evidently incapable of educating her daughter properly, and that is why Sarastro took Pamina away—an inspector of the Board of Education, I imagine, and another 'intelligent anticipation' on the part of Schikaneder.

No; I don't feel that Corbett-Smith has found the way out, though he should receive credit for having produced a capital and convenient series of booklets.

There is something to be said for the curt, business-like method of J. Walker McSpadden in his *Opera Synopses*. McSpadden wastes no words, and gives us the whole of a complicated plot while Krehbiel and Corbett-Smith are merely getting their coats off and spitting on their hands, so to speak. Here, for example, is Act 5 of *Manon*, complete in about fifty words:

ACT 5.—The Open Road near Havre. Manon is being escorted out of the country by a guard of soldiers. The chevalier asks Lescaut, her cousin, to aid him in rescuing her. They try bribery. She has a short interview with Des Grieux, begging his pardon for wrecking his life; then perishes from excitement and over-fatigue.

Now it seems to me that the only satisfactory alternative to this highly-concentrated method is one in which at least some of the conversation of the characters is reproduced in good, well-written dialogue. The reason opera tales are such flat reading lies in the almost entire absence of such conversation. In a well-told story the characters are differentiated and developed by means of dialogue; without it they are mere dummies. I once knew a boy who chose his fiction by the rough and ready method of twirling the pages over. If they were full of solid print the book was not for him. 'No

conversation,' he would say succinctly. He liked to see the pages with lots of space and irregular columns. His mates used to make fun of his method of choice, but I have since come to the conclusion that he was a better critic than he knew. The best stories are usually those in which the characters speak for themselves, give the atmosphere, develop the plot, and incidentally reveal their own individuality. The writer who gives us little more than incidents and description is a reporter, and most opera guides are dull because they are merely a string of feebly-written reports.

The only operatic guide to which I can and do come back with enjoyment is the worst of the lot—*The New Opera Glass*, by Fr. Charley, published at Leipsic about twenty-five years ago.

I do not bring it forward as a great discovery. A copy has been on my shelves for a dozen years, and a fair number of people are similarly blessed. But the number is small enough to justify my making a few extracts. The Preface tells us that the book was designed for the benefit of English and American visitors to the Continent; that it found a good—though probably disrespectful—market is shown by its having in 1900 reached a fourth edition. The odd thing is that Fr. Charley should have complacently allowed his 'howlers' to remain. He says in his note to the fourth edition that it has been

. . . revised and augmented from the author through nearly thirty new operas,

and hopes it

. . . may find the same kindly reception which has been proved to the fare-gone editions.

It may have been augmented from the author through thirty new operas, but the revision was very casual. Yet, oddly enough, some of the synopses are written in good English. How came it that the writer of these allowed the remainder to appear in one of the funniest travesties of our language that can be met with? Evidently Charley fancied himself as a linguist, and was above asking for help. How much he needed somebody at his elbow is shown by the result of his wrestlings with the story of *Turandot*:

Turandot.

Kalaf, prince of Assam has leaved his fatherland; after the death of his father, a relates has takes possess of the throne. He intended to enter in service of the prince of Kaschmir. Coming to the castel, ne is recognised from the gardener, but he do'nt like to be known him. He has saved the prince his life justly, but is gone away not awaiting the thanks.

Both leaves the stage.

Now Turandot, daughter of the prince of Kaschmir, is carry on the stage; also the parrot is brought, which Kalaf had catched. Turandot and Kalaf falling in love together. Kalaf does choose a favor; he begs to can loose the riddle Turandot. All are astonished, Turandot herself, who may save the live of the stranger; but Kalaf remains on his desire.

Second Act: Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him als bridegroom but Kalaf gives non himself such a riddle, which had to loose Turandot, to tell him his name and his native. But she is sorry, she can not find out the right name

and so she is loosing all hopes; all troubles are vainless. Till, at last, she heard the name: Achmed of Samarkand. But this is not the right name: Great meeting. Turandot is greeting as Prince Achmed of Samarkand, but must hear from him, that this is not the right name. In a humble manner she say, that Kalaf must be her Master and commander and that a hearth that deeply loves, much better is, than humour and mind.

Turandot and Kalaf have found to another and enjoyment is everywhere.

We meet with this confusion between 'hearts' and 'hearths' elsewhere—e.g., in Charley's version of Act 2 of *Romeo and Juliet*:

Second Act: Pavillon in Capulets garden. Romeo singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding together and after lovely sweers are going from another.

'Lovely sweers' for the young couple's vows is one of Charley's happiest feats, though he remains at a good level in his description of the final catastrophe:

Fifth Act: Romeo enter; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming: Romeo falling on the bottom, Julia takes the sword and murdered herself.

Even Shakespeare's titles do not escape improvement. Taubert's *Cesario* is said to be 'after Shakespeare's wonderfull piece *What you like*, well known in the whole world.' *The Taming of the Shrew* appears in the body of the book as *The Taming of the Refractory*, in the Preface as *The Tamings of the Shrew*, and in the index as *Taming of the Refractor*. In the synopsis of Act 4 of this play we once more meet with lovers' hearths finding together:

Room in Petruchio's house. Petruchio bursting for anger about all things; nothing can satisfying him. Katharina is nearly broken in the hearth; but she loves him and her refractory ist justly going away. Petruchio also loves her and after some quarrels their hearths are finding together to a happy life.

Charley's version of *The Merry Wives of Windsor* is one of his best efforts. I give it in full, prefacing it with the biographical note about Nicolai:

OTTO NICOLAI

B. Juny 9th 1810 at Königsberg. Left the house of his most strongly father and take lessons on music by Klein and Zelter. 1833 he accepted a position as organist on the Chancellery at Rome and gained as composer of operas a well known name in the whole Italy. D. May 11th 1849 at Berlin, 8 weeks later as his opera: *The merry wives of Windsor* were given at first.

'Juny' leaves us in a state of suspense as to whether June or July is meant. Reference to Grove shows that when Charley says Juny he means June. 'Left the house' is a euphemism for 'ran away.' Nicolai's home, we know, was unhappy, probably because of that most strongly father. In the synopsis, Mistresses Ford and Page and Master Slender appear odd, Teutonized as Mrs. Fluth and Mrs. Reich and Mr. Spärlich.

The merry wives of Windsor.

Text after Shakespeare.

Sir John has written two love-letters to Mrs. Fluth and Mrs. Reich. They resolved to take revenge to him. After leaving the stage their husband appears attended by Messrs. Spärlich und Cajus. The Stage is changed: Mrs. Fluth awaits Mr. Falstaff. Mrs. Reich entered too and now the wonderfull scene: Mr. Falstaff in the clothes-buckets.

Second Act: The same play: Falstaff appears at the second time. Now he is putted in the cloths of an old aunt, whom is forbidden the house of Mr. Reich. After some merrily scenes he leaves the house as an old woman, attended by the strike of Mr. Reich's stick.

Third Act: Room in Reich's house. The married couples are in the best humour, the wives have confessed and now they have the intention the old Falstaff to punish the third time.

Changement of the stage: Midnight, in the forest with a hunting house; all persons appears; at least Falstaff too. The two wives are greeting him; singing a Terzett. Suddenly ghosts are appearing, amusing herself to strike Falstaff in the best manner. Cajus and Spärlich the lovers from Anna are also at present; but Anna loves Mr. Fenton, with whom she is band at last for ever.

Of all the merrily scenes, give me that wherein the ghosts are amusing herself to strike Falstaff in the best manner.

This journal fails in its duty if it does not bring to the notice of its readers new or unfamiliar works. Flotow's *Indra* is so unfamiliar that its very title is unknown to most musicians. Let Charley, therefore, tell us all about the plot:

Indra.

In the first act: Jozé, a landlord, is waiting up in the house; chorus of sailors are singing; he tells, that he has leave his quarrelsome wife; but he heard, that she also has leaved her home. Now Indra, slave of Kudru, appears: singing. Pedro, on officer, is fallen in love to the girl, wishing to possess her. Her Lady, Kudru, accepting that. Indra singing now: 'If the night,' which has Jozé taught her, a song from on old poor soldier: Camoens, residing under the hearers. Indra is falling in love to Camoens and Pedro, the lover from her, ordered Camoens to his service. Zigaretta, the wife of Jozé is appearing; seeing her husband and soonly she is again the mistress in Jozé's house. . . .

Second act: Port at Lissabon. A church on the one side, and Jozés public house on the other. Camoens teaching Indra to pray; Jozé appears, telling the arrive of a ship from Africa. . . . In a short time after that a canoe with two gentlemen appears; the king and Fernand, the first wounded. The king is recovered by Indra. Pedro discovered Indra and wishing to possess her now. She is renouncing. He declare her as sorceress. Through the king, presented by Camera, silent every where.

Third act: Room in Jozés house; nobody is there; he is mourning; the people avoids his house; wish back again his wife. Sailors appears; between their his wife; the first are going away; only his wife stopped; perceiving another and pardoning. Sebastian appears and wish to know the name of the poet from 'the Lucide.' Indra refuse, begging grace for Camoens. But the king is fallen in love to her, wishing to make her to his wife. Pedro, trying the deserter, appears, to get him for the dead. Pedro warning the king: the girl, Indra, beeing heathen. The king himself asked her; hearing the name of Camoens, the famish poet, bending his royal head and giving him Indra to his wife.

So now we know all about *Indra*, though as a matter of detail I don't understand what is meant by Camoens residing under the hearers. Still, it is clear that he was poor, as all poets ought to be, and this makes the expression 'famish poet' singularly neat and appropriate. Nevertheless, I think we may take it that Charley is really thinking of the poet's fame rather than of his *faim*. I am strengthened in this view by the fact that Boito is alluded to in a biographical note as a 'famish poet.'

This is not the only example of a slip leading to the coining of a happy expression. In the synopsis of *Othello*, Act 3, we read:

Receiving the orders from the Dogen of Venedig through a assembly, Othello orders also his wife on the place, but he is wrathful with his wife, warping her on the ground, so that the people is thinking that Othello is fallen suddenly in insanity.

There is a fine summary vigour about this method of putting people out of action by warping them on the ground, and I commend it to those of you who have not yet left off beating your wives. Charley evidently knew he had hit on a good word, for he uses it elsewhere, telling us in *Esmeralda* that

Quasimodo looking out for that [Frollo's rageful rushing on Phœbus] and observing Frollo, is warping himself between the both and is now stabbed instead Phôbus.

That'll learn him to warp. Still, it was not in vain, for

Phôbus and Esmeralda embracing another are happily.

My space is running out, so I must be content with a few of the briefest of extracts. Here is a cryptic passage from *Medea*:

... the heart of Dirce is filled with affliction by remembering on Kolchis, the leaved wife of Jason. But he submit her, beeing allways infortunatly for me.

If you can understand this, my hat comes off to you.

Medea was clearly not at all a nice person. We read:

Kreon reprimand her from the Land and is going away passionately. Medea is forced to go but not before swear bloody vengeance ... to kill their own children and after them Dirce.

She doesn't bring off the whole coup, for the children are saved:

... but Dirce, is dying through her own cloth and diadem, who were filled with poison by Medea.

Medea herself,

... with a dagger in the hand, leaves the place, flying through the air upon a wagon volcanic.

'Wagon volcanic' is one of Charley's best.

In *The Barber of Bagdad* he gets confused between 'clocks' and 'cloches':

The clocks call for the prayings. Margiana promised him to be a good daughter, only to receive now Nurreddin. A lovely leisure hour for the both.

Rudely interrupted, however:

The Kadi returns; surprising the lovers: only way: consealing Nurreddin in a box, standing in the room. Nurreddin in the box; the Kadi will open it. ... Lately the box is opened and Nurreddin leaves his place not quite agreeable. The Kalif, taking interest on this case, ordered the marriage between the lovers. The barber is chained but in the following is pardoned him. With songs on the Kalif, intonated by Abul and the chorus, is closed the interest work.

One of my favourite passages is the opening of *Don Pasquale*:

Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him, that he has find out a woman for him, beeing his own sister, educated in the cloister, but a nice girl, juste on ange. Pasquale is enthusiastically and begs to becomes acquainting with this lady.

The old rip! But he gets his deserts when a mock marriage ties him for a time to widow Norina, who nags and even boxes his ears. This ear-boxing leads to another new word:

... Strong dispute; she is boting him.

'Boting' is perhaps hardly so good as 'warping'; but it has its points as an ingenious blend of beating, boxing, and baiting. All ends happily, you will remember, and Ernesto is duly married to Norina and receives a handsome yearly income—which Charley calls 'granting Ernesto a annually supply.' The happy ending fully justifies the fraud, and so Malatesta was right when he gained Norina

... for his plans against Don Pasquale, hoping that all will be good in the farther.

Unwillingly I pass many delicious passages, and take as a final gem the closing sentence of *Cesario* (Taubert's version of *As you like it* or, as Charley calls it, *What you like*):

In the third, latest act, is coming all to a happy end: Sebastian married Olivia, Tobias and Marias, Orsino and Cesareo are becomes happies couplled pairs.

There is something almost delirious in the recklessness of the last four words—a 'howler' of the first water, and one showing Charley led astray once more by his French. His English was not sufficient to show him there are 'pairs' and 'pears.'

Some of the biographical notes are worth a moment's attention. Of Berlioz we read that

... his first musical work did not received any succes and he entered the second time at the School of music and was gaining the roman price for one of his 'Cantates.'

We hardly recognise the Prix de Rome under 'roman price.' Berlioz's neglect at home and comparative popularity abroad are thus described:

... his compositions were received with a greater applause in the strange as in his own country.

Of Boito's *Mefistofele* we are told that it

... received [1868] a very inferior success, but afterwards, 1875, she gained, after some alteration made by him, a very respectfully success, and now she has made a good way near and far.

I close with a glance at the advertisement pages at the end of the book. Here is one calculated to make the reader almost giddy:

Nowhere is to find a shop saling musical instruments who has not bought something from this place.

The undersigned is recommanding his store for every subject in this manner.

The proprietor of the undersigned house, sooner musician, and all his clerks beeing, before musician, can on this reason overtake every garanttee for the best execution of all orders.

All persons, ordering something in regards of this annonce are receiving a pretty addition.

Wilhelm Herwig in Markneukirchen, Saxony.

This looks as if Charley not only wrote most of the book but the advertisements as well.

One wonders how such a book reached four editions. It was of no use to any but readers of English, and its sale was almost entirely confined to English residents and tourists in Germany. As a real guide to the opera it was not very helpful, seeing that Charley so ties himself into knots that some of his versions are not understandable. It seems likely, then, that derisive tourists bought the *New Opera Glass* as a particularly funny example of English as she is wrote, and that the 'kindly reception of the fare-gone editions' which so pleased the author was due to a cause he little suspected. I hear a reader say that Charley's English versions are as good as the German ones most Englishmen could turn out. True; but we English are well aware of our deficiencies as linguists—in fact, we take a foolish pride in them—

and I cannot imagine one of us being so venture-some as to write a German book with no better qualifications than a slender vocabulary, a mere hint of grammar, and an abounding confidence in himself and in his German-English dictionary? Anyhow, if there is one so bold he cannot complain if Germans regard his book as a joke.

I return the *New Opera Glass* to its niche among the other guides—Kobbé, Corbett-Smith, Krehbiel, McSpadden, and the rest. When I really want to know something about the opera plots I shall consult them—as I consult a timetable. But when I don't want information—when I want rather a kind of inspired muddle that will amuse and confuse at the same time—I go elsewhere. Kobbé & Co. I merely consult; Charley I read, again and again.

THE PARIS OPÉRA

(L'ACADÉMIE NATIONALE DE MUSIQUE)

By FRANCIS MILTOUN

The *acte de naissance*, or birth certificate, of the institution entered in the French financial budget of expenses as the Académie Nationale de Musique, and more familiarly known to Parisians and visitors as the 'Opéra,' reads as follows:

Place	Paris.
Begun	1860.
Completed	1874.
Architect	Charles Garnier.
First representation	January 5, 1875.

An officially designated 'opera' had existed at Paris for nearly two and a half centuries, from the time when the disciples of the Italian, Lulli, in the 17th century, continuing his traditions of 'acted music,' established a national opera. In 1795 the Convention created the Conservatoire National de Musique, supported by the State, whose students, as they do to-day, graduated by examination to the boards of the Opéra and the Opéra-Comique.



Photo by]

[Levasseur, Paris

THE BIBLIOTHÈQUE AND THE FAMOUS ROTUNDA ON SECOND FLOOR.

The national or official Opéra, so to speak, has since its inception occupied twelve different buildings, finally achieving the occupation of Garnier's enormous and extravagant edifice, which may be set down as the chief modern architectural embellishment of Paris.

The first structure to be known colloquially as 'L'Opéra' was in the Rue Guenegand, on the site to-day occupied by some insignificant shops in what is now known as the Rue Mazarine. There, for the first time in public, in 1669, a French *comédie musicale* was produced, entitled *Pomone*, a pastoral in

In 1763 the Abbé Galiani proposed that the Opéra be established in that no-man's-land lying between the outer fortifications and the open country near the Barrière des Sevres, the spot being chosen for the reason that the farther it was from the centre of things the less it was likely to interfere with the devotions of the populace.

It was on September 29, 1860, that a decree was promulgated declaring the 'Opéra' as an institution in public utility, with powers to erect a worthy home for itself, at once dignified, adequate, and luxurious.



Photo by

THE ESCALIER D'HONNEUR.

[Levasseur, Paris

five Acts and a prologue, words by the Abbé Perrin, music by Combert.

The first regular opera-house came into being in 1671, its interior being divided into a simple stage and an auditorium composed of a range of boxes, or *loges*, and a *parterre*, or open pit or orchestra, the latter for standing room only.

In three distinct reconstruction periods, after the political troubles of 1763, 1781, and 1820, the question of building a permanent 'Grand Opéra,' which was to endure for all time, came on the *tapis*.

In the archives of the present institution are preserved more than a hundred plans for opera-houses which, at one time or another, were projected for erection at various points throughout the capital.

This was to be situated at some spot located between the Boulevard des Capucins and the Rue Chaussee d'Antin, the Rue Neuve des Mathurins and the Passage Sandrie.

A law of December 29 of the same year initiated a competition for the architectural project, a delay of but one month being allowed competitors to present the nearly two hundred plans which were actually submitted, embracing more than seven hundred distinct designs, all of which were publicly exhibited at the time.

Forty-three plans were at first retained for further consideration; these were later reduced to sixteen, and again to seven. Two of the seven designs next suffered elimination, and a *concours* was opened

available to the authors of the remaining five. In the outcome, Charles Garnier was declared the architect of the present Paris Grand Opéra.

Work on the plans was begun immediately, and four years later the prodigious number of thirty thousand elevation, profile, scale, and detail designs for the construction, ornamentation, equipment, and sculptural and pictorial completion of the edifice had been produced.

Progress was made so rapidly that the edifice was roofed by 1869. The Franco-Prussian War of 1870 put a stop to all work, and such parts as were completed were turned over to the Quartermasters' Corps of the Army of Paris as warehouses. Directly after the close of the war work was recommenced, and the building was completed, and handed to the administrative body of the Opéra, during the month of December, 1874. The first representation in the new building was given on January 5, 1875.

The cubic content of the vast structure—including, besides the opera-house *per se*, its library, museum, orchestra and ballet schools, and painting lofts—is 450,000 cubic metres. That of the Panthéon, Paris, usually regarded as one of the big buildings of the capital, contains but 190,000 cubic metres, and the Bourse 109,000 metres. The Opéra has a length of 155 metres (about 500 ft.), a width of 125 metres, with an extreme height of 56 metres. The height of the principal façade is 32 metres.

The constructive and decorative elements came from different sources. Sweden furnished the green stone of Jonköping, Scotland the granite of Aberdeen, Italy the violet, white, and blue marbles. The yellow marbles came from Sienna, the green from Genoa, and still others from Sicily. Algeria furnished the onyx, Finland the red porphyry, Spain the brocatelle, and Belgium the black stone, from Dinant on the Meuse. The jaspers came from Mont Blanc and neighbouring Alpine districts.

When the scaffolding surrounding the façades of the building was taken down, and the first general impression given to the public, the architect was loudly criticised on one hand and as strenuously defended on the other. What particularly struck the untrained eye was the manifest revolutionary coloration and diverse and copious decoration, beyond anything which had ever gone before. The effect produced was admittedly on the whole harmonious and consistent, though indeed the question is still unsolved as to whether or no the *carcasse* is overloaded with decorative motives.

The bronze groups were by Millet and Gumery, and the mosaics by Klagmann. The busts in bronze of Beethoven, Spontini, Auber, Meyerbeer, Mozart, Halévy, Quinault, and Scribe were by Chabaud and Evraud, and the great groups of the façade were by Falguière, Aizelin, Chapu, Guillaume, Jouffroy, Perraud, and Carpeaux. All these, without exception, while recognised as masterpieces of the sculptor's and founder's art, and legitimate enough as decorative architectural accessories, only added to the heavy burdening of a species of edifice which hitherto had been invariably worked out on severely classical lines. This was Garnier's innovation, carried still further in his design of the Casino at Monte Carlo and in his own villa on the Italian Riviera, the latter built but a few years before his death.

The present survey was written in the Bibliothèque de l'Opéra, which houses a specialised collection of about sixty thousand volumes devoted to the literature of the opera and operatic music. Here are thousands

upon thousands of orchestral parts and scores, treatises on music methods, libretti, stage directions, prompt-books, plans, designs of scenery and properties covering the world of opera, portfolios of historic, legendary, and fancy costume in original form, all being designs, sketches, and *maquettes* of the paraphernalia which at one time or another had been used by the institution. The collection indeed may be said to cover the history of opera and operatic accessories in all lands.

Here are old play-bills galore, among the most interesting, though not most ancient, being that of the first performance given in the present building, on January 5, 1875, when was presented the first and second Acts of *La Juive*, the 'Benediction des Poignards' (from *Les Huguenots*), *La Source*, the Overture to *La Muette de Portici*, and the Overture to *Guillaume Tell*. Of greater antiquarian interest is the play-bill of the *Comédiens du Roy*, dating from 1660, also of the Académie Royal, 1789, and the Académie Imperial, 1810.

Here are countless photographs, engravings, and etchings of persons and things operatic, autograph scores of composers, musicians, and singers, and souvenirs of world-famous operatic events, to which is added a collection of fifty thousand *estampes*, or engravings, of contemporary interest.

Thanks to M. Bouvet, the curator and historian, I was able to see and handle this *richesse* of precious documents, which probably forms the world's greatest operatic collection.

The bibliothèque, or library, occupies that portion of the Opéra known as the Pavillon du Chef de l'État, which served as reception, banqueting, and retiring rooms, with direct access to the range of Imperial *loges* designed for the use of Napoleon III.

Access to these rooms is by a sweeping, gently inclined plane by which the Emperor's carriage might be driven to the second story rotunda, from which he and the Empress and their suite might pass directly to the auditorium.

The library proper occupies this large circular room, from which a private entrance leads to-day, as formerly, to the box now known as the *loge présidentielle*.

Among the various dependent apartments, as originally conceived, there is an antechamber which served as a Salle des Gardes for the Emperor's body-guard (which was always in attendance), and another used as a private apartment for his aide-de-camp. There was a *grand salon* or reception-room, and a *petit salon* for the Empress Eugénie.

Also, on the ground floor, was a coach-house for three imperial opera carriages, with suitable stabling and lodgings for the attendants, along with a general guard-room for the *picquet d'escort* of twenty cavalymen and an officer. This, and some minor elements, closes the Imperial history of the Opéra, and brings us to more democratic and less ceremonious times.

What remains are the really wonderful and splendid—though undeniably theatrically spectacular—architectural and decorative effects as they apply to the uses of this first of the world's great modern opera-houses.

The composition and construction, the richness and sheer beauty of magnificent proportions of the superb staircase of rising *gredins* are unique among their kind, as indeed they form the *clou* of the whole interior structure, more so even than the deep, rich, well-like auditorium—the chief defect by the way.

In size the auditorium ranks with La Scala at Milan and the San Carlos at Naples, usually considered as representing the imposing bigness of the European species of opera-house. There are, however, at the Opéra but 2,156 seats all told, by reason of the superabundance of boxes to the exclusion of separate seats. This figure is far below that of many other great opera-houses, but the general bulk of the whole establishment gives it its claim to mere greatness. Actually I believe it is exceeded by the old French Opera House lately burned at New Orleans, and the existing Opera at Havana.

The decoration of the *plafond* is by Lenepveu, painted on a series of copper plates in twenty-four segments, representing the twenty-four hours of the day and night. These panels are hung ingeniously to the structural elements by steel hooks in such a manner as to allow for expansion and contraction, at the same time in no way injuring the acoustics of the fabric, which are considered as excellent by competent authorities.

Garnier, when complimented upon this very important point, invariably replied: 'I am glad to know that you appreciate this, but I count for nothing in it.' In reality he had spent much time and study on the subject, and if he did not achieve his results by scientific calculation in its conventional sense, he at least arrived at them by some intuitive method which many of his compeers would have given much to possess. Rumour has it that he went back to the methods of the Roman builders, who understood the application of acoustic principles in their open-air theatres and arenas. Even so, however, the problems that have to be solved in building a concert room or opera house have little in common with those of out-door arenas.

The *Foyer de la danse* is a large *salle*, richly decorated, where the opera subscribers are admitted, and where the artists, when not on the stage, are permitted to loiter—virtually a sort of glorified green-room. It is particularly given over to the ballet and its admirers (one remembers the Baron Chevreuil and his Rosa, Mansfield's *chef d'œuvre* of *A Parisian Romance*), the latter class being naturally limited in numbers, forming an exclusive set, the only open sesame to which is probably a golden key.

The Paris Opéra is a State theatre, under the supervision of the Secretary of State for the Beaux Arts, and is substantially endowed. It is perhaps unnecessary to state that there are never any profits; after the administrative expenses have been liquidated, a deficit waits regularly upon the making up of the accounts of the reviving and waning year.

This is not a matter for surprise. Art is an expensive affair, and when you bring together a whole set of arts, as you do in producing opera, you must expect a long bill.

It is something to know that the State-subsventioned Paris Opéra gives a livelihood to singers, musicians, dancers, machinists, scene-painters, and administrative employees to the number of eight hundred. Royalties and representation rights are paid regularly to authors of the operas produced or to their heirs, and a proportionate sum is set aside from the sale of each ticket for the benefit of the poor, a form of taxation which is above criticism.

Besides all this the Opéra plays an important part in making Paris what it is for all the world and his wife—the world's artistic capital, the lode-stone whose drawing-power is never likely to be less.

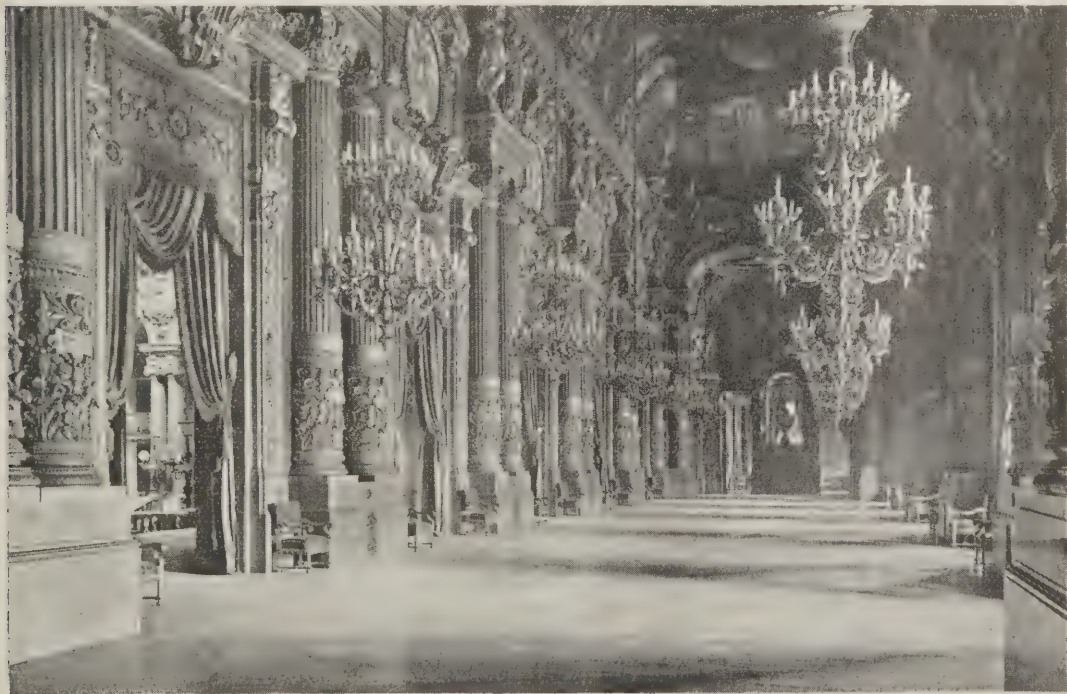


Photo by]

THE FOYER, WHERE OFFICIAL BALLS ARE HELD.

[Levasseur, Paris

RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

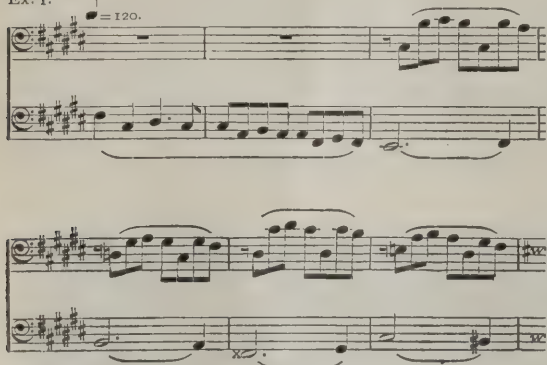
(Continued from September number, page 621)

NO. 5, IN F SHARP, OP. III. (1878)

*Grave—Allegro Moderato. Adagio non tanto—
Allegro. Allegro Maestoso.*

In all-round, sustained merit this is one of the best of the Sonatas. Its excellence is very largely due to the skill shown in its construction. It is the first of the Sonatas to show fully the composer's ability to make free yet natural use of classical forms. In the later works we shall see this power in an astonishing variety of ways, especially in the Fugues. The first movement of No. 5 consists of three sections, the third being a shortened repetition of the first, and the second a Fugue. We have thus a foreshadowing of the splendid *Præludium* of the later Sonata in C major, wherein a Fugue is the core of a long movement. The *Grave* with which the F sharp Sonata opens has a touch of drama in its violent alternations of *ff* and *pp*, and of major and minor. It makes an arresting prologue. The Fugue is a double one of the type in which both subjects are announced together. Here they are:

EX. 1.



At first sight the second subject appears to be merely a counter-theme to a continuation of the first. But the first subject, apparently an affair of two bars' length, is really six bars long, and modulates from tonic to dominant, as is shown by the answer. Note, as a curious point, that instead of going ahead with the exposition, Rheinberger gives out the subjects again, this time inverting their position. The use of a regular counter-subject is apt to lead to monotony, because it reduces the harmonic possibilities. No doubt this accounts for the fact that Rheinberger in all his Sonata-fugues eschews the regular counter-subject. But a double-fugue of the type under notice presents the same kind of difficulty, and the student of composition will learn a good deal by seeing how skilfully Rheinberger avoids monotony. The combination of the two subjects is shown seven times (not counting the announcement and its inversion, of course), and there is always some new point of interest. Nowhere does Rheinberger wear his learning more lightly than in this sunny Fugue; its ease and resource are a lasting joy. Much of the keyboard writing gets well away from the conventional organ style, and a good

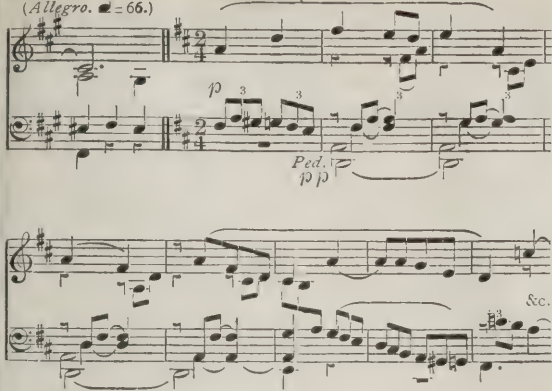
deal of facility is required for its right fluent performance. The inner parts often have to be neatly divided between the hands, and the laying-out gives the player no help. The Fugue is marked *f*, and no further indication occurs until the final entry of the subject, *ff*, at the end of page 8. On the whole, the texture of the music is best suited by *mf* or *f* power, but we may increase the tone gradually from the last line of page 7.

The second movement is a successful blend of *Adagio* and *Scherzo*. It opens with a beautiful theme—a broad and simple tune that is fit company for the best of the classical slow-movement melodies. In the second line we see the composer again careless in his disposition of the parts: he forgot that the right hand was soloing the air. Fortunately, the notes belonging to the accompaniment may easily be taken over by the left hand. In bar 3 of the next line, where the melody is in the left hand, the low C sharp is held on with ugly effect; it should be omitted, and a C sharp added to the right-hand chord at this point. The simplicity of this passage is delightful—the melody in the tenor with eight bars of sustained tonic and dominant chords *pp* above. The effect is sometimes met with in orchestral scores, with wood-wind playing the chords, but no wood-wind ever approaches the delicacy that the organ can provide by means of its softest stops. Some charming development of the little three-note figure from bar 5 leads to a bridge-passage which brings us to the *Scherzo*-section—a bustling *Allegro* of three and-a-half pages in which a staccato octave-dropping pedal is a prominent feature. Plenty of tone is called for here. I mention this because there are those who object to the loud middle sections of Rheinberger's slow movements on the ground that the *Finales* and first movements being long and necessarily loud the middle movements fail to provide contrast unless they are quiet throughout. An obvious solution is to make such passages loud only in comparison with their context—in other words, to make the scale of power about half that of the first and last movements. On the other hand, it must be remembered that many slow movements in symphonies, from Beethoven to Elgar, contain long passages for full orchestra *ff*. Rheinberger plainly marks these passages *ff*, and tells us that by *ff* he means full organ. I suggest that we take him at his word, and make things right by using less power in the rest of the work. Nearly all the Fugues and other chief movements contain long stretches that are most effective with *mf* or *f* diapason tone. Indeed, the large proportion of four-part (and even five-part) rapid contrapuntal work ought to make us sparing of our use of full organ, especially of reeds. This point in the registration of slow movements is discussed here, because this is the first example containing a long, loud section.

The return to the opening theme is skilfully managed. Its first phrase, originally in crotchets, suddenly appears at the top in F sharp major, in dotted minims—that is, at about the original slow pace—the *allegro* feeling being maintained by the quick crotchet accompaniment. A variant of the phrase modulates to F sharp minor, the power is reduced through *mf* to *p* (a slight *rallentando*, though not marked, seems to be called for as well), and almost before the hearer has realised it, the two sections have been dovetailed. The original crotchet notation is resumed, but the quick 3-4 time of the *Allegro* section is carried on by the three crotchets per bar being changed into quaver triplets:

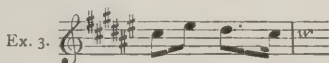
Ex. 2.
(Allegro. ♩ = 66.)

L'istesso tempo. ♩ = ♩.



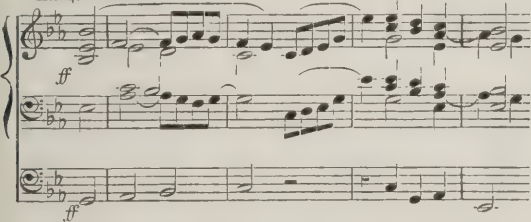
We get a genuine little thrill of pleasure in playing this delightful transition, with its Brahmsian touch in both rhythm and harmony. It is one of those passages that remind us of the beauty—even expressiveness—that lies in really first-rate workmanship. Such things are not solely a matter of cold calculation: heart as well as brain may play its part. This movement makes an excellent recital number, giving scope for several solo stops, as well as for gradation of power up to full organ.

The *Finale* appears to be the most frequently played of the three movements. It is really popular in style, with two good tunes as chief subjects, and an attractive rhythm that has a smack of the march about it. These are things for everybody, but the more musical hearers will take no less delight in the striking modulations, the harmonic warmth, the antiphony between the hands on page 20, the quaint persistence of the figure:



in bars 16-22, &c. Perhaps it is easy to make this movement so noisy that it becomes a little vulgar. The very brassy second subject:

Ex. 4. ♩ = 100.



clearly calls for loud reeds, so we should use them here, but not otherwise, I think, until the final statement of the main theme, which begins at the close of page 22. By the by, an *ff* seems to have been omitted from bar 3, line 3, page 21; Rheinberger obviously intends the second subject to stand out with plenty of power at each appearance. This movement is only moderately difficult, and such difficulty as there is lies entirely in the manual part. Here is a fine voluntary for festival use. Like the rest of the Sonata, it is so tuneful that we wonder how Rheinberger ever got a reputation for dryness in quarters—marvellous to relate—where Merkel was highly esteemed. Taste is a queer thing, and beyond argument, so I merely mention that a brother

critic recently dismissed the first two movements with a contemptuous wave of the hand. 'Heavens!' I thought: 'have I been mistaken all these years?' No man dare assert that his valuation of a piece of music is right, so I will say only that as a result of repeated playing and examination for the purposes of this article, I like this Sonata—and especially the *Fugue* and *Andante*—more than ever.

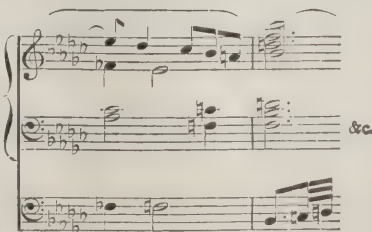
NO. 6, IN E FLAT MINOR, OP. 119 (1880)

Preludio; Intermezzo; Marcia Religiosa; Fuga

Most of those who are familiar with the whole of these works are agreed that although the early and late Sonatas contain some of the composer's finest movements, he is most consistently successful in what may be called the central group of Sonatas—say from No. 6 to No. 14. There is scarcely a weak page in all these, whereas some of the earlier Sonatas contain immature movements, and in several of the late ones a good deal of splendid material is somewhat spoilt by too lengthy treatment or by a tendency to thickness in the writing. The Sonata under notice, then, may be said to mark the beginning of Rheinberger's prime as organ composer. Its four movements are finely contrasted, the sombre *Preludio* (in the most sombre of keys) being followed by a graceful *Intermezzo*, mainly in three-part harmony, in the bright key of B, a short but massive March in E flat minor, and a vigorous fugue in the tonic major.

The *Preludio* shows an unusually free use of sonata form. In addition to the fine opening subject there are four lesser themes—the broad phrase that first appears at the beginning of page 3, the Alberti figure that follows, the simple, ascending series of thirds, and the subject of the fughetta section. But they grow out of one another in so natural a way that they do not give the impression of being definite subjects. None of them receives lengthy development. The four secondary subjects duly reappear in the latter half of the movement, but in a different order from that in which they were introduced. There is thus no sense of stiffness, and, on the other hand, the material is so well knit that there is no effect of scrappiness. As two good examples of this skilful joining of flats, notice how on page 3 the stately theme in the manuals has for bass the opening bar of the main theme:

Ex. 5.



And on page 7 there is a neat bit of construction that is worth attention. Bars 2 and 3 give us in E flat the bridge-passage that appeared in D flat on page 4. But here Rheinberger reduces its length from four bars to two, and telescopes into it the *fugato*. Moreover, he avoids a tame repetition of the *fugato* by making the subject merely one of the constituents in a passage of four-part writing that carries on quite naturally the feeling of the preceding section. A little later the broad theme quoted in Ex. 1 is merely hinted at in a passage of four bars, instead of filling eight, as it did on its appearance. All the recapitulation is shortened in this way, and—a capital stroke—the balance of the movement is made right by a fine *Coda*. This is quite Beethovenish in its importance and in the sense of expectancy roused by the questioning bars 2-6 of the last page, in which the main theme, with a touch of close canon, bursts with dramatic effect.

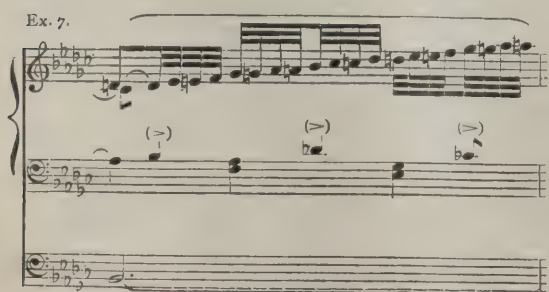
Breadth being the chief requirement in performance, we must avoid making the demisemiquavers of the opening bar too quick. It is fatally easy to double-dot the opening quaver. When such figures occur in a stately movement the custom (almost a rule) is to make the short notes the merest shade longer than they are written.

Why did Rheinberger give to the left hand the semiquaver figure in bar 1, line 4, of page 1? It seems to belong naturally to the pedal part, and we need not hesitate to make the transference, retarding it slightly:



We might well use a good deal less full organ than Rheinberger indicates. Reduce to *mf* or *f* diapasons in bar 3, line 2, page 5, and bring on the full organ at the return of the main subject at bar 3, page 6; reduce again at the E flat cadence, bar 2, page 7. Diapasons *f* may be used with good effect from this point down to the second bar of the last line of the same page. The composer's marks may then be followed to the end. There must be no slackening in the *cadenza*-like scale-passage: the player should keep in view the rhythm of the left-hand part:

Ex. 7.



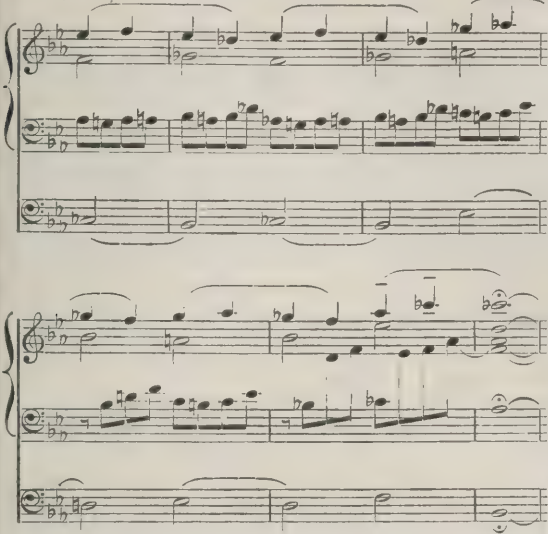
It is good to find that this movement is popular—a proof that serious material, freely handled as this is, can hold its own and outwear any amount of work that aims at being the equivalent in organ music of the best-seller in the ballad line.

The charming *Intermezzo* calls for few words. It should be noted that although the opening section is to be played as a trio, with two manuals about equal in power and well contrasted in tone-quality, the recapitulation is clearly intended to be played on one keyboard. This is shown by the sudden change to four-part harmony, and the increase from *p* to *mf* on the last page. It would be almost impossible to make this change neatly on two manuals, maintaining the right balance and contrast. The increase in tone may well be less abrupt than that marked; the opening of the Swell box or the addition of a single stop is really all that is necessary. The direction 'II. Man.' a little later evidently applies to both hands. If the preceding passage has been played on a soft Great or Choir, coupled to Swell, we should go over to the Swell or to a very soft Choir (if the latter is enclosed).

The *Marcia Religiosa* is that rare thing, a really original and impressive organ march. It has none of the conventional features that make the majority of organ marches unfit for use as voluntaries—or, indeed, as anything else. The Trio is a broad melody treated on its second appearance in canon at the octave below, and it forms a good foil to the chordal march by being largely in three-part harmony. A misprint at the beginning of page 16 is a bad trap, occurring, as it does, at the turnover: the A in the pedals should be sharpened. In the vigorous figure that begins in the last bar of page 13, and which is carried down effectively by the left hand and pedals, the duplication of the L.-H. and pedals is, of course, unnecessary (bars 2 and 3, page 14). If the March is played as a separate movement a close should be made at the cadence in line 2, page 17. The remainder of the page is a bridge-passage joining up the Fugue. It ought to be unnecessary to mention such an obvious point, but I have heard several similar bridge-passages in these Sonatas played when they have no point, and a faked cadence added—e.g., at the end of the *Scherzoso* in Sonata No. 7. The March may easily be spoilt by over-heavy registration. The writing is thickish, and lies generally rather low, so discretion is called for in the use of loud doubles.

The Fugue is vigorous and concise. Excluding the final page (which is a recapitulation of the main theme of the first movement) it fills only five pages. As is usual in Rheinberger's fugues, there is no regular counter-subject. There are a few scientific moments—the *stretto* in canon at the end of page 21, and the augmentation of the subject on page 20—but otherwise the Fugue is unusually free, a very large proportion of the material having nothing to do with the subject. In fact, save for its twofold use in the *stretto* aforesaid, the subject is absent from

the last three pages. The balance is made good by a fine free *Coda* compounded of a broad, soaring theme in the treble, a sturdy minim bass, and two florid inner parts. The treble mounts sequentially until it comes to rest on a dominant minor ninth with a pause:

Ex. 8. $\text{♩} = 72$.

A two-part *cadenza* then takes us down to the low B flat of the pedals, after which we mount again, this time in built-up chords, to the dominant seventh of E flat, which leads into a resumption of the opening theme of the Sonata. This tacked-on section, of course, has no point unless the whole work is played—a matter for regret if we wish to play the very enjoyable Fugue as a separate movement. True, it is possible to 'cut' by following the dominant seventh at the double-bar with a chord of E flat major; but the effect is not satisfactory because the minor key has been so strongly established in the preceding bars. The actual ending of the Sonata with two soft chords always strikes me as an anti-climax. As bars 3-5 of the last line make the necessary three-bar phrase there is surely no objection to our omitting the two added bars. A *rallentando* and a pause on the last loud chord give the right feeling of finality and avoid the tame ending. The Fugue is marked to be played *ff* throughout, but we should lighten the scheme at one or two places. I suggest *f* diapasons for the two opening pages, adding something at the last three bars on page 19, and again at the entry of the subject in the treble on page 20 (especially as the manuals have to contend against the pedal reed a few bars later). The entry of the figure

Ex. 9.

should be marked by an extra stop if possible. (What telling use is made of this very ordinary motive in the next page, where it is taken up in close imitation by the four parts!) Full Swell may be added to the *stretto* at the end of page 21, and a climax gradually built up to the pause on page 22. Alternatively we may bring on full organ at the *stretto* and keep it on until the end, holding the closed full Swell in reserve for the climax. If we have no opportunity for playing the whole Sonata, the first

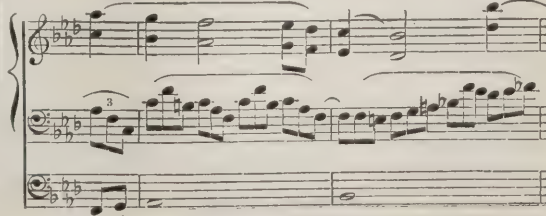
and last movements make a twelve-minutes-long Prelude and Fugue, with the last page of the Fugue splendidly rounding off the whole.

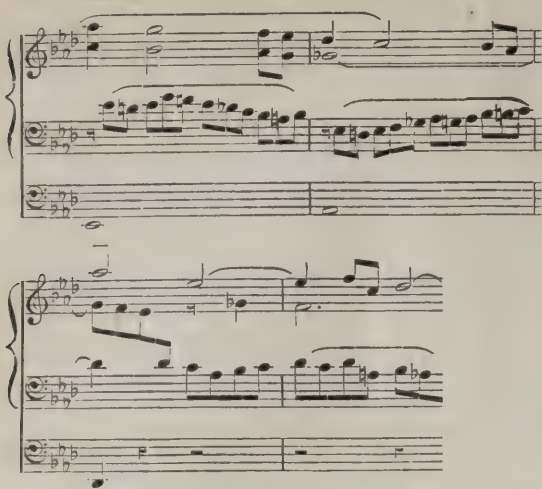
NO. 7, IN F MINOR, OP. 127 (1881)

Preludio, Andante, Finale (grave; vivo; Fugue)

The *Preludio* is a good example of Rheinberger's inventive power. It is based on no fewer than five subjects, almost equally important. Any two of them would afford sufficient material for development into a lengthy movement. But the organ so easily becomes monotonous that extended development is apt to lead to tediousness. Rheinberger seems to have been aware of this danger. At all events, he is one of the most lavish of composers so far as material is concerned. Even in dealing with fugue—a form in which a modest amount of thematic matter may be made to go a long way with good effect—he introduces a liberal amount of free, unrelated material. As an extreme case, in the strictest and most scientific of his Fugues—the *Ricercare* in the D major Sonata—he inserts an *Intermezzo* of a character entirely different from the context. His Sonatas wear so well chiefly because of their wealth of really fine themes. If I may digress still further, it will be to point out the same quality in Rheinberger's great number of admirable short organ pieces—there are nearly a hundred of them. With scarcely an exception, they are based on arresting themes that simply cry out for development. But in the self-imposed limits of space there is room for little more than mere exposition. The short piece of music, like the short story, is, after all, one of the severest tests of invention. There is no room for padding or getting up steam. The hearer and reader have to be gripped at once, and given a complete and satisfying experience in a few minutes. In a sense, Rheinberger's gifts are perhaps even more convincingly shown in his short essays than in the Sonatas.

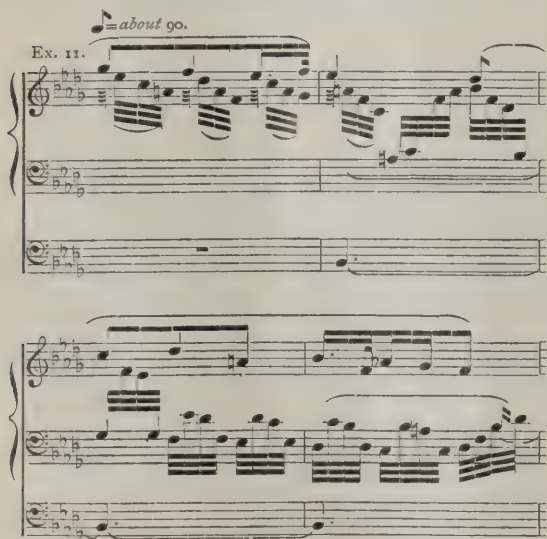
To return to the F minor *Preludio*: the various themes are far more clearly defined than in the first movement of No. 6—so much so, in fact, that we have an impression of comparative stiffness in construction. The key-scheme is less enterprising, too. The first-subject group consists of three longish themes, all in F minor; the second and third are repeated on pages 7 and 8, and the first and second on pages 10 and 11, and in each case the key is still F minor. The real second subject is the quiet theme that appears first in C major, and reappears on page 9 in F. The remaining material is a lengthy episode of a sequential character, which still hangs round nearly-related keys. If the total result is less monotonous than we expect it to be, it is because of the strongly-marked and contrasted character of the subjects. Perhaps the finest theme is the third, with its effective triplet accompaniment, especially at its recapitulation on page 8, when the second half is enriched by being delivered in sixths:

Ex. 10. $\text{♩} = 108$.



The last two pages are splendidly fiery and sonorous, and the whole movement is dignified—even noble at times. Its idiom suggests the organ and nothing else. The registration is a simple matter—merely variations of power, from *p* to *ff*, all easily managed. As a detail in the matter of convenience, I suggest that the bass of the two quiet bars at the end of page 10 be played by the left hand, in order to avoid the reduction or uncoupling of the pedal.

The slow movement, though not among Rheinberger's best, deserves to be more frequently heard than is the case. Probably the cause of its unpopularity is to be found in its long middle section, which is fidgety on first acquaintance, and difficult in an ungrateful way. Played with the right fluency, however, it can be made effective. It is a valuable study for the left hand, as will be seen from this sample:

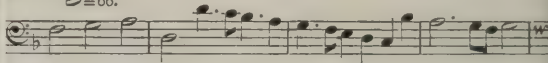


The opening and closing sections deal with a tuneful theme of pastoral character. A curious feature is the simple four-note phrase with which the movement opens and closes, and which appears also on page 13, just before the *poco animato*. It is a kind of echo of the four big chords that close the *Preludio*. The pace of this movement is not easy to settle. The time is 3-8, and the metronome mark is ♩ = 80—which is manifest nonsense. Evidently the

quaver is the unit. With a dotted crotchet as unit the pace of the *poco animato* demisemiquavers would be extreme. In the first bar of page 15, by the way, the C should be flattened. On page 17 we see the composer careless again in his disposition of parts, and the directions as to manuals are ambiguous. We may well play all this page on one keyboard, with slight changes of power.

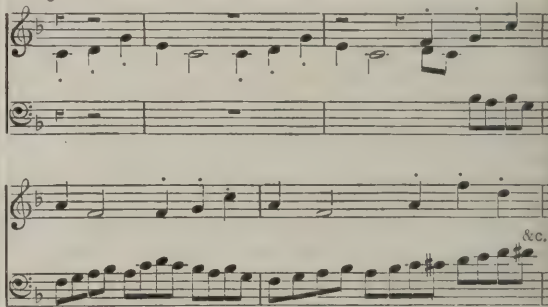
The *Finale* is opened by an *ff* variant of the little four-note phrase with which the *Andante* closed—a striking point when the Sonata is played in full. It serves to modulate from D flat to F, and forms a good take-off for the two-page *Cadenza* which follows in the unusual time of $\frac{3}{1}$. The latter portion of this free passage gives us some fine four-part polyphony over a long dominant pedal. As the pedal happens to be the CC it becomes a trial to the ear if the passage is loudly registered. We may well reduce to *mf* at the *più moderato*. From the tonic chord that closes this effective introduction the fugue subject emerges—one of the best of Rheinberger's many fine subjects:

Ex. 12. ♩ = 66.



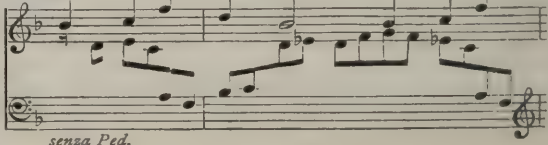
It is marked *ff*, but *f* is better. If we reduce to *mf* at the preceding *più moderato* we should increase to *f* during the long slowing-up bar before the entry of the subject. The Fugue falls roughly into three sections, the first sticking pretty closely to the subject, and finally making a full close in C; the second at once leads off with:

Ex. 13.



—a quaint interjection rather than a subject. It is at once taken up and exposed, with a lively counter-theme which establishes the quaver motion that continues until the third section. The new subject suggests that we are in for a double-fugue, but as it is nowhere combined with the subject proper, we see it is one of the important free episodes with which Rheinberger usually relieves the fugal form of some of its rigours. The polyphony of this middle section is full of enterprise. Among the enjoyable features, see how on page 23 the subject comes thundering in on the pedals, brushing aside the cheeky little episode theme, which has been disporting itself high on the manuals:

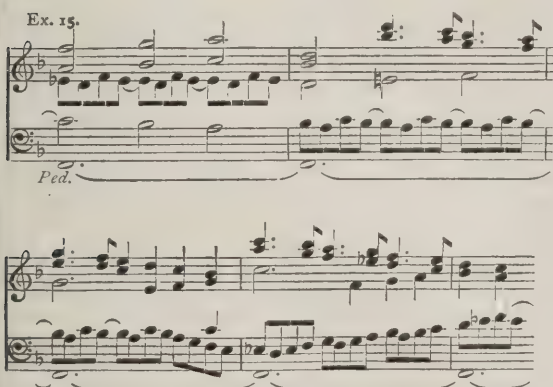
Ex. 14.



senza Ped.



But the little theme, though sat on here, bobs up again in the final section at the end of page 24, and serves as a starting-point for a fine sequential passage over a dominant pedal. By way of *Coda*, Rheinberger makes use of his favourite device of presenting the subject massively harmonized. I quote from this closing page in order to show its quality, and also the demands made in the way of keyboard grasp:



The four-note motto theme with which the *Finale* opened is used as a close to the Fugue—one of the finest in the organ repertory. It is decidedly difficult, especially on the manual side. Very little stop-changing is called for. The chief requirements are pace and energy. Well-played, this truly splendid example may be recommended for propaganda purposes—I have used it for the conversion of hearers to whom the mere word 'fugue' was as a red rag to a bull. 'Is that a fugue?' said a young fellow over my shoulder, as, both excited, we reached the end. 'If only all fugues were like it. . . .'

(To be continued.)

VIOLIN-TUTORS OF THE 17TH CENTURY

By JEFFREY PULVER

If we were to judge of the standard of violin-technics in the 17th century from that exhibited in the didactic works of the period, we should form a wrong opinion. When the violin replaced the treble-viol in popular taste, the exponents of its music were men who had learned to play from the performers who brought the instrument from Italy. So far as the elementary principles of bowing, fingering, and tone-production were concerned, they had a certain amount of viol experience to fall back upon; but much more that was entirely new to them had to be learned before they could manipulate the instrument in a manner to make it acceptable to a musically critical audience. Probably all the tuition enjoyed by the students of the violin before 1640 was obtained personally from older artists; and it was only when the instrument had become popular with the general run of amateurs that the necessity for a printed tutor arose. The difficulties of travel in those days would make all but those living in or near a large town dependent upon the written word for guidance. True it is that a certain number of works appeared containing so-called 'Lessons,' *i.e.*, short pieces suitable for practice; but the books giving practical hints on violin-playing in that era were few enough and sufficiently quaint to interest the student of musical history to-day. Studies or exercises, as we understand them now, do not seem to have existed, unless they were especially written by the teacher for each individual pupil; and the material for study was drawn from the vast store of 'Divisions on a Ground,' airs, dance-forms, madrigals, and hymns. Sets of short pieces, sometimes approaching pure partita or even sonata-form, were written and published as late as the middle of the 18th century and labelled 'Lessons' or 'Lezioni.'

The first man to write what can be called a practical guide to violin-playing was Marin Mersenne, a monk of the order of Minims, who wrote the monumental *Harmonie Universelle* (1636-37). In the fourth book of this work he treats of the stringed instruments, and shows great general learning frequently marred by absurd and antiquated notions. Still, in spite of its shortcomings, the work makes the first serious contribution to the literature of the violin, and contains much that is still true to-day. Coming as it did after six- and seven-stringed viols, we are not surprised to find Mersenne describing the violin as 'one of the most simple instruments that could be imagined'; and he loses no time in stating that since the newer instrument was devoid of frets, it was possible to 'produce consonances true in pitch, as in the vocal art, because it is capable of being stopped wherever desired.' He is right also when he says that its tone was more effective than that of the lutes and other stringed instruments of the day, because it was

. . . more powerful and penetrating . . . and those who have heard the twenty-four violins of the King must confess that they have never heard anything superior in power and charm.

In Proposition II. he adds 'practice to theory,' and shows

. . . how the violin may be played to perfection, so that anyone who wishes to study it without a teacher should be able to play anything he wishes . . . to place each finger in the exact spot required . . . and to perform all pieces in both minor and major.

He has much to say that the student and teacher of the present day would do well to digest. If the novice desires to be quite proficient, he writes, he must develop the hand that manipulates the bow equally with the left hand, so that the different movements necessary to enrich and give beauty to the melody may be made. It must be quite evident that Mersenne was well-acquainted with the fundamental principles of violin-playing, and to him must belong the honour of having been the first to treat the new instrument with the seriousness it deserved.

Mersenne's treatise was part of a very large work that embraced practically the whole art of music and science of acoustics. The first printed work to deal more specifically with the violin was that of Gasparo Zanetti, who, in 1645, published *Il scolaro per imparare a suonare di Violino ed altri stromenti*. It would be of the greatest interest to the musical historian of to-day were he able to examine closely this first Italian work on the instrument; but it is of excessive rarity, and I have never been able to see a copy of it.

Our next specimen takes us to England, the country where music for the viols was developed technically to a pitch of excellence that was the admiration of all Europe. Not so popular before the Restoration, the violin soon became the fashion once Charles II. had set his seal upon it, and had, in the formation of his band of twenty-four fiddlers, imitated his French contemporaries. As soon as the social status of the instrument had begun to rise, John Playford, ever watchful for business opportunities, introduced into his *Introduction to the Skill of Musick* a short section containing 'Instructions for the Treble Violin.' Quoting from my own copy of the seventh edition (1674), Playford says:

The *Treble-Violin* is a cheerful and spritely Instrument, and much practised of late, some by *Book*, and some *without*; which of these two is the best way, may easily be resolved: First, to learn to play by *role* or *ear* without *Book*, is the way never to play more than what he can gain by hearing another play, which may soon be forgot; but on the contrary, he which learns and practises by *Book*, according to the Grounds of *Musick*, fails not, after he comes to be perfect in those Rules, which guide him to play more than ever he was taught or heard, and also to play his part in *consort*; which the other will never be capable of, unless he have this *sure guide*.

He says that the violin is usually strung with four strings and tuned by fifths, and recommends the fixing of frets, 'as is on a Viol,' as a help to the beginner with a bad ear. But elsewhere he says he does not approve of this method, and counsels the removal of the frets so soon as the pupil is conversant with the positions of the notes. Then follow:

Some General Rules for the Treble-Violin . . . First, The *Violin* is usually plaid above-hand; the neck thereof being held by the left hand; the lower part thereof is rested on the left breast, a little below the shoulder [!]: The *Bow* is held in the right hand, between the ends of the Thumb and the first three fingers, the Thumb being staid upon the Hair at the Nut, and the three Fingers resting upon the wood.

What happens to the little finger he does not say—probably it was to be poised elegantly in the air!

Your *Bow* being thus fixed, you are first to draw an even stroke over each string, severally, making each string yield a clear and distinct sound.

In this he is at one with Corelli, and differs from the school which advocates the practice of the fingers

before the bow is used at all: Playford's method is employed to-day. His directions for placing the left hand are good, and still in practice. In his treatise (from the 1666 edition onwards) we already find a mention of the changing of positions:

Next, when you have any high Notes which reach lower (*i.e.*, nearer the bridge) than your usual Frets or Stops, there you are to shift your fingers; if there be but two Notes, then the first is stopt with the third finger; but if there be three Notes that ascend, then the first is stopt with the second finger, and the rest by the next fingers.

This shows a distinct advance in violin-technics over what had hitherto appeared. Some of his suggestions are excellent. For instance:

Lastly, in your practice of any lesson, play it slow at first, and by often practice you will bring your hand to a more swift motion.

Playford then gives a 'Table of Graces proper to the Viol or Violin,' a list of ornaments then employed, with the method of their performance—a very useful addition to the knowledge required by the transcriber of our 17th-century music. A few popular tunes for practice follow. The same directions are given in the thirteenth edition, of 1697, a copy of which is also in my possession.

Several other publications of John Playford's provided practice-material for the violin, without giving actual instructions. The Appendix of the 1665 edition of the *Dancing Master*, for example, was advertised in 1669 as a *Book for the Treble-Violin now fitted for the Press*, and three years later it was issued as *Apollo's Banquet*, a copy of the 1690 edition being kept at the British Museum. Another work from the same press was the *Division-Violin*, &c., being the first *Musick of this kind ever Published* (1685). Here again much material for study, in the form of Divisions or Variations on a Ground Bass, is given, and there can be no doubt that works of this sort took the place of our Kreutzers, Rodes, and Fiorillos. *Apollo's Banquet*, in the edition of 1690, gives the information that:

The Treble-Violin is at this present the only Instrument in fashion, and the delight of most young Practitioners in Musick.

A few hints on tuning, &c., are given, but no real instructions as to playing, although the publisher ambitiously states that the book was designed 'for the benefit of such Learners as live remote from any Professed Teachers.'

Towards the end of the century another work appeared with the object of teaching the violin. This was John Lenton's *Gentleman's Diversion on the Violin explained*, but its instructions are not very advanced, nor is there anything on the changes of position. The work, therefore, does not go even so far as Playford's small attempt. Lenton's book was reissued in 1702 with slight alterations. The only remark worthy of quotation gives the interesting information that the instrument was still held against the left breast. He especially warns the student against holding the violin under the chin on the one hand, and against letting it sink as 'low as the girdle, which some do in imitation of the Italians.' I rather think that Lenton must have got the latter idea from some stray Italian fiddler, for the Italian musicians held the violin under the chin from a very early period. That rare booklet *La Violina con la sua risposta*, from which Mr. E. van der Straeten gives the title-page in his *Romance of the Fiddle*

(1911)—a work, by the way, to which I am much indebted—shows a viol-like instrument being held under the chin in the modern manner as early as 1550. Mr. van der Straeten also mentions three more tutors of the 17th century, but in no case has a copy been seen, and I have not been able to trace one. They are *The Self-Instructor on the Violin* (1695), the second book of the same (1697), and John Banister's *Compleat Tutor to the Violin* (1698). It is a great pity that no copy of the last is available, for Banister was a very great man in his profession. He held posts at Court, led a very adventurous life there, left the Royal service to the satisfaction of both employer and employee, inaugurated the first public concerts in London, and founded a school of music. His reputation as a player and a teacher was very great, and a glance at his tutor would show us a good deal illustrative of the state of violin-technics at the end of the 17th century.

BURMESE MUSIC

BY PAUL EDMONDS

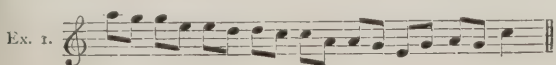
It was in the Street of the Umbrella Makers that I heard a Burmese band for the first time. The houses, which were also the shops, stood open to view, enabling the passer-by to see all that was going on within, from the most intimate domestic concerns in the background down to the manufacture and sale of the brightly-coloured umbrellas in the forefront. Tamarinds and palms cast their shade across the uneven roadway. Pi-dogs yawned and scratched and snarled, and children as naked as they were born played happily in the dust.

The band squatted in the street outside a house that, like the rest, was open in front. A Burmese girl inside was powdering her face with 'thanaka' before a mirror. Close by, laid out on a bed, was the corpse of a man. The band was playing merrily, having evidently been engaged for the funeral. The Burmese dislike dirges, dead marches, and music such as Westerners consider appropriate. They employ a band to drive away sorrow—and, after all, isn't this exceedingly sensible?

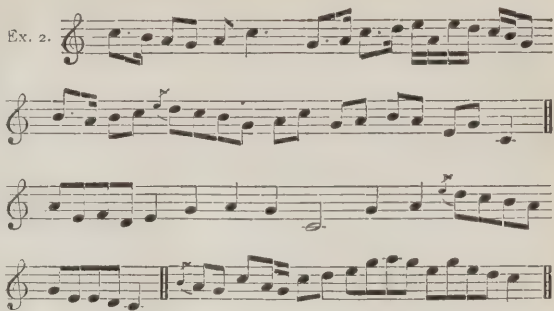
The corpse, I was told, was that of the headman of the village, who had just been murdered by his brother-in-law. The funeral was to take place that afternoon.

The band consisted of a circle of gongs, a circle of drums played with the fingers, a particularly shrill oboe, two pairs of cymbals, large and small, a bamboo percussion instrument, and a big drum. I wanted to write down the tune, if possible, in Western notation. But there was so much more noise than music, that to do so proved an utterly hopeless task. I gave it up in despair.

A few weeks later, when travelling up-country, I met a Burman by the name of Hla Tin, through whose help I was enabled to arrive at a more satisfactory result. With the aid of a kind of mandoline he picked out for me the tune of what he called the 'baw-le.' This tune, it appears, is used for songs of a sad character, and is preceded by a short introductory phrase which is also played between the verses and again at the end. The introductory phrase ran:



The tune itself ran:



Upon examining the introductory phrase I found that it was, or seemed to be, pentatonic. But the tune itself was not so, with the important exception of the cadences. These, as will be seen, are in every case pentatonic in character, and the leading-note does not occur.

My next proceeding was to test carefully the scale of a pattala, the Burmese xylophone. This instrument, which was in the key of C, had, I found, an eight-note scale; but at first its classification puzzled me, since in the upper octave the note B was nearer to B flat than to B natural, whereas in the lower octave it was the other way about. How to account for an approximate B flat in one octave and an approximate B natural in the other octave of the same instrument was a problem. The note F in both octaves was indeterminate, and seemed to be about halfway between F and F sharp. This suggested to me what I believe to be the true explanation, which is that the pentatonic scale is the foundation, and that notes have been more or less roughly inserted in the two gaps between E and G and between A and C in order to make the scale approximate to the Western major scale.

Subsequently I examined the circle of gongs which forms the basic feature of a Burmese band. This was also in the key of C, and here again it was difficult to be certain whether the seventh note B was meant for B natural or B flat, and whether the fourth note F was intended for F sharp or natural. Both these notes were indeterminate.

An examination of the tuning of the circle of drums brought me back again to the pentatonic scale. I was quite excited to discover that the note B was omitted altogether, and that the note F was missing from both the lower octaves, though it appeared in the top octave. It was quite evident to me now that I was back to the bed-rock of Burmese music, and that the fact of the introduction to the 'baw-le' tune being pentatonic was not a mere accident as I had almost begun to think. On consideration such an introduction, consisting of two bars which are always played at the beginning and between every verse, and have no doubt been so played from time immemorial, is much more likely to survive in its original form than the tune proper, which would be liable to gradual alteration owing to the free interpretation allowed to the singers. I therefore feel convinced that Burmese music was originally pentatonic, and that so far from being able to appreciate such subtle intervals as quarter-tones the Burman is only now growing used to semitones, and even yet the very narrow semitone that occurs in the Western scale between the seventh and eighth notes (otherwise between leading-note and tonic) is too fine for the Burman ear.

The insertion of the indeterminate notes at F and B, of which I have spoken, would easily lead the casual observer to imagine quarter and three-quarter tones. The occurrence of such tones, however, or of what appear to be such tones, is purely accidental, and due to the indeterminate notes alone.

The Burmese band, owing to the fixed scale of the gong circle, always plays in one key: The band of which I examined the instruments was in C major—approximately. The absence of semitones or accidentals makes modulation into other keys impossible, consequently monotony is unavoidable. The only variations possible are variations of time, rhythm, and accent, and variations obtained by

grace-notes, appoggiaturas, and runs added at the discretion of the individual performer. The licence allowed to the individual, and the fact that the drums with their pentatonic tuning cannot possibly play exactly what is being played by the other instruments with their eight-note scale, makes Burmese music a characteristically happy-go-lucky affair. It is often quite pleasant to listen to, I admit—for a short time; but the Western musician can learn nothing from it. Nor, if it comes to that, can he learn anything from the Burman about making a real good noise. That is an art in which our ultra-modern composers have nothing to learn from anybody!

The Musician's Bookshelf

Chorales Harmonized by Johann Sebastian Bach.
(Collected and arranged in melodic order by H. Elliot Button.)

[Novello, 10s. 6d.]

Mr. Button has here done, and done well, a piece of work that badly needed doing.

The chorale was the most potent factor in the creative life of Bach, and through him it played a great part in the growth of both choral and instrumental music, especially in the development of the variation form. The student who wishes to study Bach's methods of treating the Chorales has been well looked after in the scholarly books of Dr. Sanford Terry, but the far greater number of musicians desirous of possessing all Bach's vocal arrangements of Chorales have hitherto had to delve in various collections published abroad a good many years ago and difficult to obtain. Here, under one cover, conveniently classified, are all the Chorales Bach arranged for four voices—a total of over two

hundred. (For obvious reasons the elaborate settings for chorus and orchestra are not included.) In many cases several harmonizations are given—some have no fewer than nine—so that the actual number of items is round about four hundred.

Apart from its value as a work of reference, this collection has further claims. It is first and foremost a storehouse of fine melody and harmony to which we can return again and again; the student of harmony, vocal polyphony, and composition, will find in it perfect models; pianists and organists who wish for studies in part-playing, sight-reading, and transposition, will not easily exhaust such a wealth of material; and the organist in search of dignified voluntaries will find many of the longer Chorales admirable for the purpose.

In addition to the usual indexes of first lines, titles, composers, &c., Mr. Button has added a Melodic Index, an invention of his own, and so ingenious that we give it in reduced facsimile:

COMMENCING ON	COMMENCING ON WEAK ACCENT					COMMENCING ON	COMMENCING ON STRONG ACCENT				
	MAJOR		COMMENCING ON	MINOR			MAJOR		COMMENCING ON	MINOR	
	4 4	3 4		4 4	3 4		4 4	3 4		4 4	3 4
TONIC - Doh	1 <i>to</i> 41	70 <i>to</i> 76	Lah	78 <i>to</i> 109	134 <i>to</i> 136	Doh	137 <i>to</i> 149	167 <i>to</i> 173	Lah	177 <i>to</i> 191	203 <i>to</i> 212
MEDIANT - Me	42 55	—	Doh	110 <i>to</i> 113	—	Me	150 <i>to</i> 157	174	Doh	192	213 <i>to</i> 214
DOMINANT - Soh	56 <i>to</i> 69	77	Me	114 <i>to</i> 133	—	Soh	158 <i>to</i> 166	175 <i>to</i> 176	Me	193 <i>to</i> 202	215

UNCLASSIFIED, 216 to 223.

This looks puzzling, but let us see how easily it works, taking as an example *God save the King*. If this tune were included in the book, we should find it in the second part of the index, as it begins on a strong accent. It is in a major key, in $\frac{3}{4}$ time, and

commences on *Doh*; it would, therefore, appear between Nos. 167 and 173.

It is but fair that a word should be said of the labour that has gone to the making of this collection. At first sight it might seem to be a simple matter:

apparently all Mr. Button had to do was to take the volumes of Erk, C. Ph. E. Bach, the Bachgesellschaft, &c., &c., pick out the Chorales, and put them in order. But a collection of the kind loses much of its value unless textual accuracy can be depended upon. Dependence may be placed on the text here, seeing that Mr. Button collated each Chorale in all the available versions—in some cases as many as six—after which the whole collection was scrupulously compared with the versions in the forty odd volumes of the Bachgesellschaft. The book is thus a fine piece of hardworking scholarship, on which compiler and publishers are to be congratulated. It is a matter for pride that what appears to be the first complete collection under one cover of Bach's vocal harmonization of Chorales is produced in England.

H. G.

Modern Organ Stops. By Noel A. Bonavia-Hunt.
[Musical Opinion Office, 10s. net.]

This is an ambitious book. It claims to be a practical guide to the nomenclature, construction, voicing, and artistic use of organ stops, and it contains, in addition to the main portion of the work, a glossary of technical terms. The articles are arranged alphabetically under the names of the stops with which they deal, but the author asserts that the book is not a mere dictionary. His longer articles on the chief flue and reed stops form a general introduction to the subject of organ tone production, and deal very fully with it. Great care is spent upon the subject of voicing, perhaps somewhat to the exclusion of information about the artistic use of stops, and with the help of diagrams the author has explained matters as clearly and simply as probably is compatible with thoroughness. But the whole business is highly technical, and cannot be expected to be clear to the novice at first sight.

Mr. Bonavia-Hunt has a facile pen in his treatment of the question of tonal architecture. He condemns that forcing which ruins diapason tone in the attempt to make it an adequate support for a powerful reed-chorus. Blame no doubt attaches to organists who from habit rather than from intention, and regardless of consequences to tone, add Full Swell to Full Great for all *fortissimos*. But some builders, Hill in particular, have the knack of building diapasons that seem able to absorb any amount of 'fery reed tone, and are yet by themselves a finely smooth and full chorus. Hill's reeds are now much criticised, but it is often felt that the smoothness of an individual reed is a small thing to give in exchange for such a glorious ensemble as that at Peterborough Cathedral. The whole question—in the case of church organs, at any rate—is mixed up with that of accompaniment. The author mentions this point, but does not develop it very fully. He might have said that some fashionable builders to-day are putting into churches organs containing carefully-voiced stops and bright Mixtures, but no foundation stops of any weight. Such organs are useless for the work for which they are intended. For congregational purposes there is always the possibility of having an extra manual, like the screen organ at Manchester, or some extra diapasons on Great or Choir, suitably placed in the church, and excluded from the ensemble and from the pistons producing Full organ, if they are thought to upset the balance.

The difficult question of Mixtures is thoroughly discussed, but in spite of what the author says about the historical *raison d'être* of the Mixture, one cannot believe that there is any place for them now as extensions of the range of pure organ tone. And in view of the present fashion for whistles, among both builders and players, it is good to find the latest writer asserting that 'for the creation of brilliance nothing above the super-octave is ever necessary in the modern organ.' Mr. Bonavia-Hunt rightly condemns the practice of combining flutes and diapasons, but I do not think that it would be advisable on that account to exclude flutes altogether from the Great organ. At any rate, in smaller church organs the lack of 8-ft. and 4-ft. flutes on that manual would be a serious loss. They need not necessarily be combined with diapasons because they are on the same manual. It would, however, not be a serious loss, as the author suggests, if organ builders would cease to include an 'o' in the word 'clarinet.'

The book is well-produced, and on the whole well-written, but in view of its condemnation of 'any looseness of expression' it is surprising to find such slips as 'each type may be found dealt with under their respective names.' There is another bad example on page 104. And Mr. Bonavia-Hunt's most lyrical moment, in the article on diapasons ('Singing light-heartedly on wind-pressures of 2½-in. to 3-in.') is badly let down by a misquotation. But these are small matters, and the book may be recommended to all organ enthusiasts. It is to be hoped, however, that they will not be tempted to test their fancies on organs to which the public has to listen. There are too many organs scattered about the country in which innocent stops have been ruined by the gratuitous attentions of the amateur voicing-expert.

T. H. W. A.

Elements of Musical Appreciation. By W. J. Foxell.
[Novello, 2s. 6d.]

Ask twelve people what they mean when they speak of 'appreciating' music, and you may count on the whole dozen replying that of course they mean 'enjoying' music. Perhaps one or two will add that the enjoyment is of a more or less instructed kind. This view of the word has been generally adopted by the authors of a good many recent books designed to help the listener. One or two use the word 'enjoyment' in the title, and it is clear that authors and readers alike have regarded 'appreciation' and 'enjoyment' as synonyms. Yet, as Mr. Foxell points out at the beginning of his book, the word appreciation . . . in its strict etymological sense . . . connotes ascertainment of value, the rating or determining of that value as higher or lower.

He uses the word in this strict sense throughout, with the result that his book, though apparently on a well-worn subject, may fairly claim to be something quite new in the way of musical primers. There are books enough and to spare of the type that seeks to help the listener so far as his eyes and ears are concerned. Some of us are beginning to have our doubts as to the listener's musical salvation depending on his knowledge of the difference between an oboe and a clarinet, or his ability to identify the second subject, or to spot the beginning of the recapitulation. Such feats have their value, of course, for all knowledge is useful, but there is a real danger in the present-day emphasis on these and similar externals. The need is rather for clear

thinking on such matters as beauty, taste, and style, and it is in this difficult field that Mr. Foxell is most successful. He is at his best in arguing on some of the conventional fallacies that surround the question of taste. For example :

We are all familiar with the type of man who proclaims, 'I know what I like and what I don't like, and that is good enough for me. You enjoy your kind of music, and I enjoy mine; if I get as much pleasure—and I probably get more, for it is pure feeling undiluted with knowledge—out of what you call 'wretched stuff,' as you apparently do out of what to me is insufferably dry, why bother me?'

The attitude of mind here described is, to begin with, interesting; it certainly deserves to be examined. It raises the important question whether pleasures differ from one another, even in the same universe of sensation, in anything else than amount or quantity. Can we say that the pleasure the cultivated musician derives from the 'best' music is higher in quality, more valuable, than that derived by the musically-uncultivated person from 'inferior' music? . . . Even if we can say that the pleasures felt by the musician and the uncultivated, in listening to the kind of music they like, are equal in quantity, the question is, Do not the pleasures differ in quality? If they do, if one pleasure is higher in quality than another, then the pleasure of higher quality must for any rational person be the more desirable.

Mill has discussed the question, though his interest in the subject was ethical, and not, like ours, æsthetic. It would be absurd, he argued, to suppose that pleasures only should differ in nothing but quantity, while everything else was esteemed at all as was esteemed according to its quality as well as its quantity. That point settled, he next asked how difference in quality was determined; what, in fact, made one pleasure more valuable than another? 'There is but one possible answer,' he said. 'Of two pleasures, if there be one to which all, or almost all, who have experience of both, give a decided preference, irrespective of any feeling of moral obligation to prefer it, that is the more desirable pleasure.'

Mr. Foxell goes on to show that as the trained musician answered Mill's requirement of having experience of both good and bad music, he therefore obtains from music the 'more desirable pleasure.' Again, the author discusses fully the difficulty created by the fact that trained musicians differ in matters of taste, the discrepancy leading the unthinking to decide hastily that there is no such thing as good taste. Mr. Foxell—after showing that such differences of taste and opinion between educated musicians are infinitely fewer than their agreements, and that such differences usually occur at periods of notable change or development in the art—proceeds to argue from the analogy of moral conduct :

The moral analogy again throws light on the subject, for there are conflicting moral judgments no less than conflicting æsthetic judgments. As we know, Hamlet went so far as to say that there is nothing either good or bad but thinking makes it so. Whatever may be said for or against such an ethical philosophy, it is true that the history of morality reveals strange contradictions. Actions once deemed laudable, such as self-sought martyrdom, suicide, duelling, even prostitution, are now condemned by the general conscience. Nor to-day are all good men agreed in all their moral judgments. At any time an action may be done, so contrary to custom, so doubtful in its consequences, and apparently so complicated in its motives, that good as it might be, some good men might question, and even deny, its goodness. Are we therefore to say that the moral sense is generally untrustworthy, that

the good man is no judge of goodness, or finally that there is no real difference between good and bad, but that it is left to any man, however ignorant or debased, to decide the difference for himself?

Here is reasoning with which to confound the Philistine with his scornful, 'Who is to decide whether music is good or bad?' Mr. Foxell's book is full of such admirable discussion. Anybody who has tried his hand at writing knows that there are few more difficult tasks than applying logic to such elusive affairs as æsthetics or morals. That there is so much sloppy thinking about art, and, above all, about music, is due to the fact that writers have usually shirked such difficulties, and have taken the easy road of statement of fact or of comfortable generalities.

Not that Mr. Foxell gives short measure where facts are concerned. I have laid stress on the reasoning side of his book, because it is there that he breaks most fresh ground. But the scope of his primer is shown by the chapter headings: Appreciation: its Conditions and End; The Tone: its Properties; The Tonality of Melody; The Rhythm of Melody; The Phrase; The Outline and Structure of Melody; Modal Music; Rise of the Modern Art; Music in relation to Idea; Music as a Source of Emotion; Music as an Expression of Emotion; Style; Appreciation of Beauty; Taste; Retrospect and Prospect; and an Appendix on Equal Temperament. All these matters are discussed closely and lucidly, the reader being helped when necessary by music-type illustrations.

The book is one that, from first to last, gives the thoughtful reader genuine pleasure. He may not agree with the author in one or two matters of detail, but he will find the work as a whole remarkably convincing. So many books on music are hastily thrown together or slovenly written, that a well-planned and carefully reasoned work such as this is doubly welcome. It need hardly be said that the musical lecturer and writer in need of ammunition will find it a perfect arsenal.

H. G.

Organ Tutor. By A. Eaglefield Hull.
[Augener, 4s.]

With regret I have to express disappointment with Dr. Eaglefield Hull's *Organ Tutor*. It is untidy and lacks thoroughness, and so sets a bad example to the student. Much of Dr. Hull's material might be pruned away, and the space devoted to the extension of some important sections that are cursorily dealt with. For example, there should have been more studies in trio-playing—short, but intensive. The pieces in different styles might well have been more numerous, and perhaps shorter in some cases; alternatively they should have been long and well-written pieces of organ music instead of arrangements. In fact, the bulk of the music consists of transcriptions, sometimes of not very happily chosen material. The Studies by Carse, the Pianoforte Preludes of Baines, the Russian folk-songs, and such fragments as those from choral music by Arcadelt, Wesley, and Byrd, contain little that makes them particularly valuable in an organ version. Dr. Hull can write so well for the instrument that it is a pity he did not set to work and supply the book with good original studies and pieces, short and long. He would then have been able to ensure that every bar had a technical value, whereas much of this transcribed music is sheer waste so far as the student is concerned.

(Continued on page 708.)

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14	Come, heavy sleep	Douland 3d.	100	My lady is so wondrous fair	" 2d.	186	Good-Night	" 3d.
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16	In all thy need	Douland 3d.	102	Come, fill, my boys (A.T.T.B.)	" 4d.	188	Stars of the summer night	" 2d.
17	All among the barley ...	" Stirling 3d.	103	Echoes	" 4d.	189	The hemlock-tree	6d.
18	When icicles hang	Macfarren 3d.	104	Phoebe	" 2d.	190	Jack Frost	" 2d.
19	Jolly Cricket Ball	" Monk 3d.	105	Luna	J. Barnby 2d.	191	I loved her	" 4d.
20	Emigrant's Song	Macfarren 3d.	106	A Wife's Song	" 2d.	192	The Village Blacksmith	" 2d.
21	Shepherd's Song	" Brewer 4d.	107	Home they brought	" 2d.	193	Bait, The (Come live with me)	" 2d.
22	Pedlar's Song	" Douland 3d.	108	Annie Lee	" 2d.	194	Softly fall the shades of	" 4d.
23	Fairies' Song (S.S.S.S.) ...	" Bishop 8d	109	Starry Crowns of Heaven	" 2d.	195	Auburn (Sweet village)	" 4d.
24	June (S.S.A.)	" F. Dun 3d.	110	The Wind	" 4d.	196	Bird of the wilderness	" 4d.
25	Awake! the starry	Mendelssohn 3d.	111	The Skylark	" 2d.	197	The Summer gale	" 3d.
26	Fair Flower	" Rimbault 3d.	112	The Sands of Dee	G.A. Macfarren 2d.	198	I met her in the quiet lane	" 3d.
27	O happy he who	" Gastaldi 3d.	113	Alton Locke's Song ...	" 2d.	199	If thou art sleeping ...	" 4d.
28	Green Leaves	" Taylor 3d.	114	The Starlings	" 2d.	200	Spring Song	" 4d.
29	Dirge	" S. Wesley 3d.	115	The Three Fishers ...	" 2d.	201	Good wishes	" 4d.
30	Angler's Trysting Tree ...	" Corfe 3d.	116	The World's Age	" 2d.	202	Parting and Meeting ...	" 3d.
31	The Dream	" Stewart 4d.	117	Sing high ho!	" 2d.	203	Whether kissed by sunbeams	" 4d.
32	Of good speed the Plough ...	" Richter 3d.	118	Fairy Song	" A. Zimmermann 2d.	204	The roses are blushing	" 2d.
33	There is a ladie sweete ...	" Ford 3d.	119	Good-Night	" 2d.	205	The Rivals	" 4d.
34	Football Song	" Monk 4d.	120	Gone for ever	" 4d.	206	The village dance	" 4d.
35	Haymakers' Song	" Stewart 4d.	121	Flowers	" 4d.	207	Song of the Gipsy maidens	" 2d.
36	Come away, Death	Macfarren 3d.	122	To Daffodils	" 2d.	208	The Waterfall	" 4d.
37	Old May-day, in A	" Benedict 2d.	123	Good Morrow	" 4d.	209	Over hill, over dale ...	" 4d.
38	Invocation to Sleep	" 4d.	124	Sigh no more, ladies ...	Macfarren 2d.	210	Love me little, love me long	" 4d.
39	A Night Song	" 4d.	125	You spotted snakes (S.S.A.)	" 4d.	211	Going a-maying	" 4d.
40	Dirge for the faithful lover	" 2d.	126	Take, oh take those lips away	" 2d.	212	See, the rooks are homeward	" 4d.
41	A Drinking Song (T.T.B.B.)	" 4d.	127	It was a lover and his lass	6d.	213	Sweet Lady Moon	" 4d.
42	Sylvan pleasures	" 6d.	128	O mistress mine	" 2d.	214	Hark, the Convent bells are	" 4d.
43	Consolation	" H. Smart 2d.	129	Under the greenwood tree	" 2d.	215	When evening's (male voices)	" 2d.
44	Good-night, thou glorious Sun	" 2d.	130	Hark, the lark	" 4d.	216	Warrior's Song	" 1d.
45	Hunting Song	" 2d.	131	Tell me where is fancy bred	" 2d.	217	Absence	" 3d.
46	Lady, rise, sweet Morn's ...	" 2d.	132	The Violet	" H. Leslie 4d.	218	April showers	" 2d.
47	Summer Morning	" 2d.	133	One morning sweet in May	" 2d.	219	The red, red rose	" 4d.
48	The Sea King	" 2d.	134	Daylight is fading ...	" 2d.	220	Beware, beware	" 2d.
49	Orpheus with his lute ...	Macfarren 2d.	135	Down in a pretty valley	" 2d.	221	The happiest land	" 2d.
50	When Icicles hang	" 4d.	136	The Primrose	" 2d.	222	The Sailor's Song	" 4d.
51	Come away, Death (S.A.T.B.)	" 4d.	137	Arise, sweet love	" 2d.	223	Busy, curious fly	" 3d.
52	When Daisies pied	" 2d.	138	'Tis break of day	" H. Smart 3d.	224	Good-night, beloved ...	" 3d.
53	Who is Sylvia	" 2d.	139	My true love hath my heart	" 2d.	225	Bacchanalian Song ...	" 2d.
54	Fear no more the heat	" 4d.	140	Doth not my lady come ...	" 2d.	226	Stars of the summer ...	" 2d.
55	Blow, blow, thou winter wind	" 2d.	141	Spring Song	" 2d.	227	King Witauf's Song ...	" 4d.
56	The Belfry Tower	J.L. Hatton 2d.	142	The Curfew	" 2d.	228	Tars' Song	" 4d.
57	England	" 2d.	143	Hear, sweet spirit	" 2d.	229	The hemlock-tree	6d.
58	Come, celebrate the May ...	" 2d.	144	Spring Voices	" S. Reay 4d.	230	Jack Frost	" 4d.
59	Song to Pan	" 2d.	145	Waken, lords and ladies gay	" 4d.	231	The Lye	" 4d.
60	The Indian Maid	" 2d.	146	As it fell upon a day ...	" 4d.	232	I loved her	" 4d.
61	The Pearl Divers	" 6d.	147	Huntsman, rest	" 4d.	233	Village Blacksmith ...	" 4d.
62	Robin Goodfellow	G.A. Macfarren 4d.	148	'Tis May upon the mountain	" 4d.	234	The Letter	" 4d.
63	Break, break on thy cold grey	" 2d.	149	Take, oh take those lips away	" 2d.	235	Shall I wailing in ...	" 4d.
64	Echoes (The Splendour falls)	" 2d.	150	The Rainy Day	" A. Sullivan 2d.	236	Way to build a boat ...	" 6d.
65	Song of the Railroads ...	" 2d.	151	Oh, hush thee, my babe ...	" 4d.	237	I loved a lass	" 6d.
66	Christmas	" 2d.	152	Evening	" 2d.	238	The Lifeboat	" 4d.
67	Adieu, Love, Adieu	" 4d.	153	Joy to the Victors	" 3d.	239	Shepherd's farewell ...	" H. Smart 2d.
68	Sir Knight, Sir Knight ...	Macfarren 4d.	154	Parting gleams	" 2d.	240	The waves' reproof ...	" 4d.
69	The Wounded Cupid	" 2d.	155	Echoes	" 2d.	241	Ave Maria	" 2d.
70	Woman's smile	" 4d.	156	Spring	" W. Macfarren 2d.	242	Spring	" 3d.
71	Autolycus' Song	" 2d.	157	Summer	" 2d.	243	Morning	" 4d.
72	Footsteps of Angels	" 4d.	158	Autumn	" 4d.	244	Hymn to Cynthia	" 2d.
73	The Sun shines fair	" 2d.	159	Winter	" 4d.	245	Cradle Song	" 2d.
74	The Pilgrims	" H. Leslie 2d.	160	You stole my love	" 2d.	246	The joys of Spring ...	" 4d.
75	My soul to God	" 4d.	161	Dainty love	" 4d.	247	Dream, baby, dream ...	" 2d.
76	Awake, the flow'rs unfold ...	" 2d.	162	Drops of Rain	" J. Lemmens 2d.	248	A song for the Seasons	" 4d.
77	How sweet the moonlight ...	" 2d.	163	The Fairy Ring	" 4d.	249	O say not that my heart	" 3d.
78	Land, Ho!	" 2d.	164	The Light of Life	" 4d.	250	Love and mirth	" 4d.
79	Up, up, ye Dames	" 2d.	165	Oh, welcome him	" 4d.	251	Sweet Vesper hymn ...	" 4d.
80	Thine eyes so bright	" 6d.	166	Sunshine through the	" 4d.	252	Crocuses and Snowdrops	" 2d.
81	All is not gold	" 4d.	167	The Corn Field	" 4d.	253	Stars of the summer night	" 2d.
82	Hark how the birds	" H. Lahee 4d.	168	Wake! to the hunting ...	" H. Smart 2d.	254	Wind thy horn	" 4d.
83	All ye woods (S.A.T.B.) ...	" 2d.	169	Dost thou idly ask	" 4d.	255	The land of wonders ...	" 4d.
84	My love is fair (S.A.T.B.B.)	" H. Leslie 4d.	170	A Psalm of Life	" 2d.	256	Ye little birds that sit and sing	" 4d.
85	Charm me asleep (S.A.T.B.B.)	" 4d.	171	Only Thou	" 2d.	257	How soft the shades of	" 2d.
86	When twilight dews	" H. Hiles 2d.	172	I prithee send me back	" 2d.	258	How sweet is summer	" 3d.

NOVELLO'S PART-SONG BOOK.

(SECOND SERIES.)

TO MRS. FREDERICK BUNTING.

EVENSONG

PART-SONG FOR S.A.T.B.B.

THE WORDS WRITTEN BY H. ERNEST HUNT

THE MUSIC COMPOSED BY

MONTAGUE F. PHILLIPS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento sostenuto.

SOPRANO.
Sun - set and eve - ning glow, Hush of twi - light

ALTO.
Sun set and eve - ning glow, . . Hush, . . hush of

TENOR.
Sun set and eve - ning glow, Hush of twi - light

1st BASS.
Sun set and eve - ning glow, Hush of twi - light

2nd BASS.
Sun set and eve - ning glow, Hush of twi - light

Lento sostenuto.

(For practice only.)

[illegible]

EVENSONG.

p Si - lence ev - 'ry - where, . . . *rit.* si - lence ev - 'ry - where.

p low, Si - lence ev - 'ry - where, . . . *rit.* si - lence ev - 'ry - where.

p Si - - - lence ev - 'ry - where, . . . *rit.* si - lence ev - 'ry - where.

p low, Si - lence ev - 'ry - where, . . . *rit.* si - lence ev - 'ry - where.

p low, . . . Si - lence ev - 'ry - where, . . . *rit.* si - lence ev - 'ry - where.

a tempo.
pp Sinks the world to dream - y sleep, Hush'd the dale and hill: . . .

a tempo.
pp Sinks the world to dream - y sleep, Hush'd, hush'd the dale and hill: . . .

a tempo.
pp Sinks the world to dream - y sleep, Hush'd the dale and hill, the dale and

a tempo.
pp Sinks the world to dream - y sleep, Hush'd the dale and hill: . . .

a tempo.
pp Sinks the world to dream - y sleep, Hush'd the dale and hill: God, who

EVENSONG.

mf *dim.*

God, who watch doth al - way keep, God, who watch doth al - way keep,

mf *dim.*

God, . . . who watch doth al - way keep, doth al - way keep, . .

mf *dim.*

hill: . . . God, . . who watch doth al - way keep, . .

mf *dim.*

God, . . . who watch doth al - way keep, al - - way keep,

mf *dim.*

watch . . doth al - - way keep, al - - way . . keep,

mf *dim.*

p *pp* *rit.* *pp*

Whis - pers . . "Peace, . . . peace, be still!"

p *pp* *rit.* *pp*

Whis - pers "Peace, . . . be . . still, be . . still!"

p *pp* *rit.* *pp*

Whis - pers "Peace, . . . be . . still, be still!"

p *pp* *rit.* *pp*

Whis - pers "Peace, . . . be . . still, be still!"

p *pp* *rit.* *pp*

Whis - pers "Peace, . . . peace, be still!"

SHORT ANTHEM FOR SAINTS' DAYS

Words by Dr. WATTS

Music by C. V. STANFORD

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con moto *p*

SOPRANO

How beau-teous are their feet, Who stand on

ALTO

TENOR

BASS

Con moto *p*

ORGAN

Ped.

Si - on's hill,

How beau-teous their feet, Who stand on Si - on's hill,

p

How beauteous are . . their feet, Who stand on Si - on's hill,

p

How beau-teous their feet, Who stand on Si - on's hill,

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Who bring sal - va - - tion on their tongues,

Who bring sal - va - - tion on their tongues,

Who bring sal - va - - tion on their tongues,

Who bring sal - va - - tion on their tongues,

p And words of peace . . . in -

p And words of peace . . . in -

p And words of peace . . . in -

p And words of peace . . . in -

And words of peace . . . in -

- stil !

p How hap - py are our

- stil !

p How

- stil !

p How hap - - py are our

- stil !

p How

ears That hear this joy - - ful sound, Which kings and

hap - py are our ears That hear this sound, Which kings and

ears That hear this joy - - ful sound, Which kings and

hap - py are our ears That hear this joy - ful sound, Which kings and

pro-phets wait-ed for, And sought, sought, but nev - er

pro-phets wait-ed for, And sought, sought, but nev - er

pro-phets wait-ed for, And sought, sought, but nev - er

pro-phets wait-ed for, And sought, sought, but nev - er

found! How bless-èd are our eyes

found! How bless-èd are our

found! How bless-èd

found! How bless-èd

cres. *p* *mf* *p*

That see this heav'n - ly, heav'n - - ly light!

eyes That see this heav'n - ly light!

eyes That see this heav'n - - ly light!

eyes That see this heav'n - - ly light!

Ped.

Pro - phets and kings de - sired it long, But died,

Pro - phets and kings de - sired it long, But died,

Pro - phets and kings de - sired it long, But died,

Pro - phets and kings de - sired it long, But died,

but died . . with - out . . the sight.

but died with - out . . the sight.

but died with - out . . the sight. *f* The Lord makes

but died with - out . . the sight.

dim. *f*

bare His arm . . . Through all the earth a - broad ;
 The
 The Lord makes bare His . . . arm . . . Through all the
 Lord makes bare His arm . . . Through all the earth a -
 The Lord makes bare His arm . . . Through all the
 earth ; Let ev - 'ry na - tion now be -
 - broad ; Let ev - 'ry na - tion now be -

The musical score is written for a choir and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics. The piano accompaniment is written on grand staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

earth a - broad; The Lord makes bare His... arm... Through
- hold Their Sa - viour and their God.

Through all the earth a - broad, through all the
all the earth a - broad, through all the
through all the
through all the

earth; Let ev - 'ry na - tion now... be - hold...
earth; Let ev - 'ry na - tion now... be - hold...
earth; Let ev - 'ry na - tion now... be - hold...
earth; Let ev - 'ry na - tion now... be - hold...
cres.

ff

Their Sa - - - viour and . . their

ff

Their Sa - - - viour and . . their

ff

Their Sa - - - viour and . . their

ff

Their Sa - - - viour and . . their

God. . .

God. . .

God. . .

God. . .

(Continued from page 700.)

The book tries to cover too much ground in its eighty-five pages. Many sections are barely glanced at. For example, organ playing in cinemas is dealt with in two pages—a few lines of text, and three musical examples, one the National Anthem and the other the opening eight bars of the March from the *Nutcracker Suite* in the pianoforte version and arranged for organ. Oratorio accompaniment and the Church modes have the like short measure.

The specimen harmonizations of the modes, by the way, are horribly crude. A note above a little piece in the Phrygian mode (transposed) says that 'diatonic discords may be used to good purpose,' which is true enough. Unfortunately, Dr. Hull then proceeds to use them to bad purpose, as this sample will show:



A section is devoted to church service playing. It is a pity that Dr. Hull fills so much valuable space with harmonized responses and accompaniments to the Creed and Pater Noster, seeing that the responses are more and more being sung unaccompanied, and that the use of the natural voice is gradually displacing the monotone in the Creed, &c. Even if the organ be used for the responses, the organist should not be told to use the pedals. The other way round, rather! In his directions for the Holy Communion service, Dr. Hull bids the reader play all Amens. Surely some of these should be said; even if they are sung, need the choir be accompanied? The Kyries (*i.e.*, responses to the Commandments) we are told should be played 'very softly. The Kyries after the 10th very slowly.' Why? The glossary is an item that should either have been omitted or made more useful. Who needs to be told the meaning of 'L.H.' and 'R.H.', 'Manual,' 'Sw. or Swell,' 'Ch. or Choir,' 'Gt. or Great,' 'Tremulant,' 'dim.,' 'espressivo,' 'non,' 'moderato,' &c.?

By far the best part of the book is that dealing with pedal technique, and the student who works thoroughly at this will lay a good foundation. I note that Dr. Hull discards the principle of feeling for notes, and I seem to have read a recent pronouncement in which he pours scorn upon it. None the less, there is a good deal to be said for a method that many fine players and teachers uphold. Only a few days ago I was talking to one of the finest of living recitalists, and took the opportunity of asking his opinion on the point. His own sense of locality and distance is so developed that he is able to dispense with 'feeling,' but he assured me that he taught all his pupils to use the Stainer diagram in their early stages of study. And it is significant that among recent books on pianoforte technique is one in which the player is instructed to feel rapidly the ends of the black keys in making long shots. Most teachers will agree that the Stainer plan is invaluable to elementary students as an aid to visualising the pedal-board, and no experienced player, seated at a strange organ, with unfamiliar measurements, need despise this simple help to accuracy. A useful feature among Dr. Hull's pedal studies is a collection of the more difficult pedal passages from the *Eight Short Preludes and Fugues*.

A little more care might have been spent on the proof-sheets. A flat is needed in the signature of No. 17. In No. 62, 'strings and pipes' should be 'strings and pipe.' No. 86, by Chopin, is entitled *Mazurka*, whereas it is one of the Twenty-four Preludes. One last grumble: Why did Dr. Hull spoil a good trio-arrangement of the *Londonerry Air* by a maudlin sub-flattened mediant and a chord of the augmented sixth in the closing bars?

With such excellent tutors available as those of Alcock, Buck, and others, to say nothing of the still popular Stainer, any new book must be first-rate if it is to get a footing. One hates to fall foul of the work of a friend and colleague, but, frankly, Dr. Hull's *Tutor* falls below the standard set by his predecessors.

H. G.

New Music

NEW STRING MUSIC

Pizzetti's Aria in D major for violin and pianoforte (Chester) is sufficiently good of its kind to bring home the fact that at the present moment the aria is getting far less attention than it deserves. The composer may not be moved by the reflection that arias have proved short cuts to wealth and fame, for he knows that, in the best of eventualities, to him will come fame, while wealth will fall to someone else's share. But composers, like the rest of the public, must feel the attraction of the smaller artistic forms of which the aria is not the least admirable. The man in the street invariably prefers a brief, pointed utterance to lengthy gravity. He admires a large picture, yet realises that it is best in the National Gallery. But show him a small Peter de Hooch or Memling, and he will secretly feel that if we all had what we love and deserve those few inches of precious canvas would adorn his 'sanctum.' Many there must be whose acquaintance with *Paradise Lost* or *Lear* is of the slightest, yet know by heart and actually rejoice in the knowledge of some song or sonnet, *My love is like the red, red rose, Stone walls do not a prison make, or When to the sessions of sweet, silent thought*. In music, the case for the short form is unanswerable—men have tried to whistle *Salut d'Amour* who never attempted anything else; *Ombra mai fù* and the Aria on the G string have made far more converts to the art of Handel and Bach respectively, than *The Messiah* and the B minor Mass. Moreover, the shorter the work the smaller the outlay of capital needed for publication; and consequently the greater the possibility of acceptance. On the other hand, the qualifications of the successful aria are few—all it needs is easy, fluent melody of a dignified and distinctive type. That these qualities are not so frequently met as might be expected, the small number of good 'arias' now before the public proves pretty conclusively. Pizzetti's Aria possesses them in a sufficient degree to deserve our best wishes for its success.

A still shorter work of merit is Lionel Tertis's *Sunset*, for violin, viola, or violoncello (Chester). It is easy enough to tempt the player of moderate skill, although its finest interpretation can come only from the expert. Ernest Walker's Fantasia in D, for string quartet (J. Fisher & Bro.) should be preceded by two or three other movements, and

conclude a quartet of usual dimensions. Such keen appreciation of the resources of the strings, so clear a conception of the aim and purpose of the quartet, can only whet our appetite when confined within the limits of one single movement.

F. B.

PIANOFORTE MUSIC

Not much music is written for two pianofortes, for obvious reasons. Alan Bush's *Three Pieces* will be enjoyed where there are two pianofortes with a good player to each. The pieces are entitled *On the Warpath*, *Pastoral Scene*, and *At the Cinema*. The first is duly vigorous, with a capital march section; the second opens and closes quietly, with a boisterous dance midway; and the third is mainly a flowing example of the Valse Caprice, with some recitative passages and other features which may be taken to mean anything under so accommodating a title. *At the Cinema* is also published for pianoforte solo, in a shortened form.

On the whole I prefer Mr. Bush as exhibited in his Sonata in B minor. It is in one movement, with variety obtained by linked-up contrasted sections. Mr. Bush is either very courageous or conservative in writing mere octaves for the left-hand and plain three- and four-note chords for the right in several passages where I am sure most modern composers would have called for tenths and twelfths and spread chords of seven or eight notes. And the string of unrelated common chords at the end might well have been laid out in a more sonorous manner without adding much to the difficulty. Yet he can spread himself over the keyboard with the best of them when he likes, as in the Chopinesque *tranquillo* section, and even more in the closing pages. He is not a bit fashionable, in that he shows real feeling and a sense of beauty. The only weakness, I think, is in the little sequential *cantabile* passage, which is thin and commonplace. But the Sonata as a whole is an attractive work, and leads us to look with interest for more music from the same pen. I should add that it is difficult, though not forbiddingly so. Like the pieces for two pianofortes, it is published by Murdoch.

John Ireland's *Equinox* is rough and powerful, with quintuplets persisting in the right hand against other groupings in the left. The composer lets himself go more than usual, and the result is one of his best pieces. It is very difficult (Augener).

How titles are losing their old significance! Think of the Barcarolles that have swayed their way into the hearts of the great army of moderately-skilled pianists, from the Mendelssohn and Sterndale Bennett examples to arrangements of the *Tales of Hoffman* specimen. So long as a barcarolle was in some kind of triple time, and was simple and tuneful, it mattered little about originality. In fact, the terms barcarolle and originality may be said to have long since parted company. Yet here is Roger-Ducasse's *Third Barcarolle* (Durand), twelve pages long, and so difficult as to be beyond the reach of all but first-rate players. It opens and closes tranquilly enough, and it has the barcarolle rhythm, but it launches out into a long middle section, *Allegro, houleux et passionné*, with a big climax *fff*. The stumbling efforts of a mere reviewer go but a small way in music of this sort, but they go far enough to show that this is a fine work.

The mere reviewer, however, though not lacking courage, retires early and well-beaten from the contest with Francis Poulenc's *Promenades* (Chester).

There are ten of them, and it is hard to say which is the most uncomfortable way of getting anywhere, whether *A pied*, *En auto*, *A cheval*, *En bateau*, *En avion*, *En autobus*, *En voiture*, *En chemin de fer*, *A bicyclette*, or *En diligence*. It is like a progress over broken bottles, with an occasional banana skin for a change. True, there are passages in which Poulenc threatens to become tuneful and jolly—e.g., in the horseback and railway-train pieces. But there's always a catch somewhere, and a simple-looking diatonic passage will suddenly reveal a snag. There are plenty of the now conventional strings of consecutive discords—especially minor ninths, and *En Diligence* opens with the right hand in C and the left in F sharp; but these childish assurances that the composer is a devil of a fellow are the weakest parts. There is a lot of good fun in the pieces, though the player will joke with deaficulty.

The Roger-Ducasse and Poulenc works show two sides of French pianoforte music. Here is Chaminade with a third—*Romanesca* (Enoch). The truth must be told: the once charming hand seems to have lost its knack. The material of this piece is dreadfully commonplace, and all the six-flat signature, and *tempo rubato*, and *appassionato*, and *pressez* in the world cannot make it otherwise.

Ernest Austin's *Tone Stanza No. 23, Calling out the Fairies* (Larway), is appropriately light, but there is little of actual musical interest, and we get rather too much of the horns of elf-land faintly blowing. The little section headed 'Procession of Gnomes' is the best part.

Mr. Austin is heard to greater advantage in *Dream Themes*, Book 1 (Larway). The emotion is sometimes facile, and the composer is apt to overwork the lachrymal gland—e.g., on page 5 we meet with *affrettando*, *con molto afflizione*, and *supplichevole* in the short space of four bars. Nor do I think much of Mr. Austin as a poet in words. The little 'pomes' with which he heads the pieces are far less definite and expressive than the music. The pieces are only moderately difficult, except No. 4, which is a really fine example of the impassioned prelude type that Russian composers manage so well. It calls for a good player, though it is not excessively difficult. Recitalists would find this an attractive item.

Presumably the *Three Dances* and *Two Cuban Dances* of Ignacio Cervantes (Chester) are national or popular melodies turned into pianoforte solos. If so, it is a pity Cervantes was not able to do for them what Brahms and Dvorák did for similarly ordinary material in Hungarian themes. These Cuban dances seem not only commonplace, but dull. Brahms and Dvorák did not always remove the commonplace, but they succeeded in avoiding dullness.

From Chesters' comes also *At the Court of Queen Anne*, an album of Twenty Easy Pieces by English Court Composers and others, edited by J. A. Fuller-Maitland. The composers represented are Jeremiah Clark, William Croft, Richard Jones, Blow, and John Barrett. These pleasant little pieces, mostly in two- and three-part harmony and slightly contrapuntal in style, would make excellent studies for young players. A point in their favour is their well-marked rhythm, practically all of them being either dances or march tunes.

Roger Quilter's *Country Pieces* (Winthrop Rogers) are just what we expect from his graceful pen. There are four of them—*Shepherd Song*, *Goblins*, *Forest Lullaby*, and *Pipe and Tabor*. The first and

last are especially good. They are moderately difficult.

Eric Fogg's *Faery Pieces* (Elkin) have the right fanciful touch, and very successfully back up their titles—*The Faery Coracle*, *Grimm*, *The Moon-Garden*, and *The Wee Folks' Market*. They would be capital studies for a fairly advanced player, in that they contain some unusual harmony and pianoforte effects, and yet avoid ugliness and eccentricity.

Mr. Fogg's *Arabesque* (Murdoch) is a good deal more straightforward, but it is also less original. Its rather ordinary opening phrase palls before the end.

There is much that is graceful and attractive in Cyril Scott's *Souvenir de Vienne* (Elkin)—a real Viennese waltz, tricked out and made a bit self-conscious by a liberal allowance of the composer's auxiliary notes, consecutive ninths, and the other Scott trade marks. Too liberal an allowance; we get tired of such a dose of chords embellished with excrescences. (A less reverent reviewer might call them pimples.) No doubt Mr. Scott thinks he is unconventional, whereas he is one of the most conventional composers of to-day. That the conventions he follows are largely of his own making does not alter the fact or lessen the monotony. Those who still enjoy his mannerisms, however, will probably look on the *Souvenir* as one of his best pieces. It is fairly difficult.

Where is the Peter Warlock who delighted us all with such spontaneous songs a few years ago? He is not in the *Folk-Song Preludes* by a composer of the same name, just published by Augener. There is an overdose of grinding discord and complication for mere complication's sake. As an example of the latter, I cite a bar in No. 2, wherein the right hand plays three quavers (one of them dotted) against four, while the left hand has a dotted crotchet and two dotted quavers. The tune treated is simplicity itself, yet we have such a difficult bar as this suddenly thrust in, in addition to a lot of chromatic chords. Some occasionally effective passages do not make amends for the crabbed and overwrought character of the pieces as a whole. We can only sigh for the return of the old Warlock.

Programme music of the deepest dye is Timothy Mather Spelman's Suite, *Barbaresques* (Chester). Observe the titles: *In an Arab Café*, *The Mouth of the Desert*, *Sirocco*, *The Rome that was*, *the Barbary that is*, *The Gyrations of a Camel*, *The quiet of the Mosque*, *Moonrise in the Desert*, *A Trolley ride from Tunis*, and *In the Souk*. The composer clearly knows how to write for his instrument. The pieces are very difficult, and may be counted on to cause a sensation. But one cannot avoid a feeling that, like so many descriptive composers of to-day, Mr. Spelman is concerned overmuch with externals.

Harry Farjeon's *Two Free Fugues*, published separately, show courage on the part of both composer and publisher (Bosworth). The output of pianoforte fugues is so small as to be negligible, and it is easy to understand why. Both these examples are very long and decidedly difficult. No. 1 breaks away from custom by giving us a subject in thirds, and as a result the bulk of the work is in thirds and sixths. Played up to pace it would be a valuable study, but I do not find the music very attractive. No. 2 has one of the longest subjects on record—sixteen bars of 4-4 time. The pace here is important, as, played at anything less than the breakneck speed asked for—minim = 168, and later, 192—the music

sounds terribly thin, being mainly in two parts with the hands widely spread. There is a lot of hand-crossing, and in various ways this Fugue, like its fellow, is profitable for study. 'Full of joy' is the exhortation over the opening bar, and, with its *scherzo* style made the most of, it would prove a rousing solo.

Bosworths send also a Moszkowsky Album, containing eight pieces of an attractive and brilliant character. H. G.

ORGAN MUSIC

So large a proportion of the finest organ music is based on the chorale that new essays in the chorale prelude field inevitably come in for severe comparisons. We feel that the newcomers have to justify themselves, either by giving us something new in the way of treatment, or by saying something of first-rate importance in the established methods. There must be novelty in matter or manner.

Judged by this standard Paul Claussnitzer's *Sixty Choral Arrangements* (Simrock) fall short. They are usually well written, of course, but we expect a good grasp of the technique of organ-writing from a German, just as we look to an English composer for good choral writing. Of originality, however, Claussnitzer shows little. His collection consists of fifty-nine Chorale Preludes, and a Chorale-Sonata of three movements. The Preludes are mostly quite short, averaging about a page in length, and apart from their obvious use as in- and out-voluntaries, they would serve well as studies, the fingering and footing being fully marked. The difficulty ranges from easy to moderately difficult, and there is ample scope for skilful registration. The Sonata, which treats a number of chorales with a good deal of ingenuity, is far more difficult.

A couple of Sonatas by G. Riemenschneider (Steingraber, Leipsic: Bosworth, London) introduce a composer new to most English players. His first Sonata in A (Op. 33) shows facility in modulation and a vein of tunefulness, but there is no depth in the music. The Sonata in D is a later work, the opus number being 62. Sub-titled 'Fantasia-Sonata,' it is a good deal more ambitious. There is a pompous motto-theme (of which we get rather tired), a canonic third movement, and a fugal section in the *Finale*. But the music is less spontaneous than that of the Sonata in A. On the whole, I do not see much future for these two works in this country. The composer flies at too high game in choosing the sonata form. Not many English organists feel moved to play sonatas, and those who do are likely to add to their repertory only such new examples as are worthy of ranking with the best in the repertory—e.g., those of Mendelssohn, Rheinberger, Reubke, Harwood (No. 1), Elgar, Guilman (No. 5), and a few more.

L. Manière's Four Pieces (Laudy) are good and indifferent by turn. No. 1, *Au Foyer*, for example, opens with real charm and distinction, and despite some falling away in the middle, remains an excellent quiet piece. The *Intermède Pastoral*, though slight and reminiscent, is attractive, but is weak in development, and the *ff* passage seems out of place; *Romance Sans Paroles* suffers from an overdose of detached chord accompaniment, and the *Sortie* becomes terribly thin and trivial. There are glimpses of the genuine French knack, but on the whole the pieces just about miss the mark, having neither the solidity of Guilman nor the originality and deftness of the best modern French organ music.

Oreste Ravanello's Six Easy Pieces for organ or harmonium (Guglielmo Zanibon, Padova) are well-written little voluntaries. Despite their modest degree of difficulty, they really say something worth saying. In one or two passages the pedal may be used *ad lib.*

Giocando Fino's *Cantantibus Organis*, five pieces for organ or harmonium, on plainsong themes, issued by the same publishers, are more difficult. The composer writes good counterpoint, which, however, goes on just long enough to become a trifle on the dry side. Some *ad lib.* pedal notes are added, but in one case at least the music is not complete without them. This is not the only indication that Fino is apt to fall between the two stools of organ and harmonium. There is rightly a strong modal flavour about these pieces, and the occasional departures from it in favour of some weakish chromaticism are to be regretted. But the music, like that of Ravanello, is a welcome sign that Italian organists are dropping the terribly shallow style of a generation ago.

There is good bold stuff in Gustave Ferrari's *Entrée Festivale* (Augener). A drawback is the hackneyed nature of the opening of the main theme; it does not stand the wear and tear of a lengthy movement. The piece is difficult. The composer's suggestion as to the cutting of two pages at the end is likely to be adopted.

H. G.

Gramophone Notes

By 'DISCUS'

In due time we shall be favoured with cut-less records of all the standard Symphonies. A notable addition arrives this month—Beethoven's No. 7, played by the London Symphony Orchestra. It fills nine sides of five double-sided 12-in. records, the remaining side being occupied by Weingartner's 'Dance of the Sprites,' from his *Tempest* music. If I show no special enthusiasm for this achievement of the Columbia Company, it is because the Symphony is one that makes little appeal to me. The loss is mine, no doubt, but there is the fact. The 'Dance of the Sprites' is very prosaic. If this is typical Weingartner, he should never lay down the baton for the pen.

The H.M.V. Company has just issued a 12-in. d.-s. of Holst's Military Band Suite in E flat, played by the band of the Coldstream Guards. I am going to have a good grouse about this. Seeing how badly off we are in first-rate military band music, why does H.M.V. record a work already produced (and only a few months ago) by the Columbia Company? There are other successful examples of this type of music by Holst and others—one by Vaughan Williams made a hit somewhere very recently. Surely it would be better to avoid duplication unless there is a practical certainty that the duplicate is going to beat the original. In the case under notice the duplicate does not justify itself on this ground. Contrariwise, as Tweedledum would say. The performance is less brilliant than that of the Columbia record, and—a far more serious fault—the *Intermezzo* is cut down to less than half its length. I wonder what the composer thinks of such scurvy treatment of his brilliant music. It is both a crime and a blunder of a type we don't expect from the H.M.V.—a Company usually so well-advised on this side of its operations.

It may be argued that no Company ought to be given a monopoly in any work or type of works. That is true, but the company first in the field should be left in possession unless we are pretty sure we can go one better and turn it out. This is mere business commonsense. The only department in which musicians will welcome several records of a work is that of standard solos. It is not only interesting, but profitable to compare the interpretations of great performers.

Evidently the H.M.V. is not to have the Wagner-extract field to itself. The Columbia Company has just issued a 12-in. d.-s. of Norman Allin singing 'Hagen's Call' and 'Hagen's Watch,' from the *Twilight of the Gods*. Both extracts are very successful. We don't catch much of the English that the label tells us Mr. Allin is singing, but the effect of the whole is rich and stirring. Some of the low brass tone is unusually good.

Rimsky-Korsakov's *Le Coq d'Or* Suite, conducted by Albert Coates, has been recorded by H.M.V. on three 12-in. d.-s. The orchestral details come out very clearly, but the Suite, like most others that are drawn from ballets, sounds patchy. The fact is, of course, the more faithfully music fits the ballet, the less well does it bear performance as pure music. To those for whom picturesque scoring is more important than coherence of idea, this *Coq d'Or* Suite will be welcome.

Pleasant, light music is to be had in a couple of movements from Percy Fletcher's *Sylvan Scenes*, played by the Regent Orchestra, with the composer conducting (*Æ.-Voc.* 12-in. d.-s.).

The *Æ.-Voc.* sends also a 12-in. d.-s. of the 1st Life Guards Band playing a *New Sullivan Selection*. Presumably such selections are made enjoyable by association of ideas, the tunes recalling the words. Listened to in instrumental transcriptions, a Sullivan opera song sounds very commonplace. As for a whole string of them . . . !

In the way of chamber music, this month brings a real prize—Haydn's E flat Quartet, played by the English String Quartet (Col. two 12-in. d.-s.). I have never heard these performers before, but I hope to have the pleasure again and often. Their delightful playing comes through the recording ordeal with great success, and I put this record among the little batch of chamber music elect. The better of the two (chiefly because the music is better) is the record bearing the *Allegretto* and *Andante*.

Lionel Tertis has now arranged for viola Grieg's C minor Violin Sonata, and the *Æ.-Voc.* sends a 12-in. d.-s. of his performance thereof, with Ethel Hobday at the pianoforte. I don't think Tertis has made a good choice. The Sonata is very scrappy in style, and less good all round than the composer's F major. Moreover, one feels that the characteristic tone of the viola must do injustice to a good many passages that the composer wrote with the violin in his mind. Had he been writing for the viola, he almost certainly would have written something quite different. The transference from violin to viola can be undertaken with safety—sometimes even with gain—in the case of short works, but I doubt the wisdom of laying hands on Sonatas. Of the playing of Mr. Tertis and Miss Hobday there is no need to speak.

A violin solo well off the beaten track is Granados's *Danse Espagnole*, arranged by Thibaud, and played by him (H.M.V. 12-in.). Other violin solos this month are light and not very interesting: Sasha

Culbertson plays Moszkowsky's *Guitarre* and Sarasate's *The Cobbler*, with a lot of trickiness (*Æ.-Voc.* 10-in. d.-s.), and Jelly d'Aranyi is brilliantly dexterous in Paganini's 24th Caprice and graceful in a familiar Mozart Minuet in D (*Æ.-Voc.* 10-in. d.-s.). But none of this fiddle music seems worth while (for, after all, the Mozart is a transcription), and having heard one of Paganini's two dozen Caprices, I hope to escape the remaining twenty-three.

Pouishnov, in brilliant form, is recorded playing Liszt's *Gnomes* and Chopin's *Studies* in G flat, Op. 25, and C sharp, Op. 10—an unusually successful pianoforte record (*Col.* 10-in. d.-s.).

First-rate, too, is the H.M.V. 12-in. of Cortôt playing the still-popular *Rondo Capriccioso* in E of Mendelssohn.

But the palm for pianoforte records this month goes to the H.M.V. 12-in. d.-s. of Moiseiwitsch playing Chopin's F sharp Impromptu and Weber's *Perpetuum Mobile*, the latter being a topping reproduction of a glitteringly brilliant performance, in which the tone is almost free from jangles.

Vocal records continue to be drawn mainly either from opera or from the fourth-rate song. The H.M.V. 12-in. of Chaliapin in Glinka's *Midnight Review* (sung in Russian) is a notable exception. But I wish the Company would help us by issuing a slip with the English text. Such aids are now furnished by other companies, so the thing can be done. After all, there are several of us who don't know Russian.

Bishop's *Lo, here the gentle lark* has been taken down from the shelf and sung far better than it deserves by Eva Scotney (*Æ.-Voc.* 10-in. d.-s.). On the other side she sings, less attractively, an even poorer affair—White-Perkins's *The Robin's Song*.

Another feeble item, Marzial's duet, *My true love hath my heart*, has been dug up and sung by Dame Clara Butt and Kennerley Rumford. I don't think the wonderful voice of the Dame is well suited here. The song lies rather high for her. But no singing can make this manufactured canon other than stilted.

Malcolm McEachern is heard in two little love songs, Alfred Solman's *Bells of the Sea* and Wilfrid Sanderson's *You along o' me*. Neither is of much account, and both would be better suited by a lighter type of voice. True, Mr. McEachern, like Bottom, aggravates his voice, and roars as 'twere a sucking dove, but the vocal colour is wrong. *Bells of the Sea* ends with a long, low D or C—an unusual wind-up for an amorous ditty. But, all through, these songs suggest the monster Polypheme in love (*Col.* 10-in. d.-s.).

Roland Hayes makes an appealing thing of the negro 'spiritual,' *Sit down* (H.M.V. 10-in.). Still, I feel that he overdoes the pathos. He is to be praised for his admirable arranging of the song. I mention this point because these negro songs are as a rule badly treated by the various American arrangers. Here, for example, is a H.M.V. 10-in. d.-s., bearing on one side the beautiful *Deep River*, sung by the American Quartet. The arrangement is by H. F. Burleigh, who has so smeared the tune over with sticky chords that none of its pathetic beauty comes through. On the other side is *Swing along*, by Will Marion Cook, also weakly harmonized, and with a pianoforte accompaniment. Why use a pianoforte when there are four good voices available? There is hardly a more beautiful effect in all music than a good unaccompanied vocal quartet: add a

pianoforte, and you get one of the worst of all combinations. A few more vocal records must be dealt with runningly: Celys Beralta in *Ah! fors e lui*, with the Æolian Orchestra (*Æ.-Voc.* 12-in.); Kathleen Destournel and Frank Titterton in the Love Duet from *Madame Butterfly* and Liza Lehmann's *Snowdrops* (*Æ.-Voc.* 12-in. d.-s.—very effective, with Mr. Titterton scoring well as usual); Hardy Williamson in Kennedy Russell's *Little Mountain Maiden* and Lois Barker's *Jane* (*Æ.-Voc.* 10-in. d.-s.—feeble songs expressively sung); Michele Fleta and Florence Austral in 'Presago il core' from *Aida*, and, with Edna Thornton, in the *Finale* from the same opera (both H.M.V. 12-in.; the tenor's high notes very piercing; the use of the chorus suggests interesting possibilities in the way of recording operatic ensembles, but in these examples the chorists are too much in the background, and they have nothing of great importance to sing); Edna Thornton in Wallace's *Gentle Troubadour* and Grimshaw's *Songs my Mother sang* (H.M.V. 10-in. d.-s.; it seems hardly worth while to revive so feeble a thing as this song from Wallace's *Lurline*); Ulysses Lappas in *No! Pagliacci non son* and *Vesta la giubba* (*Col.* 10-in. d.-s.; Lappas is at times strident, and he lays on the drama with a trowel; his sob at the end of *Vesta* becomes quite a blubber).

Among the odd crazes of the moment is the ukulele. Here is an *Æ.-Voc.* 10-in. d.-s. of a couple of duets played by Ferrera and Franchini. Somebody has said that a ukulele suggests a dog being sick—an unpleasant but graphic simile. The players in this duet hike and slither their way through a couple of Waltzes in the approved ukulele style. One thinks of two dogs . . .

Occasional Notes

The emphatic success of Elgar's orchestral arrangement of a Handel Overture invites comment. First, we are reminded of the vast amount of Handel's music that is practically unknown. Who would have thought it possible for so virile and attractive a work as this particular Overture to remain hidden from all but one branch of the musical profession? 'What branch is that?' inquires the reader. The answer is—the general practitioners of music, the organists.

The Overture consists of a *Maestoso* introduction, followed by a Fugue, and both sections have been played by English organists for many years past. The *Maestoso* was taken by Best from one of the oboe concertos, and made to do duty as the first movement of the Concerto in C minor—one of the set of six the arch-arranger strung together from various Handelian sources. The Fugue, in a slightly different version, Best also arranged for organ. It will be found, in F sharp minor, in No. 16 of his Handel Albums. Best took it from the Harpsichord Suites—a source that ought to be sufficiently familiar to ensure the Fugue being well-known to the musical public. But Handel's Suites (despite the popularity of the *Blacksmith Variations*) appear to be ignored to-day, save for the purpose of being compared rather contemptuously with the more finished and varied examples of Bach.

The Overture, as Elgar found it, forms the introduction to the *Chandos Anthem*, 'In the Lord put I my trust'—a work scarcely known in England, and which apparently exists in print nowhere but in the ponderous volumes of the German Handel Society.

Elgar has scored it for a full modern orchestra, minus the harp. There is an *ad libitum* organ part, which, save for two chords, consists of a few bass passages and one long-held pedal point. This is, after all, the most telling way of using an organ with a full orchestra, because it makes use of two resources in which the instrument has no rival—depth of pitch, and the power of sustaining tone unflinchingly till further orders.

Critics who objected that in his transcription of Bach's C minor Fugue Elgar was over-elaborate, and too free with the 'kitchen' department of the orchestra, will have no room for complaint in regard to this Handel arrangement. The scoring is calculated to bring out to the utmost the virility of the work, but is free from the dazzling decorative passages that in the Bach Fugue delighted ninety per cent. of hearers and caused vexed head-shakings among the remainder.

We said above that the impression made at Worcester by the Handel-Elgar Overture invited comment, and we propose to respond to the invitation.

If the Handel-Elgar work were the first popular success of the kind it would signify little. But it is the latest of a considerable series of such arrangements. A year or so ago the Bach-Elgar Fugue was played far and wide and encored again and again. For years past Sir Henry Wood's orchestral versions of a number of movements from Bach's organ and clavier works have been among the most popular items at both Promenade and Symphony Concerts. Only a week or two ago the Promenade audience vociferously encored Sir Henry's arrangement of a Purcell harpsichord piece. Success has been achieved also by Sir Henry's revival of movements by Boyce, by Albert Coates's edition of a Purcell String Suite, by Hamilton Harty's arrangement of movements from Handel's *Water Music*, and by Holst's version for small orchestra of a Suite from the incidental music in Purcell's *Gordian Knot Untied*. Then there are the amazingly successful revivals of *The Beggar's Opera* and *Polly*—the success in each case being largely due to the charm of the music. There may be other examples of such revivals, but these, which readily occur to us, will suffice. How are we to account for the palpable fact that this old music, re-scored, is so much more attractive than most of the orchestral music that is being written to-day? We shall get near the answer by noting that its prime qualities are, in the quiet movements tunefulness and expressiveness; in the loud pieces vigour, coherence, and strong rhythmic energy; and, throughout, clarity that leaves nobody in any sort of doubt as to the composer's meaning. Can it be denied that these are the very qualities in which most contemporary music is lacking? And if this be so, isn't there a hint for the contemporary composer?

He may reasonably object to the competition set up by these revivals of old music, and may say, fretfully, 'Isn't it hard enough for me to be always up against the standard orchestral works—the Beethoven Symphonies, the Weber Overtures, the Wagner extracts, &c.? Must there be still more of

the dead hand raised against me by means of Bach-Wood, Purcell-Wood, Bach-Elgar, and Handel-Elgar pieces? How can I, with my long, involved, and difficult works, compete with these things?'

His case calls for sympathy, but after all this is a world of struggle, and the brutal answer is that if he wishes to see his works get beyond that fatal 'first performance' and gain a regular place in the repertory, he must write music that in attractive power can hold its own with the most popular examples of old music. Nobody wants him to adopt the idiom of Bach, Handel, or Purcell, but it needs very little acuteness to see that the great bulk of the musical public would welcome in modern music more of the directness, tunefulness, and stimulating rhythmic energy that enables so much old music to defy the passing years.

All the signs indicate a strong reaction against the nightmare of noise and eccentricity that was one of the legacies of the war. Our last issue contained some quotations from a work for pianoforte in which keys were put down by pieces of wood, and smitten by clenched fists. It was an extreme example, no doubt, but we can assure readers that it was only a degree worse than stacks of music sent to this office for review. Much of it is unplayable by any but a handful of *virtuosi*; of musical beauty, in the generally-accepted sense of the term, there is none. Little of it seems to get so far as a public hearing, and the little that does rouses no enthusiasm. A few years ago some of it enjoyed a success of curiosity, and people who disliked it were chary of saying so in the face of the fanfares of propaganda with which it was ushered in. But the fanfares have died down to an occasional bleat, and the plain man is now not ashamed of showing his preference for composers, old and new, who have something to say, and who can say it in such a way that it can be understood without the aid of explanations in polysyllabic jargon. No reasonable musician objects to difficulty and complexity when they yield a commensurate result, but during the past decade there has been an overdose of works in which a mighty lot of effort led to very little. Some of the hardest nuts proved to contain a microscopic kernel—sometimes only a maggot. What (for example), has become of the works that made up the programme of the Stravinsky concert which created such a stir a few years ago? Practically the whole lot are already on the shelf, and they will remain there until a few jaded neurotics once more feel a desire to eat ashes and fill their belly with the east wind.

The announcement that the Chappell Ballad Concerts are to give place to an orchestral series in which the vocal soloists in each programme will be reduced to a mere three or four, is one of the happiest omens of to-day. In the official notice of the change, Messrs. Chappell express the view that

... the taste of the public has advanced sufficiently for the old-form ballad concert to be somewhat obsolete, and there is no doubt that the taste of the public becomes more marked every day in its preference for orchestral music.

To this we may add our own conviction that, thanks to the improvement in the songs used in schools of all kinds, and to the influence of the competitive festival movement, a steadily-increasing number of the public is now ready for a better type of popular song.

The lists of soloists and the details of the scheme generally indicate that the Chappell Popular Concerts (as they are to be called), will be about on a level with a Thursday or Saturday 'Promenade,' which is good enough for anybody. The Queen's Hall Orchestra will play, and the conductors for the first series will be Sir Henry Wood, Mr. Eugène Goossens, and Mr. Edward German. The new departure will be closely watched. The mere fact of its inception is one of the most hopeful things that has happened in the musical world for many a long day.

At a time when Cathedral services are being cut down on the ground of economy, it is pleasant to be able to record the fact that at Westminster Abbey arrangements have recently been made for the maintenance of the daily choral services by boys and men throughout the year. Formerly during the holiday seasons the week-day services were either 'plain' or were sung by men only. The number of boys has now been raised to fifty, of whom only twenty-four are required at an ordinary service. This allows more time for their general education, and, their holidays being arranged for different times, the choir is never without a full quota of boys. The men also take their holidays in turn, the absentees' places being filled by volunteers from the Abbey Special Service Choir. These holiday arrangements apply to Evensong only, as it is impossible to provide for week-day mornings at such periods. It is a great gain, however, to have ensured the attendance of the choir at the afternoon service during a season of the year when there is a very large attendance of people, many of whom have no other opportunity for visiting the Abbey.

Mr. Rutland Boughton announces a series of three chamber concerts of his own works at Æolian Hall on October 12, 19, and 26, at 8.15 p.m. His handbill contains a prominently displayed note which we reproduce:

These Concerts are NOT FOR Highbrows but for the general musical public who still believe in the common-chord and an occasional tune.
NO FREE TICKETS even for the 'Profession.'

But no doubt any daring highbrows who wish to renew acquaintance with the common-chord will be admitted on the usual terms.

We remind our London readers, who may have forgotten it during the holidays, that one of their benefactors is about to be honoured with a testimonial concert. Mr. Walter W. Hedgcock has been organist of the Crystal Palace since 1894, and musical director since 1904. He was chief organizer of five Handel Festivals, and he conducts the Crystal Palace Choral and Orchestral Society. His devoted work has earned him the esteem of the musical world, and it is a pleasure to know that so many fellow-artists are coming together to do him honour. Ten well-known singers, Mr. Mark Hambourg, the London Symphony Orchestra, and a contingent of the Handel Festival Choir have arranged to take part on Saturday afternoon, October 27, at the Crystal Palace. The conductors will be Sir Frederic Cowen and Mr. Hedgcock himself.

Our busy paragraphists are always making sensational discoveries. Hannen Swaffer, writing of the music of *Catherine*, says:

... musical experts will all be guessing where some of the music comes from. For every note of it is taken from Tchaikovsky's works, although some of it is so little known that it has never been heard in England before. They have even discovered a syncopated number, written by the great Russian composer, long before syncopation had a name!

We could show Mr. Swaffer stacks of 'syncopated numbers' written long before even the great Russian composer had a name—centuries ago, in fact!

Writing of Piccaver, the Viennese tenor, a contributor to the *Evening Standard* says:

I heard him at Vienna last year in his favourite part of Rodolph in *La Bohème*, since when I have no desire to hear anyone less perfect in that rôle.

A moment's thought shows that the writer doesn't mean what, at a hasty glance, you think he means. He goes on:

Even if he could not sing a note, Piccaver would still, in my opinion, be the only possible Rodolph from the point of view of romantic conception.

In our opinion, however, an operatic tenor who couldn't sing a note would not be worth crossing the road for, no matter if he exuded romance all over the place.

A prominent Canadian firm of music importers asks us to print the following:

OPEN QUESTIONS TO BRITISH MUSIC PUBLISHERS

1. Would orders received from South Africa, Australia, or New Zealand, be referred to the United States of America to be filled?
2. If not, why should orders from Canada be referred to the U.S.A.?
3. Is Canada a British Colony, and part of the British Empire?

Judging from the action of many of the British Publishing Houses in referring orders—and granting sole selling rights in Canada to United States houses—it is evident that they presume this vast Canada of ours is either a part of the U.S.A. or has lately been ceded to it.

4. In appointing American houses to take care of Canada, has a thought ever been given to the Canadian trade and the Canadian public?

A casual analysis of this question forcibly demonstrates that both public and dealer are at a big discount—for in addition to the TWO LOTS OF CUSTOMS DUTIES—one from England into the U.S.A., and the other into Canada from the U.S.A.—they also have to shoulder the additional burden of the listing of 50 cents to the shilling, customary with all American Houses on all British works.

5. Has a thought been given to the effect which such representation must have on British Catalogues in Canada.

It is patent that the British Publications reaching the Canadian public via the expensive American Distributing Route, must necessarily be retailed at—comparatively speaking—exorbitant prices; consequently they are given (if at all) but a 'milk-and-water' representation by the dealer, simply because he cannot afford to invite the

adverse criticism such prices arouse: whilst the teaching fraternity and general public are compelled to substitute American Publications which can be obtained at reasonable figures.

This is a matter easily rectified by the British Houses, and should be given serious consideration by them, even if only in the interests of their own catalogues, for Canada is a market well worth serious development; and the Canadian public—which please remember are of British stock—should certainly be able to obtain British works through British channels, and not through United States distributors.

We add a hearty 'hear, hear!' to the above. We must, however, in fairness point out a logical weakness in pars. 1 and 2: a simple matter of geography makes it easy for Canadian orders to be filled from the U.S.A., and hard for Antipodean orders to be so dealt with. But we gladly give the matter prominence, and we hope British publishers will devote to it the attention it deserves.

As we go to press we receive the October issue of *Music and Letters*. It is as usual full of good things—the conclusion of Dr. G. Dyson's admirable paper on 'The Texture of Modern Music,' and articles on Satie (W. W. Roberts), Folk-dances (A. H. Fox Strangways), music printing (H. J. Foss), &c., &c., including some racy 'Dropped Notes' by Harold Samuel. His first public appearance, he tells us, was at the age of twelve, at a cricket club concert, when he was announced to play a Bach Prelude and Fugue. He says:

This was most successful, largely due, I think, to my acumen (developed beyond my years) in changing the item to the *Moto perpetuo* of Weber, as being more suited to the taste of the audience.

We regret that the dates fixed for the Margate Festival make it impossible for us to report the event in the present issue, the more so as it will be too long past for notice in our November issue. That is one of the disabilities of a monthly journal from the news point of view. But we take the opportunity for wishing the admirable venture all success, and look forward to the day when all our holiday resorts will come into line with Bournemouth, Margate, and the other pioneers.

Music and Youth has now a young brother—*Panpipes*, a monthly musical journal which may be read with enjoyment and profit (we hope we have these things in the right order) by any kiddie old enough to tackle simple language. The Editor is Miss E. M. G. Reed, a first-rate caterer for the young of all ages, and the publishers are Messrs. Evans Brothers.

Panpipes contains an abundance of music-type illustrations and delightful drawings, and of course there is a competition. We are glad to see very young children provided with a musical journal. Habit counts for much, and we may reasonably expect that when the *Panpipes* readers grow too old for that journal, and have out-grown *Music and Youth*, they will try to console themselves with the *Musical Times*. Meanwhile, we wish all success to *Panpipes*, and compliment it on its title, so suggestive of the beginnings of things, of Punch and Judy and his shrill and jolly orchestra, and of the Boy who Didn't Grow Up.

THE WORCESTER FESTIVAL

BY HERBERT THOMPSON

If I were asked to name the outstanding feature of the Worcester Festival, I think I should point to the remarkable fashion in which the Clerk of the Weather pulled himself together just in time to maintain the tradition by which the sun always shines upon the Three Choirs Festivals. It was quite at the eleventh hour, for in the early hours of the opening day it rained heavily, but cleared off in time for festival costumes to be displayed by the ladies who attended the performance of *Elijah*, with which, in accordance with established custom, the Festival proper began on Tuesday, September 4. Before that date there was the opening service, on Sunday afternoon, when the music was—with one exception—all by English composers. Mr. C. Lee Williams, who is now one of the veterans of the Three Choirs, having been associated with them, officially or otherwise, for over forty years, contributed a short unaccompanied anthem, *Not unto us, O Lord*, written many years ago in his Llandaff time—a pleasant example of his unpretending but effective style of vocal writing. The other anthem was a musically but not particularly distinctive setting by Sir Ivor Atkins of the hymn *Abide with me*, which always seems to me rather too intimate and sentimental a poem to lend itself to serious musical treatment.

Symphonic movements by H. Holloway and Sir Walford Davies were agreeable and artistic, but, painful as it may be to our patriotism, it must be confessed that it was not till we came to a Handel Overture that we experienced anything like a thrill. It was some compensation, however, that an English composer was to some extent responsible for the remarkable effectiveness of the Overture in D minor from one of the Chandos Anthems, for it had been transcribed for orchestra by Sir Edward Elgar, who has made of it a splendidly brilliant and exhilarating piece, frankly modern in the handling of the orchestra, yet in perfect keeping with the type of music. We can indeed well believe that Handel himself would have rejoiced in its magnificent, stirring, and sturdy effect. We had some other striking examples of Elgar's insight and discretion as a transcriber for orchestra, since he was also responsible for the orchestration of Motets by S. S. Wesley and Battishill, sung on Thursday morning. Whatever purists may urge against transcriptions, there is much to be said for making such works known to a different, and a much more extensive, public. Yet another example of Elgar's skill was Parry's glorious unison song, *Jerusalem*, which was sung twice during the Festival, with the orchestral accompaniment Sir Edward prepared for last year's Leeds Festival.

This, indeed, might well be styled an 'Elgar Festival,' for, whether as composer or transcriber, he was a prominent figure in six of the programmes, conducting no fewer than four of his most important and characteristic works: *The Dream of Gerontius*, *The Kingdom*, *For the Fallen*, and the Violoncello Concerto. None of our living composers better deserves such prominence, and it is pleasant to find that Worcester's appreciation of the distinction of her most famous son found striking confirmation in the fact that *The Dream of Gerontius*—which was given for the fifth time at a Worcester Festival.

and for the eleventh time at a Three Choirs Festival—attracted the largest audience of the week. Whether it is in the interests of the Festival, as a national institution, to give such a preponderance to one composer, no matter how famous, is however a matter which the authorities will do well to consider. They are no doubt torn asunder by the claims of the county people, who like best what they know, and by those of outsiders, who wish for some variety and novelty, so one sympathises with them in their difficulties. On one thing Sir Ivor Atkins may certainly be congratulated, and that is the extent to which native music was recognised, no fewer than

from a Symphony by Sir Walford Davies, and another by H. Holloway, were heard at the opening service, and there were compositions by Vaughan Williams, Dr. A. H. Brewer, W. H. Reed, and Holst (the two Psalms which he has set so attractively). This catalogue leaves the absolute novelties still to be considered. Of these the most important was a choral work by Arnold Bax, a setting of a poem by the 17th century writer, Richard Crashaw, the quaint conceits and mystical nature of which have given a curious but appropriate atmosphere to the music. It is not easy music to follow, and some of it sounds crabbed and strained, but it does



Photo, by]

DOROTHY SILK

AGNES NICHOLLS

[W. W. Dowty, Worcester

ELSIE SUDDABY

twenty-one British composers being represented by works of some importance.

In this particular year Byrd and Weelkes of course appeared. Of the former we had some choice examples: a Fantasia for strings in six parts, a Carol for two voices and strings, and two unaccompanied Motets; of the latter the fine *Hosanna to the Son of David*. A remarkable instance of Purcell's dramatic genius was *The Blessed Virgin's Expostulation*, sung by Miss Dorothy Silk, and then there were the Motets of Battishill and S. S. Wesley already referred to. Coming to our own time, we had two of Hubert Parry's Motets, from the *Songs of Farewell*, and *Jerusalem*, and anthems by C. Lee Williams and Sir Ivor Atkins. A slow movement

impress the listener as having power and sincerity and will probably grow in regard as its idiom becomes less strange. Mr. Malcolm Davidson's short choral work, *These are Thy glorious works (Paradise Lost)* struck me less favourably: it is clever and ambitious, but seems—at least on a first hearing—to be less natural an expression of the composer's ideas. This, at least, is a first impression, which one would be willing to modify on a closer acquaintance. Mr. Brent Smith's *In Glorious Freedom* is less iconoclastic music. It is a setting of a very beautiful sonnet by the composer himself, whose literary powers are well known to readers of the *Musical Times*, and, though its inveterate chromaticism has made some difficulties for the chorus, it is musical

in the sense which we have been accustomed to attach to that adjective. Another novelty was a love duet from a MS. opera, *The Canterbury Pilgrims*, by Mr. Julius Harrison, who has appropriated the title of a work which Stanford wrote for the Carl Rosa Company in 1884. It is prefaced by an orchestral introduction in the character of a Nocturne, serving by contrast to emphasise the very strenuous passion of the duet, which was sung at the orchestral concert by Miss Elsie Suddaby and Mr. Tudor Davies. At the same concert Miss Suddaby introduced a new song, *Night in the Desert* (Southey), by Mr. E. F. Day, the assistant-organist of Worcester Cathedral—a pleasing, lyrical piece, very nicely orchestrated.

One of the events of the Festival was the performance of Bach's B minor Mass. Mr. Hugh Blair introduced it to Worcester in 1893, and Mr. Sinclair gave a portion (from the *Credo* onwards) at Hereford in 1906, since when Sir Ivor Atkins has been active in promoting the Bach cult, and has given the Mass at a Worcester concert. On this occasion the two *Kyries* were omitted for practical reasons, and though we may regret this, it is obviously impossible to denounce, on artistic grounds, the omission of any sections of a Mass which are never intended to be heard continuously and which in this particular case we know to have been to a large extent compiled from others of Bach's own compositions. The great work met with reverent, artistic treatment, and its austere beauties were well realised. Opinions will differ as to the exceptionally slow *tempo* adopted in the *Sanctus*, but those who can recall the early performances by the Bach Choir will feel that, so long as the rhythmical movement does not halt, the speed cannot be too slow to indicate the tremendous majesty of the heavily-moving triplets of quavers. Though the chorus gave occasional symptoms of tiredness, its performance was on the whole admirable, and the soloists—Miss Dorothy Silk, Miss Astra Desmond, Mr. Steuart Wilson, and Mr. Norman Allin—were well-chosen, Mr. Allin's magisterial voice and style giving the utmost effect to his not very grateful airs.

Among the more miscellaneous works may be mentioned three, all of which Sir Ivor Atkins had introduced at previous Festivals: Brahms's Symphony in F, Richard Strauss's *Tod und Verklärung*, and Dvorák's *Te Deum*. They formed very welcome repetitions. The unrestrained jubilation of the last would probably trouble the orthodox less than when it was first heard at these Festivals in 1899, and indeed we welcomed it as throwing an entirely fresh light on its text, that of an interpretation by a child of nature, unconventional but perfectly sincere. The Grail scene from *Parsifal*, which has hitherto been the exclusive possession of Hereford, was heard at Worcester for the first time. Here it proved no less effective, and the small chorus of choir-boys, hidden away in the central tower, was, though distant enough to be mysterious, quite distinct in the nave. The singers kept the pitch perfectly, so that the entry of the orchestra which follows had a delicious effect. Of Schubert's *Unfinished* Symphony the most striking fact to be recorded is that I was told the people of Worcester were still unfamiliar with it.

The great innovation of the Festival proved to be one of its most memorable features. Instead of ending with *The Messiah* on Friday morning, an additional concert with a small orchestra was arranged for Friday evening in the ancient and very beautiful College Hall,

an ideal concert-room, at which thirty-five members of the London Symphony Orchestra were heard in a really delightful programme, beginning with Haydn's ninth *Salomon* Symphony in B flat (No. 12 in the Breitkopf & Härtel edition) and ending with Mozart's G minor. Between the two we had the *Siegfried Idyll* (very beautifully played), the *Scherzo* from *A Midsummer Night's Dream*, Debussy's two Dances for harp and strings, and songs by Miss Megan Foster and Mr. Norman Allin. It was a concert enjoyable from beginning to end, and left a pleasanter impression of the Festival than a performance of *The Messiah*, which, with the best intentions, is apt to be somewhat perfunctory, since neither it nor *Elijah* can possibly receive any full rehearsal.

A word must be added concerning the soloists. Besides those already referred to were Miss Agnes Nicholls, Miss Stiles-Allen, Miss Olga Haley (who, by taking the contralto part in *The Kingdom* at very short notice, proved her musicianship), Mr. John Coates, Mr. Edward Roberts, Mr. Heyner, and Mr. Radford. Mr. Tudor Davies and Miss Suddaby, who appeared for the first time at a Three Choirs Festival, may certainly be said to have made good, the latter, who sang on five different occasions, and in all kinds of music, giving striking proof of her versatility and musical intelligence. Miss Beatrice Harrison was the soloist in Elgar's Violoncello Concerto, and the great subtlety and brilliance of her playing would have made an even greater impression could she have refrained from some rather too demonstrative mannerisms. Dr. Brewer was at the organ (an instrument given to the Cathedral in memory of Mr. Broome, a former steward of the Festivals) in the mornings, and Dr. Percy Hull in the evenings.

Church and Organ Music

THE ÆSTHETICS OF THE ORGAN

BY ALEX. CELLIER

(Authorised Translation by Fred Rothwell)

There is no instrument whose character and rôle have been so imperfectly defined by the modern world of music as the organ. In spite of its venerable origin, perhaps by reason of the very majesty conferred by time and legend, it still remains largely in the background of present-day musical activity. The flatteringly inexact comparisons made of its resources with those of the orchestra contribute, along with other causes, to prolong a misunderstanding which has not yet attributed to this instrument its right place in æsthetics, as has been done in the case both of the pianoforte and the violin. It has actually been appropriated as a church instrument, but even there it has been looked upon as so inseparable from the building itself and the services conducted therein that both instrument and player have experienced a sort of 'isolation' anything but 'splendid,' their functions being regarded as wholly liturgical, the very music itself dying away into insignificance.

Nevertheless, the reason why the organ is in its right place in a sacred edifice is that it forms an integral part of the building by reason of its architectural stability, its harmonious adaptations to the dimensions of the structure, as well as the religious nature of its music. The character, moreover, of

each instrument is determined by its acoustic yield or output almost as much as by the art of the maker, and the study of the sounds peculiar to each organ is not one of the least interests of the question. In France more especially, the cases which enclose the instrument are frequently magnificent piles of ornamental architecture, still further adding to the many and various aspects under which the organ offers itself to the appreciation of lovers of music.

And yet, how strange! Whereas other instruments have reached a *ne varietur* type after a rapid evolution, the venerable organ, though apparently incapable of change, is for ever evolving; very few antique wood-frames contain the pipes and the mechanism of former times. It might be imagined that wear and tear is the cause of this state of things. Nothing of the kind; if it is given the care and attention that should be devoted to a precious historic monument, a well-constructed organ two hundred years old should still be in a condition to be played upon.

As a matter of fact, however, this is not so, owing to vandalism and the carelessness common in France in such matters. The evolutions of sound connected with musical style bring about a transformation analogous to that effected in orchestration. Nineteenth century music, more spontaneous and less plastic than the old, is far removed from what is particularly suited to an organ style, which for the most part cannot dispense with an inflexible architectural logic somewhat neglected nowadays. This explains how seldom romanticism has had recourse to the organ, except for *church effects*.

This evolution has led organ-makers to seek after new timbres and mechanical devices, an investigation which tends to the abuse of orchestral imitation and inclines the organist towards the pursuit of fantastic effects that misrepresent the very personality, so to speak, of the instrument. This state of things is more frequent in England and in America.

To be perfect, the modern organ should retain the old timbres and yet enrich itself with more powerful new stops. This will be necessary when striving to hold its own against the orchestra in concert-rooms, for there is still a pitiful disproportion between the importance attached to the organ and that attached to the orchestra, especially at Paris. The principle of wind economy, which formerly did not permit of any strong pressure being utilised when the bellows were worked by organ-blowers, is a negligible factor in present-day mechanical motor appliances. It is, therefore, possible to increase the power of the stops. Besides, seeing that it is adapted to a definite building for a definite purpose, the concert organ must be constructed after data somewhat less precise or restricted, it may be, than those of the church organ, though allowing of greater resource as regards changes of stops, suppleness of sound, and volume.

Like the pianoforte, the organ is an autonomous instrument, though its collaboration with orchestra or with single instruments offers a most interesting study. In former times, no cantata, motet, oratorio, or Passion dispensed with the *continuo* of the organ. Nowadays, with few exceptions, organ and orchestra do not combine well together. This is owing to the ignorance of composers who, though well versed in the merits of strings, wood-winds, and brasses, about which they wax eloquent, know but little of the fundamentals, the mixtures, and the reeds of the organ.

Being independent of all collaboration with the orchestra, modern organs are better fitted than those of former times to the playing of old sonatas with low *chiffree*, seeing that the clavecin possesses great natural affinities with the organ.

In somewhat large buildings these transcriptions produce an excellent effect, the work of adjustment being as interesting and detailed as that connected with a string quartet.

As regards the psychological relations between instrument and player, the organ is not dominated by the organist, a contrast with what is generally the case when an instrument is controlled by the player who holds it in his hand or stands in front of it. This by no means lessens the merit of the organist, rather is the success shared equally by interpreter and instrument. The one never causes the other to be forgotten, whereas, except in the case of a few rare specialists, the violinist alone exists all the time he is playing; the violin itself disappears.

It may be affirmed that this return to a matter of impersonalised sound is all to the good. What with the undue emphasis attached to the individualism of the player, the plunging into *cabotinage* and the eagerness for personal success, one is apt to lose sight of music in itself. The personality of organ playing does not consist in asserting the distinctive temperament of the artist, but rather in striving after general perfection of the purest and loftiest essence.

For the interpretation of an organ piece we must have an instrument in perfect tune, an adequate supply of draw-stops not only suited to the organ but also responsive to the spirit of the music itself, an attempt to produce the very poetry of sound, absolute mental control in the production of combinations, phrasings, rhythm, &c. No need here to speak of the fascinating science of improvisation, that musical eloquence which takes for granted a profound knowledge of the art as well as special gifts of interpretation. The education of the public being very backward as to the knowledge and understanding of organ music, it is to be desired that there be cultivated a taste for this branch of music, this sublime realm of æsthetics which has never appealed to any but the great masters.

THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS

The Annual Congress of the National Union was held at Liverpool on September 4, 5, and 6, and proved an interesting and successful function. It commenced with a reception held in Rushworth Hall on September 3, by the president (Mr. John Hodgkinson) and members of the Liverpool Association, who assembled in force to greet the delegates and visitors from all over the Kingdom. By its civic and episcopal recognition of a worthy body of musicians Liverpool maintained its traditions, and nothing could have been kinder in style and expression than the Lord Mayor's reception, and the Lord Bishop's special address in the Lady Chapel. The delegates were made to feel that they were welcome visitors to no mean city. After the inaugural proceedings, Dr. James Lyon gave an address on 'Looking Forward in Music,' and in commenting on the present unsatisfactory state of music in this country—'although our composers, performers, and critics were better than ever'—he strongly advocated making music a compulsory subject in every school. Also he urged a State subsidy for opera, and the extension of the Competitive Festival movement.

As regards the fashion of modern music, guileless of ancestry in that it was not a logical development of what had gone before, his organist hearers were able to agree in the wisdom of sometimes looking Bach-wards.

Tuesday was employed in a visit to the famous Walker Art Gallery, where the points of the principal pictures in

the permanent collection were technically explained in felicitous manner by a master of his subject—the artist, Mr. William C. Penn. The official reception by the Lord Mayor, Councillor F. C. Wilson, was held in the Town Hall, and gave the visitors not only an opportunity for enjoying the Lord Mayor's hospitality on behalf of the city, but also for inspecting the interior of the stately old building, which Prof. Reilly, the eminent architectural authority, has declared to be unique in its way.

Mr. Pilling, in moving a vote of thanks to the Lord Mayor, referred to Liverpool as a city rich in organs and organists, and spoke of the great part the Corporation had played in the building of St. George's Hall, that 'miracle in stone,' and to the world-wide reputation of W. T. Best as organist of the magnificent Willis instrument, erected seventy years ago and still unexcelled in tone-quality.

In the evening poetry was added to the subjects of painting and architecture which were put before the members as part of the curriculum of the 'Compleat Organist.' Some of the brethren may have thought that the 'Poetry of Tennyson' had no great attraction at an organists' congress; but after hearing Mr. Percy L. Babington, of Cambridge, they thought differently. The lecturer pointed out that in one art, that of poetry, England was supreme. From the 14th century onwards there was no European nation, indeed no two European nations combined, that could show such a list of first-class poets as could we. It was not generally known that Tennyson was one of the few great handlers of blank verse. The lecturer might have touched upon the incomparable beauty of the lyrics and of their association with music.

This afforded an opportunity to the Rev. A. Miles Moss, English Chaplain at Para, Brazil, an amateur musician of no mean order. In moving the meeting's thanks to Mr. Babington, the Rev. Moss referred to Sullivan and his *Window* settings and *Forester* music, and also to Stanford's *Revenge*. Mr. Moss, by the way, is not only his own organist at Para, but was also his own organ-builder in putting together an instrument sent out from Liverpool.

Wednesday was a busy day, and local members were a bit inclined to grudge the visit paid to Chester, although to many the grand old city had a delightful attraction, especially as its chief features were personally described by Mr. P. H. Lawson, hon. co.-secretary of the Chester Archaeological Society. The Cathedral of course was explored, as well as the ancient Walls and Rows, and a short recital was given on the fine Hill organ in the Cathedral, by Mr. J. T. Hughes, deputy-organist. In the evening the Congress dinner at the Liverpool Midland Adelphi Hotel proved a delightful function, with Mr. Pilling as chairman. At least two excellent after-dinner speakers were revealed in Mr. Riley, of Southport, and Dr. Warriner, of London. It was notable that music found no place at the dinner with the exception of Mr. Lloyd Moore's artistic singing of Stanford's *Arbutus* and the unusually tuneful performance of the National Anthem by the diners themselves.

Thursday was opened with a serious address by Dr. Warriner on 'The National Union of Organists' Associations: A Retrospect and a Prospect.' *Cui bono* was his text, and he was able to report a steady advance in the work and influence of the Association, while advocating a vastly increased and improved propaganda, for out of a computed total of thirty-six thousand organists in this country only between three and four thousand are members. He would welcome opposition rather than apathy, and while the Association was in no sense a trade-union, its welfare was a matter largely in the hands of its members. They could themselves raise their status collectively as well as individually. On the previous evening Mr. Pilling had tactfully alluded to the 'appalling position' of organists at the present time in their insecurity of tenure, which involved, as Mr. Riley said, the 'notorious problem of the vicar.' Dr. Warriner finds the solution in the measure of support given to the Association by organists themselves.

A discussion followed, in which, by invitation of the chairman (Dr. T. Hutchinson, of Newcastle-on-Tyne), several speakers took part, especially on the old vexed topic of professionals and amateurs. Mr. H. F. Ellingford

was of opinion that professional musicians should be regarded on the footing of kindred professions upon which the amateur cannot encroach, but as regards amateur organists, Dr. Warriner pointed out that as the law stands at present, the appointment of an amateur to any organist's position is a matter of contract and agreement with the church or chapel authorities. A valuable offer was made by Mr. G. H. Hirst, of Dewsbury, solicitor as well as amateur organist, in his promise to draw up a model form of agreement between vicar and organist.

The amateur organist's point of view was forcibly stated by Mr. R. Mason, an old and greatly respected Liverpool amateur, and past-president of the local Association, and on the wider question Dr. Hanforth, of Sheffield Cathedral, said the professionals freely welcomed the amateurs, without whom professionals would have to exist by taking in one another's washing, so to speak.

It the afternoon the City organist, Mr. H. F. Ellingford, with Dr. Lyon as chairman, read a paper on 'The Art of Transcribing for the Organ,' in which he suggested a more orchestral outlook for the performance of organ music, notably that of Bach and Rheinberger. Transcribing was not merely a means of enlarging the organist's repertoire, but the working out of problems in orchestral technique gave him a greater command over difficult passages. He spoke with just appreciation of the work of W. T. Best, his renowned predecessor at St. George's Hall, and in giving useful hints on registering he advocated the absolute equality in the use of the feet, both toes and heels (and a greater use of heels) over the entire compass of the pedal-board. Mr. Ellingford subsequently gave a short recital at St. George's Hall, in which he illustrated the points of his discourse by effectively playing Bach's *Passacaglia* and Lyon's attractive first Suite for the organ. At four o'clock a visit was paid to the new Cathedral, to hear the greatly-beloved retiring Bishop, Dr. Chavasse, address his 'fellow-workers,' some of whom, he said, had helped him more than he could say. He advocated simplicity in the musical services of village and smaller parish churches. The fullest consideration should be given to masses of the people who desired a congregational service in which they could join. The visitors were lost in admiration of the massive proportions and grandeur of the already completed choir and transepts of the great main building, which is such a monument to the genius of its youthful architect, Mr. Giles Gilbert Scott.

Evensong was held in the exquisitely-beautiful Lady Chapel, the service being Iliffe in F and the anthem from Brahms's *Requiem*, 'How lovely is Thy dwelling place.' The organist of the Cathedral, Mr. H. Goss Custard, most ably accompanied, and afterwards played like a master in the opening movement of Widor's sixth Symphony. At the final meeting in Rushworth Hall, Dr. A. W. Pollitt gave an address on 'Taste,' in which this admirable musician and stylist spoke of good taste as the result of a broad outlook. It could not grow on a diet of ready-made opinion, but must be the result of a tireless search for the best.

At the close of the Congress—so especially successful on its social side—a tribute was paid to the excellent arrangements made, and to the work of Councillor Brook, of Southport, and of Mr. Hodgkinson and his Liverpool committee; and specially to Messrs. Rushworth & Dreaper for their hospitality and free use of the fine concert and other rooms in the firm's great music centre at Islington. Next year's Congress is to be held at Newcastle-on-Tyne.

W. A. R.

THE SUMMER SCHOOL OF CHURCH MUSIC

Take a handful of cathedral organists, young and rather older; add a variety of organists and choirmasters, professional and amateur, some used to congregations without a choir, and some to choirs without a congregation. Throw in also an assorted lot of clergy, ranging from the almost cathedral dignitary to the curate of a suburban church. Leaven this with people from every kind of congregation. Season with the brothers Shaw. Take care that all these ingredients differ as much as possible in their experiences and prejudices. Let some be plainsong enthusiasts and some sober Anglicans. Pick them from places as far apart

as Edinburgh and Somerset, London and Wales, South Africa and Italy. Let them come from all conceivable sorts of parishes—in cities, towns, and villages. Place them, if possible, near a cathedral. Stir them all up together vigorously. Let the Vicar of St. Mary's, Primrose Hill, keep the mixture gently boiling. The result is that unique gathering known as the Summer School of Church Music, which always tries to meet annually, but never does. It met this year at Peterborough in the second week of September, and at once became—as it always does—a joyous family.

That is the first and strongest impression the School makes upon the visitor. And he asks himself, What is the secret of it? Is music the common bond, or is it religion? He finds the answer to the question in the common conviction all share that the Christian religion is the most important thing in life, and music its most potent vehicle of expression. Many who spoke at the School emphasised that truth, and perhaps the professional organists were the most impressive. 'Worship,' someone quoted, 'is an interchange of gifts between children and their Father,' and therefore no second-best music will do in church. Someone else had opened concerts with 'grace before music.' More than one reminded us that music in church is primarily a *religious* exercise. Motive is everything. There can be no good Church music without sincerity and conviction.

The programme of the School was as varied as the personnel. On successive days worship and music were considered from the point of view of the congregation, the priest, and the organist, or, as he ought to be, the master of the music. Each lecture was followed by a discussion, always useful, and generally not more irrelevant than the lecturers were themselves. Anyone who has tried to discuss these matters knows what a tendency they have to run into one another. There were organ recitals each day: Bach, modern compositions, useful 'going-in' voluntaries. And every day the School had the privilege of singing the Holy Communion, Matins, and Evensong in the Cathedral. Rehearsals for these services were going on at all available intervals from early morn till dewy eve. The results were not perfect, but often they were inspiring. We shall not soon forget the beauty of Dr. Charles Wood's Mass in the Phrygian Mode, sung by a concealed choir; or, to take something quite different, the traditional plainsong *Credo* sung by the whole School unaccompanied.

Perhaps after all the simpler things were the most effective as well as the most useful. Martin Shaw's simple settings of the Canticles, and Hylton Stewart's music for the Holy Communion (both published by the S.P.C.K.) were not unworthy of performance in the Cathedral, and should find a place in every church where the congregation has some share in those parts of the service proper for it to sing. Where elaborate settings are customary, the occasional singing of this simpler music would make an interesting change. And here, too, is a way of deliverance from the singing of the Canticles to chants. If more services of this type are published, there ought to be no excuse for choirs and congregations of the slenderest attainments murdering the rhythm and the meaning of *Magnificat*, *Nunc Dimittis*, *Te Deum*, and *Benedictus*—some of the most glorious prose ever written—to Anglican chants. For the Holy Communion, Merbecke once again seemed as suitable and devotional as anything. But if anyone, priest or organist, does not understand plainsong and cannot, or has to contend with reminiscences of Merbecke sung in strict time with four fat minims in a bar, let him try Mr. Hylton Stewart's service or something of a similar kind. But, O ye organists and choirmasters, don't relegate any of these simpler things to Lent and Advent only. If your choirs love more difficult music and can sing it, teach them also to find the real joy and to appreciate the difficulty of singing simple music well.

And gather your choirs and congregations together in a Cathedral or the large parish church for hymn festivals. Nobody who has not actually heard them can realise how good the good old tunes can sound when varied with faux-bourdon and unison verses. Most choirs would obtain a new interest in hymn-singing if they were introduced to faux-bourdon and descants. They might almost be persuaded, then, to sing

occasional verses in unison, and might discover what a pleasant noise is produced by this simple expedient. But remember—forgive the mention of an obvious point—transpose your tunes.

Another problem is the chanting of the Psalms. Two interesting methods of dealing with this were illustrated. We were shown how plainsong chanting can be enriched with alternate faux-bourdon verses. And we were given a very useful demonstration of the better way in singing Anglicans. The reader probably knows how by newer methods the rhythm of the sentences can be brought out, and false accents avoided. He may not have reckoned that he can make a tolerable attempt at it without buying or making a new psalter. Any of the usual pointed and barred psalters can be used, and yet with care, commonsense, and due appreciation of the English language, the chanting can be made to follow the flow of the text unbroken by stubborn bars and heavy accents.

These are, of course, a few of the little things about which we shared our experiences and delivered our testimony. But these small things, if adopted, would make so much difference to the average service. Or to mention another little thing: many of the amateur organists, and, it may be, some of the professionals, were unaware of the existence of a fair amount of worthy organ music written for manuals only.

It may be thought that the School was immersed in small details. We might have been, but the Bishop of Peterborough's address one evening put us right. In a most happy and vivid way he linked up the work of the Church musician with the other movements towards greater reality and towards truer unity, stirring in the Church to-day. Music has a vital part to play in the kindling of missionary enthusiasm and the deepening of the corporate sense of Church life. The president, in speaking after the Bishop, had to maltreat a hackneyed word once more. But there was no other word to use. The School agreed that it was 'splendid.' Perhaps our School was not so systematic and methodical as it might have been. Many suggestions made we may not be able to put into practice. If we try, we may share the sad fate of a distinguished member of the School, who went home after the last Summer gathering and got the sack. But the Bishop pictured for us a vision of what might soon come to pass in Church music. Like the president, he is apocalyptic. Organists, clergy, and people who see that vision will not be discouraged, whatever their difficulties. They are still in a minority. But they will go on with the good work, and if they cannot do anything else, they will induce others to join the happy family known as the Summer School. (No; we are not oppressively hearty.) They will go back to their various parishes converted, and determined to be pleasantly, but quite persistently, obstreperous to the unconverted.

The best impression to record is that of the extraordinary kindness of the Dean and Chapter of Peterborough Cathedral in allowing us the use of the Cathedral, and of the authorities of St. Peter's College for their hospitality and the efficiency of their staff.

W. O. L.

MR. LYNNWOOD FARNAM AT YORK MINSTER AND WESTMINSTER CATHEDRAL

Mr. Lynnwood Farnam visited York Minster on September 1, and played an extensive programme of recent organ music. Of particular interest was Healey Willan's Introduction, Passacaglia, and Fugue in E flat minor, which afforded instructive comparison with the Chaconne in B flat minor from Karg-Elert's Op. 73, wherein the noble heavy reeds of the York organ were used with great effect. Widor's early *Intermezzo* (first Symphony), the virile Toccata on *Ave Maris Stella* (Dupré), and Vienne's dainty Scherzetto in F sharp minor comprised the French element. Of contemporary American pieces, Mr. Farnam played a *Prelude on a theme in Gregorian style* by Eric de Lamarter, organist of the Fourth Presbyterian Church, Chicago, and assistant-conductor of the Chicago Symphony Orchestra. It cannot be said that there was anything specifically Gregorian about it, least of all in its registration. The Chanson from the Op. 34 Sketches of Edward Shippen Barnes, organist of Rutgers Church, New York, possesses

a pleasing if rather undistinguished melody. Whilst not at all devoid of merit, neither piece would tempt the hearer to brave Ellis Island. Other details of Mr. Farnam's programme were, however, of the highest standard. The *Allegro* of Bach's first Sonata-Trio, neatly played, was the only example from the older schools. Modern British music was worthily represented by Harvey Grace's thoughtful *Meditation in Ancient Tonality* and Dr. E. C. Bairstow's impressive *Meditation in A*, based on Wesley's hymn *Thou hidden love of God*. The greater part of the recital was played from memory; and the organist's resourcefulness, sound musicianship, and finely-rhythmic pedalling were notable features of an undeniably skilful performance.

A. J. D.

The vast nave of Westminster Cathedral was well filled for Mr. Lynnwood Farnam's recital on September 13. His playing of an exacting programme made it clear that the high reputation he enjoys in America is well deserved. The brilliance of Bach's *Rejoice now, Christian souls*, the piquant colouring of Vierné's *Scherzetto*, and the splendid and unhesitating use of all the resources of the organ in Healey Willan's Introduction, Passacaglia, and Fugue, made the recital a vivid experience that will not soon be forgotten. Mr. Farnam played from memory, and his deft hand-registration, achieved without the slightest disturbance in the rhythm, was an object-lesson. Certainly this Canadian ex-student of the R.C.M. is one of the finest players of to-day. He may rest assured that a warm welcome awaits him should he pay the old country another visit.

H. G.

We have received the programmes of Dr. Harold Darke's six Bach recitals (St. Michael's, Cornhill, at 6 p.m., on September 27, October 4, 11, 18, 25, and November 1). At each recital a group or two of Chorale Preludes and one of the six Trio-Sonatas will be played. Works rarely heard in full are the 'Wedge' Prelude and Fugue (October 4), the canonic Variations on *Vom Himmel hoch* (October 18), and the Passacaglia and Fugue (November 1). The whole scheme—with its mixture of gigantic Preludes and Fugues, Chorale Preludes long and short and in all styles, and the chamber music-like Trio-Sonatas—is most attractive. We have received also the book of programmes of Dr. Darke's twenty-second series of recitals (Mondays at 1, from September 3 to December 24). They show the usual fine blend of organ music old and new. October 29 will be devoted to Stanford, and we are glad to see down for performance two of his fine Bible songs (soloist, Mr. George Tinney). A Parry programme will be played on November 5, and a Bach one on November 19. A programme of Chorale Preludes will be played on December 17 (West, Harwood, Karg-Elert, Charles Wood, Bach, Parry, and Darke), and on December 24 Christmas music will be played and sung. Programme books of both series of recitals can be obtained from the Vestry (the Bach, 6d., and the other, 3d.), or by post from Dr. Darke (St. Michael's Vestry, Cornhill, E.C.), at 7d. and 4d.

A series of organ recitals will be given this autumn on Mondays at 1 p.m., in the Church of All Hallows, Barking-by-the-Tower, E.C., commencing on October 1. The Church (which is directly opposite Mark Lane Station) is of surpassing historic interest. It replaces other buildings, the first of which was consecrated in A.D. 675. William Penn, the founder of Pennsylvania, was baptized here. It is now the spiritual centre of the great working brotherhood known as 'T.O.C. H.' and in it, on the ancient tomb near the traditional resting-place of Richard Cœur de Lion, stands the parent Lamp of Maintenance presented to the movement by H.R.H. The Prince of Wales, 'in memory of his friends.'

Weekly organ recitals at Tenby Parish Church, by Mr. W. Cecil Williams, are highly appreciated features in the musical life during the season, and large congregations have been the rule. Grieg's A minor Pianoforte Concerto was given at two successive recitals by the son of the organist, Mr. Donald Cecil Williams, the orchestral accompaniment being played on the organ.

Mr. H. S. Middleton gave a couple of recitals at Truro Cathedral on August 29 and September 1, a fine selection including Bach's Preludes and Fugues in C major (the 'Great') and G major, and some Chorale Preludes; Franck's Prelude, Fugue, and Variation and Chorale in E; Liszt's Fantasia and Fugue on B A C H; and Harris's Fantasia on *Babylon's Streams*. We mention the recitals specially in order to draw attention to the fact that the programmes were typewritten and duplicated, and contained the themes of the chief works, very clearly written and reproduced. We understand that the cost was small, and the process easy. So great an aid to an audience's understanding is worthy of general adoption.

Messrs. Rushworth & Dreaper have just built a two-manual organ for Llanychan Parish Church, near Ruthin.

ORGAN RECITALS

- Rev. G. Sydenham Holmes, St. John the Evangelist, Upper Norwood—Fantasia on 'Come, Holy Ghost,' *Bach*; March in E flat, *Smart*; Postlude in D minor, *Stanford*; and pieces by *Byrd, Purcell, and Greene*.
- Mr. H. L. Balfour, St. Paul's, Knightsbridge—*Allegro* (Symphony No. 6), *Widor*; Sonata No. 5, *Mendelssohn*; Andante (Sonata No. 4), *Bach*; Fugue No. 2 on B A C H, *Schumann*.
- Mr. Philip Miles, All Saints', Eastbourne—Introduction and Passacaglia, *Rheinberger*; Pastorale, *Franck*; Prelude on a Theme of Tallis, *Darke*; Sonata No. 6, *Mendelssohn*.
- Mr. George Allen, St. Lawrence's, Mansfield—Fugue à la Gigue, *Bach*; 'Les Mirlitons,' *Tchaikovsky*; Pièce Héroïque, *Franck*.
- Mr. Harold Dawber, Trinity Congregational Church, Swinton—Sonata, *Arne*; Introduction and Fugue, *Reubke*; Cradle Song, *Grace*; 'Finlandia.'
- Mr. Herbert Walton, Glasgow Cathedral—Prelude and Fugue in A minor, *Bach*; Liebestraume, *Liszt*; Fantaisie, *Saint-Saëns*; 'Sea Fret and Sea Surge,' *Nesbitt*; Overture to 'The Mastersingers.'
- Dr. Chastey Hector, Brighton Parish Church—Sonata in B, *Rheinberger*; Suite No. 1, *Borowski*; Preludes on a Theme of Tallis and St. Peter, *Darke*; Prelude and Fugue in A minor, *Bach*.
- Dr. G. J. Bennett, Lincoln Cathedral—Fugue in E flat, *Bach*; Chorale No. 3, *Franck*; Pastorale (Symphony No. 1), *Vierné*; Toccata in F, *Widor*.
- Mr. Charles Stott, Parish Church, Heaton, Bradford—Sonata, *Elgar*; Chorale No. 2, *Franck*; Sonata No. 1, *Harwood*; Suite for violin and organ, *Rheinberger*; Adagio from Violin Concerto, *Bruch* (violin, Mr. Whitby Norton).
- Mr. Francis W. Sutton, St. Margaret's, Westminster—Two Preludes on Welsh Hymn Tunes, *Vaughan Williams*; Pastorale (Sonata No. 12), *Rheinberger*; Fantasia in F minor, *Mozart*.
- Mr. Ivor R. Davies, Christ Church, Greyfriars—Fugue in B minor, *Bach*; Pastorale, *Franck*; Fantasia-Sonata, *Rheinberger*; Epilogue, *Willan*.
- Mr. W. W. Thompson, St. Dunstan's-in-the-East—Heroic Postlude, *Rowley*; Prelude and Fugue in B minor, *Bach*; Poem, *Harrison*; Cradle Song, Reverie, and Fantasy-Prelude, 'Resurgam,' *Grace*.
- Mr. F. G. M. Ogbourne, St. Dunstan's-in-the-East—Sonata No. 4, *Mendelssohn*; Air with Variations, *Best*; Allegro and Adagio from Toccata in C, *Bach*.
- Mr. Greenhouse Allt, St. John the Evangelist, Edinburgh—Sonata in the Style of Handel, *Wolstenholme*; Postludes on 'Martyrs' and 'London New,' *Grace*; Berceuse and Funeral March, *Vierné*.
- Mrs. Frank Pickering, St. Mark's, Hamilton Terrace, N.W.—Toccata and Fugue in D minor, *Bach*; Theme and Variations, *Stuart Archer*; Chorale Prelude, *Brahms*; Prelude to 'The Blessed Damozel,' *Debussy*.
- Dr. A. C. Tysoe, York Minster—Prelude and Fugue in C minor, *Willan*; Rhapsody No. 3, *Howells*; Toccata in D minor, *Reger*; Pastorale, *Franck*; Symphony No. 3, *Vierné*.

Mr. James Easson, Parish Church, St. Andrew's, Fife—Chorale No. 3, *Frank*; Chorale Preludes by *Bach*, *West*, *Darke*, and *Charles Wood*.
 Mr. Harry Wall, St. Clement Danes, Strand—Preludio, *Rheinberger*; Trio in D minor, *Bach*; Hymn-tune Preludes by *Vaughan Williams*, *Shippen Barnes*, and *Alan Gray*; *Laus Deo*, *Grace*.
 Miss Lilian Coombes, St. Mary-le-Bow—Fugue, *Handel*; Pastorale, *Stanford*; Meditation, *Grace*; Prelude and Fugue in G minor, *Bach*.

APPOINTMENTS

Mr. Reginald J. Cooper, organist and choirmaster, St. Andrew's, Great Cornard, Suffolk.
 Mr. H. Ronald Knight, organist, Westcliff Parish Church.
 Mr. A. E. Tucker, organist and choirmaster, Clifton Parish Church.
 Mr. H. H. Woodward, choirmaster, Westcliff Parish Church.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Musical couple (pianist and soprano) would like to meet violinist and/or 'cellist, for mutual practice (evenings).—J. KAYE, 55, Priory Road, West Hampstead.
 The West Middlesex Musical Society has vacancies in both chorus and orchestra.—Hon. gen. secretary, JOHN H. CUDDINGTON, 21, Selby Road, Ealing.
 'Cellist-vocalist (young gentleman) wishes to meet pianist-accompanist speaking Italian or Spanish (lady or gentleman).—'CELLIST, 15, Eleanor Road, London, E.15.
 Pianist-accompanist offers services in exchange for pipe-organ practice. Croydon district.—Apply, ALBERT W. BACON, 48, Whitehorse Lane, South Norwood, S.E.25.
 Amateur musicians residing near or within the district of Hornsey are asked to meet with a view to forming a small orchestra.—Write, 120, Ferme Park Road, Hornsey, N.8.
 New members will be welcomed to the East Finchley Orchestra for the new season; rehearsals, Friday evenings.—SECRETARY, 24, Southwood Lawn Road, Highgate, N.6. Telephone: Hornsey 502.
 Players wanted for small string orchestra, meeting Tuesdays, 6.45 p.m., at Overseas League, Vernon House, Park Place, St. James's Street, S.W.1.—Apply, HON. SECRETARY, at above address.
 Gentleman violinist wanted for trio. Must have very good tone.—'MS,' 22, Rectory Road, Walthamstow, E.17.
 The Arundel Male-Voice Choir will resume operations early in October. Vacancies for altos, three first tenors, and two second basses. Rehearsals, Wednesdays, Memorial Hall.—Inquire HARBRIDGE SMITH, 48, Stockwell Road, S.W.9.
 Orchestral and vocal accompanist (lady) would like to meet instrumentalists and vocalists with a view to mutual practice.—C. H. B., 12, Tudor Road, Upper Norwood, S.E.19.
 Pianist (lady) desiring opportunity for practice would give services in children's dancing school for experience.—R., c/o *Musical Times*.
 The London Shipping Orchestral Society has vacancies for all instruments. Rehearsals, Mondays, 6.15 p.m., at Institute of Marine Engineers, 85, Minorities, E.1. First concert, December 10, at Central Hall, Westminster.—Apply A. D. WILLIS, 14, St. Mary Axe, E.C.3.
 Violinist (lady) would like to join a small orchestra or quartet.—E., c/o *Musical Times*.
 Male vocalist desires to meet good accompanist in North London district.—P. B., c/o *Musical Times*.
 Soprano wishes to meet good accompanist for mutual practice, near Kennington, at pianist's house.—M. R., c/o *Musical Times*.
 Gentleman singer wishes to meet pianist for mutual practice, also soprano and contralto for quartet.—J. R. AYGARTH Shirley Road, Croydon.

Wanted, singers, S.A.T.B., to meet in Leyton or Woodford districts for the study of madrigal music. Good sight-readers.—E. T. BATES, 11, Cheltenham Road, Leyton, E.10.

Male also wanted to complete male-voice quartet for mutual practice. Good music.—Apply, L. W. L., c/o *Musical Times*.

'Cellist wishes to meet other chamber music players for string quartets, pianoforte trios, &c. New Cross or South London districts preferred.—A. F. H., c/o *Musical Times*.

Pianist wishes to meet other instrumentalists for mutual pleasure to play chamber music (Brahms, Schumann, and other classical masters). W.C. district.—L. B., c/o *Musical Times*.

Lady violinist, good player, would like to meet violinist and 'cellist with view to classical quartet practice; N. or N.W. districts.—G. W., 352, Camden Road, N.7.

Pianist (gentleman) wishes to meet good violinist and/or 'cellist for practice of sonatas and trios one or two evenings weekly.—WALTER C. SHERRY, 29, St. Stephen's Road, Hounslow.

Altos and tenors wanted to complete small madrigal party meeting near Victoria Station on Saturday afternoons. Good sight-reading and enthusiasm chief qualifications. Works will include Byrd, Morley, Palestrina, &c.—REGINALD TANSLEY, 10, Colville Gardens, Talbot Road, Bayswater, W.11.

Grafton Philharmonic Society, Clapham, S.W., formed with object of stimulating local interest in good music. There are still a few vacancies, especially for tenors.—Apply Musical Director, Mr. HENRY F. HALL, 'Forest End,' Forest Hill Road, S.E.23.

Good wind and string players required for the Forest Hill Amateur Orchestra. Low pitch. Season commences October 1.—Apply, 5, Manor Court, Manor Mount, Forest Hill, S.E.23.

Balham and Tooting Philharmonic Society, rehearsing Tuesdays, 7.30 p.m., Lynwood Hall, Lynwood Road, Tooting, S.W.17. Players needed for orchestra, all instruments; also tenor and bass singers.—Apply HON. SEC., 54, Fircroft Road, S.W.17.

Young man wishes to join string, brass, or jazz band. Can play either clarinet, pianoforte, or organ.—H. A. M., 61, Park Road, Battersea, London, S.W.11.

Pianist wishes to meet violinists and 'cellists with orchestral or solo libraries, for mutual practice.—PIANIST, 37, Palace Square, Crystal Palace, S.E.19.

A few voices required to complete small madrigal party meeting one or two evenings a week; West End. Byrd, Palestrina, Gibbons, &c.—C. B., 76, Leighton Road, Ealing, W.13.

Letters to the Editor

THE NEGLECT OF ELGAR

SIR,—The discussion on the so-called 'Neglect of Elgar' in England seems to have attracted some attention on the Continent, and especially at Paris. A prominent French conductor, who is evidently a diligent reader of English musical journals, recently said to me that he had not the slightest doubt that the good old proverb 'Save me from my friends' was constantly passing in Sir Edward Elgar's mind when he heard of the mistaken zeal of some of his admirers. The French conductor failed to see how the distinguished 'English member of the Institut de France' could be called neglected in his native country when his works were continually performed at all the leading musical festivals and were widely known in every major and minor town in the United Kingdom. The performing fee, he likewise said, had been always a sore point with some English concert promoters, and they seemed to be the twin brothers and sisters of the patrons of circulating libraries, who would never handle a newly-published book if it were not for the existence of such money-saving institutions.—

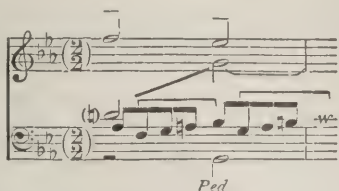
Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road,
Brixton, S.W.

RHEINBERGER'S ORGAN SONATAS

SIR,—In his admirable article on Rheinberger's Organ Sonatas which appeared in the last issue of the *Musical Times*, Mr. Harvey Grace speaks in such complimentary terms of my work in the Novello Edition of the first Sonata that it would seem almost ungracious of me to controvert any of his statements regarding that edition. But I think he is scarcely justified in assuming that on page 12, line 3, bar 6, the natural should be printed before the third A instead of the second. Not only does its position before the second A agree with the original (German) edition, but in my opinion there is something in favour of this position as regards tonal design. Moreover, we know of no proof that Rheinberger intended the passage otherwise. Here is the complete bar:



The brackets, which I have added only for the purpose of reference in this quotation, indicate a sequential passage of four notes with the intervals in identical order, the effect of which to my mind is far from illogical. The delay of the appearance of the natural until the third A of the bar would carry out a different tonal design, and one which the composer may not have intended,—

Yours, &c.,

JOHN E. WEST.

[Mr. Harvey Grace writes: The original German edition of these Sonatas is notoriously so inaccurate that I do not think we need consider it in a case of this kind: there is far more weight in Mr. West's musical argument. I can only say that repeated playing of the passage as printed above has failed to remove my impression that the second A should be flat and the third natural. But clearly I was hasty in describing as a misprint what is no more than a doubtful point—one that can be settled only by a glance at the original manuscript. None the less, I shall go on flattening that second A.]

CHOIR TRAINING AND THE R.C.O.

SIR,—I have read with interest the Report of the Choir Training Committee which has been accepted by the Council of the Royal College of Organists.

For the present the candidate will show his ability before the examiners with a small class of boys. Later on we may have a mixed choir.

With a mixed choir, possibly, good examiners may be able to form a fairly accurate opinion of a man's ability, but I feel sure that with a boys' choir no man can give an opinion of much value with only thirty minutes' observation.

An old and experienced church organist told me recently that in his view it did not require very much ability to train a set of boys if you could get the boys in the practice room. With this I agree.

One of the worst choirs I ever heard was trained by a learned Mus.Doc. This gentleman was a good musician, but his personality was lacking. The man who can attract voluntary boys four or more times a week to practice, maintain good discipline, and a good *esprit de corps*, is the right man every time.

You make a remark in your issue of July that there are not a dozen parish choirs practising daily. In this you are wrong. Still, I admit there are very few. They are few not because organists are so busy, but simply because the boys cannot be got to attend. For the young organist there is no better advertisement than a good set of boys, and the time spent in practising them is repaid many times over.

I think all organists feel that this personal element is the thing that is most lacking in making a success of boys. Verily every average organist can make the voices smooth,

can point the psalms, and knows what an intelligent reading of a hymn should be. He also knows that these things cannot be taught to average elementary school-boys on two practices a week.

All who have attended the lectures and heard the choir trained by Sir Walford Davies know that here there is something really exceptional. There are others endowed with similar powers, and they must be the men to decide unless these examinations are to meet the fate of the last. A man can be very successful with mixed or paid choirs, but a dismal failure when voluntary boys are at his mercy.—Yours, &c.,

Newlands,
Kendal.

PAUL ROCHARD.

July 7, 1923.

[We did not affirm that 'there are not a dozen,' &c. We merely expressed a doubt. How can Mr. Rochard know that we were wrong? And, anyway, what are the odds between 'a dozen' and 'a few'?—EDITOR.]

HANDEL'S 'THEODORA'

SIR,—The recent Handel Festival brings to mind—at least, to a few of us—the utter neglect of one of Handel's happiest inspirations—namely, the oratorio *Theodora*. Even in 1873 (fifty years ago) G. A. Macfarren wrote an article for the *Musical Times* pointing out the undeserved neglect of this work, and when it was published it brought forth one or two interesting comments. That was not all. Thirty years later it was reprinted as the preface to an edition of *Theodora*, which again brought forth a few more communications. But this was all; for apart from an occasional performance, the oratorio—a great monument to Handel's genius—has relapsed into almost entire forgetfulness.

Composed in 1749 (eight years after *The Messiah*), it was the last work but one that Handel produced—*Jephtha* following it nearly two years later—and was written in just over a month. *Theodora* was a great favourite with its composer. It is related that Handel was once asked whether he considered the grand chorus in *The Messiah* (probably the 'Hallelujah') his best production. To his questioner's surprise, the master replied that in his opinion the chorus 'He saw the lovely youth' (in *Theodora*) was far beyond it.

Although this incident speaks volumes for the merit of this particular chorus, it does not, of course, mean to say that the other numbers in the work are just as excellent, but it is recorded that Handel was very nettled at the non-attraction of *Theodora* when he produced it.

The composer divided the story into three parts, or Acts. The Overture is in four movements—namely, a *Maestoso*, a very spirited Fugue, a charming Trio, and lastly a *Courante*. The whole four movements make a very fine Overture, and one is forced to admit that herein lies a gem. In the first part of the oratorio, 'Fond, flattering world, adieu,' a beautiful air sung by Theodora, and 'Angels, ever bright and fair' are to be found. It is by the latter that the composition is known only by name to many people.

In the following Act, 'Venus laughing from the skies,' and the chorus of Christians, 'He saw the lovely youth,' are the two most beautiful numbers. I have already alluded to what Handel thought about the latter, and the former does not deserve much less praise. 'Whither, Princess, do you fly' occurs in the last part. These are only a few of the many beauties in the oratorio; suffice to say that it really is a magnificent work, and more valuable as regards artistic merit than a good many of the composer's other compositions. There is an absence of sickly sentimentality in the various characters, and the music goes straight to the heart.

Let me think a moment. . . . For what reason do I write this letter?

It is because I wish to attain what Macfarren and one or two others failed to do—namely, induce conductors of choral societies, &c., to perform this work. My wish is, therefore, to hear of its being raised from its present neglected state. Readers can help me to realise this. Let them but cast their eyes over the pages, . . . and they will become my coadjutors.—Yours, &c.,

C. E. LUGOR.

West Norwood, S.E.27.

THE BACH CHORALES AND CONGREGATIONAL SINGING

SIR,—May a simple layman venture to express an opinion on the vexed question of inviting the congregation to join in the singing of the Chorales in Bach's settings of the *Passion*?

Fine and impressive as the effect of a large congregation singing in unison undoubtedly is, these Chorales do not, in my humble judgment, lend themselves to this form of treatment by the average congregation of to-day. The very high key in which some of them are written, e.g., 'Lord Jesus, Thy dear angel send' (*Passion* according to St. John), places them beyond the range of any but trained singers, and the wonderful harmonies in which they are clothed lose considerably in character when the balance of the parts is disturbed, as it inevitably must be when a huge and unwieldy chorus singing the melody is added to the other vocal parts. To ask the congregation to sing anything but the melody is to court disaster.

Simple tunes of broad melodic outline supported by plain diatonic harmony may be sung in unison by almost any number of voices with telling effect, but the delicacy of Bach's intensely poetic treatment of these chorales is seriously impaired when they are performed in the same way, and one feels instinctively that, on these occasions at least, the congregation should be seen and not heard.

My conviction was considerably strengthened many years ago at a performance of the *St. John Passion*, at St. Anne's, Soho. On that occasion the congregation was requested to stand and join in the singing of the Chorales, and the congregation did so—lustily and with a good courage, with heart, voice, and no doubt the best intentions. As a happy combination of cheery optimism and riotous cacophony its valiant efforts have surely never been excelled. Standing as I was, 'in the midst of the congregation,' I heard tenors, basses, 'seconds,' groanings, wailings, &c., and at one supreme moment there were no less than fifteen real parts (independently of Bach's) going on around me, producing effects calculated to inspire some of the more venturesome of our young composers with sentiments of extreme envy.

At a Bach Choir performance of the *St. Matthew Passion* some few years ago, under the conductorship of Sir Charles Stanford, the Chorales were sung by a semi-chorus without accompaniment, and the effect was so deeply impressive that anyone present at that particular performance would, I am sure, agree that this is undoubtedly the way in which they should be presented.—Yours, &c.,

Winchester,

STANLEY ALCOCK.

September 12, 1923.

VOICE FAILURE

SIR,—For the benefit of readers interested in this correspondence (several of whom have written to me personally) may I say a few words in answer to Mr. Ernest G. White?

I was not unaware of Mr. White's written views when I initiated this correspondence, but I could not see my way to accepting his theory of the functions of the true and false cords. Furthermore, in spite of an interesting interview with Mr. White arising out of this topic, I am still unable to accept it.

The question of the action of these cords is one of extraordinary difficulty. Laryngoscopic investigation is not easy, and is quite impossible under good tone-production conditions. It seems that the most we can do is to formulate a working theory and test it by as many facts as possible; provisionally it may be accepted until it should

demonstrate its own falsity by refusing to fit in with observed facts. This is my position.

As to the 'destruction in great part of the false vocal cords with no appreciable difference in vocal result' (Cunningham's *Anatomy*), in very many instances of wrongly-used voice the false cords are habitually inoperative. Here also the anatomist might notice nothing. It is not his business. But even he could hardly fail to be impressed by the instantaneous improvement that arises so soon as the false cords resume their function.

Mr. Lunn's illustration of the two pairs of lockgates is illuminating. Here the gates that actually control the water are placed facing inwards against the stream, while the pair facing the other way may move freely with the water-pressure equalised on each side of them. This latter pair of gates corresponds to the delicate true cords freed from all strain; and the former pair answers to the robust false cords controlling the issuing stream of air. Necessarily the false cords for this purpose *must* be placed above the true cords. The mechanism of this 'lock' or 'valve' of the larynx seems to me one of the most beautiful imaginable.

Mr. White has personally suggested to me that in the many cases where my experience demonstrates that remarkable results have followed from securing the proper working of the false cords I have unknowingly hit upon the correct 'Sinus' tone-production, and that the results are to be ascribed to this. I can only say that this proposition does not fit in with my observed facts.—Yours, &c.,

H. ERNEST HUNT.

SIR,—Whilst standing on the outside edge of a vast concourse at a band performance I heard a man near me say that the conductor was more than a beat ahead of his band. The observation was quite correct, but the speaker's physics were faulty.

Mr. White's *Science and Singing* strikes me somewhat similarly. Most of us know that the reed in instruments of the clarinet, oboe, and bagpipe chanter type adapts itself to the pitch given by the key on the pipe, but unfortunately *we* are not keyed.

To many the idea of a vocal cord, say, an inch in diameter—which in many cases can give three octaves and in some, more—is not feasible, and some, like Mr. White, have cast about for a new theory. Prof. Scripture (New York) hinted at that theory long before Mr. White, but probably he has seen the error of his ways.

Sixty-eight years ago Garcia, the laryngologist, gave us the puff theory—which has been developed by real scientists like Marage (Paris) and others equally eminent. All of them agree that the periodicity of the puffs determines the pitch; the amount of air that gets through, the intensity; and the completeness of cessation (or otherwise) between the puffs, the quality.

The syren is a puff instrument, but the vocal lips have been likened to the horn player's lips in the mouthpiece. When we get a grip of this fact it reconciles many misunderstandings.

Nasal resonance may be illustrated by a euphonium that had been in a domestic cataclysm, and had come out all battered and dented—full of sinuses, so to speak. Its owner, a soloist, had to get a new instrument, with great expectations about the tone. He found, however, that the old euphonium played quite as well as the new one, and although he tried many judges, none could tell the difference. This clearly proved that the cavities did not matter so long as the length was unaltered.

An experiment I quoted in a former letter on this point was performed by the late A. B. Bach, of Edinburgh. He had two little rubber tubes fitted with balloon-like ends that could be inflated by a Politzer bag or other means. These he passed into the nasal passage of a soprano until the inflatable parts were in the choane (posterior nares). The little balloons were now inflated, acting as a valve cutting off any connection with the pharynx; the nose was then completely filled with milk.

The singer sang all her notes just as brilliantly as before the experiment, showing conclusively that the sinuses had little to do with either the pitch or the quality.

The vibration which is felt in the forehead, nose, &c., during good production is an effect, not a cause, and the parts are too well padded inside and outside to be of any great advantage.

The peculiar shape of the nasal interior gives a great area for heating and moistening the ingoing breath-stream (for lubrication of the mucus lining), and also for acting as a sieve and dust-trap, *i.e.*, its primary purposes.

Nasal resonance is perhaps a necessity to the French-speaking people, who, like the Yiddish and American, speak with the low palate, and even trill the 'r' with the tongue-back and soft palate, but who, I believe, would give their kingdoms to sing like ourselves.

One might as well try to train a cigar-box as train the chambers of the nose for resonance—that happens willy-nilly.

Mr. White, like the drowning man clutching at the straw, has seized that crumb of comfort from Sir James Cantlie's remarks concerning the boy's voice—yet one generally finds that the resonance chamber fits the voice after nature has made her adjustment.

E. Delle Sedie (Paris) and Herr Behnke have stated quite clearly what the real resonator is, and they evidently understood the relation of the same to the wave-length produced.

Mr. White can quite easily disprove his theory by interposing a rubber sheet under the soft palate, cutting off the nasal passage. He will find then that he can sing his notes as formerly.—Yours, &c., DAVID HOUSTON.

14, Lyndhurst Gardens, Glasgow.

July 11, 1923.

TONIC SOL-FA AND THE MINOR MODE

SIR,—Dr. Coward's remarks upon the subject of the 'Fixed-Doh' will probably meet with a fair share of approval, but one wonders whether the same agreement will result in the case of his opinion upon the 'Doh-minor.' The controversy is an old one and many have waxed hot about it, but Dr. Coward's contention that it is equally illogical to ignore the mental effect in the 'Doh-minor' as it is in the 'Fixed-Doh' is particularly unfortunate, because the retaining of the mental effect is the very argument for the existence of the 'Doh-minor' method.

The advocates of the 'Lah-minor' teach that the pillars of the scale are *Doh*, *Me*, and *Soh* in a major key, but *Lah*, *Doh*, and *Me* in a minor key—upsetting their own theory of mental effect! The Doh-minor-ists hold that the key-note is always *Doh* and the dominant always *Soh*; and as the mediant is flatter in a minor key than it is in a major key—it is called *Ma* instead of *Me*. Surely this is logical!

In my teaching of aural culture I have found the 'Doh-minor' method invaluable. I cannot—with all due deference to so learned a musician as Dr. Coward—agree that it 'will not work.'—Yours, &c., LOUISE DUGDALE.

Forest Gate, E.7. September 13, 1923.

SONGS BY EARLY WOMEN COMPOSERS

SIR,—I am seeking songs by early women composers, and wondered whether your paper could help to put me in touch with someone who has studied the subject. Any information would be greatly esteemed, especially regarding melodies authentically composed by women prior to the 18th century.

I am acquainted with songs attributed to Jeanne d'Albret, Anne Boleyn, Mary Stuart, Madame Gail, and Queen Hortense.

I trust that you or some of your readers can help me.—Yours, &c., W. H. COWLIN.

143, Wellington Road North,
Heaton Norris, Stockport.

[Readers able to help Mr. Cowlin are asked to send the information to him direct, not to our office.—EDITOR.]

BUSONI, WITH BEARD

We hear from Messrs. Ibbs & Tillett that a photograph of Busoni, taken about sixteen years ago by Messrs. Elliott & Fry, shows him wearing the beard which appears to cause 'R. E.' and others so much concern.—EDITOR.

Sharps and Flats

The Rosary is the world's worst song.—Ernest Newman.

This is a nasty blow for the authors of '***, * * * * *

*****'.—Punch.

I had my doubts; but I am convinced now that the despised *Rosary* is a good song—if Mr. Ernest Newman says it is not.—Josef Holbrooke.

We can take Mr. Newman's word as to which is the world's worst song, though should there be authority behind a recent verdict a lot of time must have been mis-spent in acquiring it.—A. J. Sheldon.

It does not seem to have occurred to any editor, sub-editor, publisher, composer, singer, leader-writer, correspondent, or Academy Principal to ask whether I had really said what I was reported to have said. As a matter of fact, I hadn't.—Ernest Newman.

The average child of to-day does not seem satisfied unless he or she can sit down and thump out some Jazz. I know when I ask my own girls to play some Bach or Beethoven, they say: 'Mother, are you crazy? Why Bach?' Now I admit Bach is for the pedagogues, but Beethoven is different.—Julia Clausen.

From an account of a sports meeting in Essex:

'Selections were played by — Military Band, and members of St. John Ambulance were in attendance.'

It is seldom that arrangements are so complete.—E. V. K., in the *Daily News*.

Even to this day, with rare exceptions, I do not enjoy music emotionally; I think that I enjoy it for the way it occupies the waste ground of the mind.—Compton Mackenzie.

Mr. Dean is doing everything to make *Hassan* a success. He went to Tripoli to get ideas for the scenery and costumes; he has called in a promising English composer, Mr. Frederick Delius, for the music.—*Daily News*.

If the difference in losses of revenue of the proposed new church site and the old one were assessed the amount would be found to be only a few hundred pounds per annum, and for this insignificant amount their historical *sanctum sanatorium* was to be sacrificed.—*Sydney Morning Herald*.

I love music, but I do not try to play myself: I love music too much to spoil it.—Anna Pavlova.

'Suite Henry VIII,' Accidental Music 'Sullivan.'—*Broadcasting Programme*.

I do not fancy I shall ever lose my bad taste in music, although I regret to say that I am beginning to find Puccini impossible. This is a sad business, and I grow to like Bach better and better every day.—Compton Mackenzie.

ROYAL COLLEGE OF MUSIC.

Last term there were fifteen concerts. Of these, four were informal, seven chamber, and four orchestral concerts, two of which were conducted by members of Dr. Adrian C. Boulton's conducting class. The following works by College composers were performed: String Quartet by Edmund Rubbra; three Songs by Percy Judd; Sonatina for violin and 'cello by A. Davies Adams; two Songs by Evelyn Willis; Quartet for organ, two violins, and 'cello by Percy Whitlock; two Songs by Jasper B. Rooper; three Songs by John Escombe.

At one of the orchestral concerts Dr. Adrian C. Boulton conducted Arnold Bax's *Garden of Fand* and Ravel's *Symphonic Fragment No. 2* from *Ballet Daphnis and Chloë*. At another, Mr. Frank Bridge conducted his own *Orchestral Suite The Sea*, and Rimsky-Kosakov's *Capriccio Espagnole*, Op. 34.

There have been four of the recitals for artist-students inaugurated by the Director: a pianoforte recital by Angus Morrison, an organ and song recital by Osborne Peasgood and Edward Hughes, a violin and pianoforte recital by Louis Blofeld and Henry Bronkhurst, and a pianoforte recital by Evelyn Willis. M. J.

THE COMING SEASON

LONDON AND DISTRICT

THE ROYAL CHORAL SOCIETY.—The experiment of engaging guest-conductors for the concerts of this Society seems to have met with general approval, and is to be repeated during the coming season. The conductor-in-chief is Mr. H. L. Balfour, as before. The following is a list of the dates, programmes, and conductors of the eight concerts announced, all of which are held at the Royal Albert Hall on Saturday afternoons, at 2.30: October 20, *Hiawatha*, Mr. Albert Coates; November 17, *Elijah*, Mr. H. L. Balfour; December 22, Carols, Mr. H. L. Balfour; January 5, *The Messiah*, Mr. Eugène Goossens; February 2, Berlioz's *Faust*, Mr. Hamilton Harty; March 1, *The Dream of Gerontius* and *The Hymn of Jesus*, Sir Landon Ronald; March 29, Vaughan Williams's *Sea Symphony* and other works, Dr. Adrian C. Boult; April 18, *The Messiah*, Mr. Frank Bridge.

THE BACH CHOIR, conducted by Dr. Vaughan Williams, will perform Holst's *Ode to Death*, Old English Motets, the *St. Matthew Passion*, and the *Mass in B minor*, and the orchestral works include the conductor's *Pastoral Symphony*.

THE PHILHARMONIC CHOIR, conducted by Mr. C. Kennedy Scott, announces concerts for November 15, March 13, and June 5. The works include the following: *Mass in B minor*; *The Hymn of Jesus*; *Psyche*, Franck; short works by Purcell, Brahms, Bax, Holst, Parry, Vaughan Williams, &c.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY returns this year to its original home at the Palace. Mr. Allen Gill will conduct *Elijah*, *Tom Jones*, Gounod's *Faust*, parts of *The Creation*, Hubert Bath's *The Wedding of Shon Maclean*, and the *Mass in B minor*. On the eve of Armistice Day, Elgar's *For the Fallen* and Stanford's *Songs of the Fleet* will be performed. *Israel in Egypt* and Verdi's *Requiem* will be given at the Northern Polytechnic Hall.

THE NEW QUEEN'S HALL ORCHESTRA will give twelve Symphony concerts under Sir Henry Wood on Saturday afternoons from October 13. The new works announced are Franz Schreker's *Chamber Symphony*, a Symphony in D (No. 5) by Miaskovsky, Respighi's *Sinfonia Drammatica*, Hindemith's *Nusch-Nuschi Dances*, a newly-discovered Violoncello Concerto by Carl Philipp Emanuel Bach; the *Romantic Concerto* for pianoforte and orchestra by Joseph Marx; Max Reger's *Romantic Suite*; Erich Korngold's symphonic overture, *Sursum Corda*; and the symphonic poem, *Sumarovo Dite*, by the Czech composer Leos Janacek. Apart from novelties, the list of works to be played is of the highest interest, for it includes Arnold Bax's Symphony (its second performance); Holst's *Planets* (complete), conducted by the composer; and Elgar's second Symphony. Other works are Schubert's *Unfinished Symphony*, Brahms's *Serenade in A*, Haydn's Symphony No. 51, in B flat, Beethoven's fourth, Mendelssohn's *Scotch*, and Mozart's *Prague*. The soloists include Messrs. Thibaud, Cortôt, Fernand Pollain, Prokofiev, Emil Sauer, Moiseiwitsch, Busoni, Arthur Rubinstein, Mitja Nikisch, and Moritz Rosenthal, and Madame Suggia and Miss Myra Hess.

THE CHAPEL CONCERTS at Queen's Hall will no longer adhere to ballad concert pattern. Popular orchestral music will be the chief interest. Three concerts will be conducted by Sir Henry Wood, two by Mr. Edward German, and five by Mr. Eugène Goossens. Singers and players of high standing have been engaged, and the concerts are designed to last two hours.

THE STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY has a splendid scheme to carry out under the direction of Mr. Joseph Ivimey. From the programmes of three concerts (December 13, February 28, and April 10) we select the following: Sixth Symphony (Glazounov); *A Song of Sunrise* (Delius); Overture, *Benvenuto Cellini* (Berlioz); *Fantasia on a Theme by Tallis* (Vaughan Williams); Symphonic Suite, *Acquarelli* (Santoliquido) (first performance in England); Overture, *Macbeth* (Sullivan); *Italian Symphony* (Mendelssohn); *Water Music* (Handel), arranged by Hamilton Harty.

We have received syllabuses from the following societies, and quote a selection of the works that they have chosen for performance:

BROMLEY CHORAL SOCIETY (Mr. Frederic Fertel).—*Hiawatha*; *The Rebel Maid*, Montague Phillips; *Israel in Egypt*.

CROYDON SYMPHONY ORCHESTRA AND PHILHARMONIC SOCIETY (Mr. W. H. Reed and Mr. Alan J. Kirby).—*The Wedding of Shon Maclean*, Hubert Bath; *Enigma Variations*, Elgar; *Sea Drift*, Coleridge-Taylor; *Requiem*, Verdi; Symphony, Brahms; *Choral Variation on Folk-songs*, Rutland Boughton.

EALING PHILHARMONIC SOCIETY (Mr. E. Victor Williams).—*The Black Knight*; *Blest Pair of Sirens*; *Bon-Bon Suite*, Coleridge-Taylor.

PENGE AND DISTRICT CHORAL AND ORCHESTRAL SOCIETY (Mr. Alfred B. Choat).—*Bon-Bon Suite*, Coleridge-Taylor; *Revenge*, Stanford; *Merrie England*, E. German.

PURLEY CHORAL UNION (Mr. Harold Macpherson).—*The Messiah*; *Hiawatha*.

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. William H. Kerridge).—*The Spectre's Bride*; *The Revenge*; *From the Bavarian Highlands*; Violin Concerto, Elgar; *By the Tarn*, Goossens; Overture to *The Boatswain's Mate*, Ethel Smyth.

SUTTON MUSICAL SOCIETY (Mr. H. L. Balfour).—*Hiawatha*; *Brown Earth*, Rootham; *The Revenge*.

WEST MIDDLESEX MUSICAL SOCIETY (Mr. C. Stanley Smallman).—*Hiawatha*; *Melusina*, Hofmann; *Hymn of Praise*.

PROVINCIAL

We have received the following particulars from societies in the provinces:

DERBY MUNICIPAL AND COUNTY CHAMBER CONCERTS.—The Chamber Music Players (October 8); Madame Suggia (November 9); the City of Birmingham Orchestra (December 14); M. Moiseiwitsch (February 1). In spite of low prices these concerts have paid their way.

HALIFAX CHORAL SOCIETY (Dr. Tysoe).—*The Dream of Gerontius*; *Alto Rhapsody*, Brahms; *The Messiah*; *Cavalleria Rusticana*.

MIDDLESBROUGH MUSICAL UNION (Mr. Gavin Kay).—*The Mystic Trumpeter*; *Jesu, Priceless Treasure*; *Blest Pair of Sirens*; *The Messiah*; *The Light of Life*, Elgar; *Alto Rhapsody*, Brahms.

ST. HELENS GLEE CLUB (Dr. S. B. Sidall).—Part-songs, &c., of Byrd, Brahms, Bantock, Bax, Elgar, Holst, and a song recital by Miss Dorothy Silk (October 9); folk-songs and traditional songs by Miss Cedar Paul (March 12).

SCARBOROUGH PHILHARMONIC SOCIETY (Dr. Thomas Ely).—*Dorothy*, Cellier (stage performance); *Faust*, Gounod; Carol concert; *Songs of the Fleet*, Stanford.

STOCKPORT VOCAL UNION (Dr. Thomas Keighley).—*The Golden Legend*; *I Pagliacci*.

THE PROMENADE CONCERTS

The 'classical' and the Wagner programmes at the Promenade Concerts continue to draw the largest audiences, and in the former the series of unfamiliar Bach Concertos are to many concert-goers the most interesting numbers. The enthusiasm with which the works have been received will perhaps induce other concert-givers to include them in their prospective schemes.

The number of novelties performed has been considerable. On August 21, M. Angel Grande played a Violin Concerto in A minor by Breton, which was dedicated to him. The composer's object was to commemorate the fame of Sarasate, and to write three movements in the three styles in which he was pre-eminent. The whole 'dates,' and it is not to be wondered at that the last of the three was the most satisfactory. An interesting feature of the same concert was the performance of three Dances

from de Falla's *The Three-Cornered Hat*, and the contrast was not favourable to the unfamiliar work.

On the following evening Miss Isolde Menges played the Violin Concerto in D by Dohnányi. It is an effective and well-knit work, distinguished by a strong, virile feeling, and is more interesting in those parts where the composer's national spirit finds the strongest expression. Of the four movements, the most attractive is the *Scherzo*, and the series of Variations which forms the *Finale* is probably of the most lasting value. The playing of the solo part was admirable.

On August 23, Miss Dorothy Howell played her Pianoforte Concerto in D minor, and was very heartily received. The work shows a great advance in command of form over her previous work, *Lamia*, which attracted so much attention. It is in three movements, of which the first and the third are based on the same subject-matter, the second being in the nature of a melodious *rêverie*. This seemed the least successful of the three, perhaps partly because the composer has not the gift of sensitive phrasing. The skill with which the material is used in the first and last movements is very considerable. Ample variety is secured in these two movements without loss of unity in a way which promises a great deal for the future; the principal theme itself is full of dramatic significance. The writing for the pianoforte part is effective, and—with the reservation already suggested—it was effectively played.

The principal feature of the concert on August 28 was the appearance of Mr. Gustav Holst to conduct four movements (Mars, Venus, Mercury, and Jupiter) from *The Planets*. It was very satisfactory to notice that there was a specially large audience on this evening. The composer secured a spirited performance, but we have heard the details more finely polished under other conductors. On the same evening Signor Francesco Ticcianti played Busoni's arrangement of Liszt's *Rhapsodie Espagnole*.

On the evening of August 29 the central part of the programme was occupied with British music. First came Four Choral Preludes by Dame Ethel Smyth, conducted by the composer. They are taken, in the words of the programme book, from 'an old book.' It does not say whether the old book is by the composer herself, or by a musician of the period to which the music harks back. They are extremely interesting and dignified exercises in the style of Bach, but they appeal almost too much to the head and too little to the heart. Dame Ethel Smyth also conducted 'The Rat' and 'Thirza's Love Song' from *The Wreckers*, which were sung with dramatic effect by Miss Bella Baillie. To many, however, the most interesting feature of the programme was the admirable performance of Elgar's Violin Concerto by Miss Margaret Fairless, who not only overcame the technical difficulties, but grasped the meaning of the work admirably.

The boundless energy and humour of Mr. Arthur Bliss's Concerto for pianoforte, tenor voice, strings, and percussion, has often been praised. With Mr. Gordon Bryan at the pianoforte, and Mr. Archibald Winter the vocalist, it did not fail of its usual effect. It always seems that the drummer should be specially named on the programme when this work is performed, for his part is at least as important as the two others.

On September 4, Pick-Mangiagalli's *Sortilegi* (*Sorcery*) was just conjuring. It was followed by *Two Orchestral Pictures* that put Philip P. Sainton (the leader of the violas) among the composers worth watching. *Kynance Cove* had much in common with other and more subtly drawn pictures of nature at rest, and we seem to remember finding too much formal repetition; but *Plymouth Dockyard* had greater reality in it, not merely because of the licence to use discords and *ff* marks (it is easier to make a deceptive show with the volcanic stuff than to write of still life) but because Mr. Sainton kept his invention alive and thought out good ideas and passages before saying 'trombones here and drums there.' The composer conducted his first 'Picture' once and the second twice, with good wishes all round. Mr. Armstrong Gibbs, with his *Vision of Night* on September 5, was another who sought to express himself in terms of poetry and found it harder than to express himself in terms of fun. On the same evening the fun had been

Dohnányi's, with his *Variations on a Nursery Song* with pianoforte *obligato*. Miss Helen Guest entered into the joke well. During the next few days the chief event was Miss Harriet Cohen's playing of Arnold Bax's *Symphonic Variations* in E, a work which always seems to take the colour out of its neighbours. Wagner's Symphony on September 10 made us wonder what we would really think of it if we didn't know some other little things of the same composer: probably a good deal more.

On Tuesday, September 11, the novelty was the Spanish Rhapsody of José Cassado (substituted for the Romantic Concerto in E of Josef Marx, which will be heard later at a Symphony concert). The solo part was played by M. José Iturbi, who may congratulate himself on having made the most successful *débüt* at a Promenade Concert of any artist for a long time. He had the rare distinction of being twice encored in spite of the rule to the contrary, and by his brilliant technique and vivacious temperament he well deserved the compliment. The work itself was not very original in idea and execution, but the pianoforte part is both grateful and ingenious. The programme also included the Indian Suite of MacDowell, of which high opinions were expressed when it was new, but it now arrests attention merely by clever and solid workmanship which does not quite compensate for a marked tendency to diffuseness.

On September 12 the principal number was an excellent performance of Vaughan Williams's *London Symphony*; the slow movement was, in particular, impressively played. It is pleasant to be able to record that the public is beginning to appreciate this work at its right value. It shows that even in these days austerity is not necessarily an obstacle to popularity, although the tastes of the generality of music-lovers run in the direction of sensationalism. At the same concert M. Gil-Marchex played brilliantly, but somewhat hardly, de Falla's *Nuits dans les Jardins d'Espagne*, which is both effective in the ordinary sense of the word and full of real music.

On September 13, Mr. Cecil Baumer played the solo part in the Pianoforte Concerto of Ludomir Rózycki, which is extremely difficult, and is in parts an interesting embodiment of the Polish national spirit, but is as a whole too long and elaborate for the value of its ideas.

On September 18 there was no novelty, but a crowded audience recalled Mr. Rutland Boughton no fewer than seven times after he had conducted his arrangements for orchestra of the Love Duet from Act I and the Luring Scene from *The Immortal Hour*. Between the two Mr. Glyn Dowell sang *How beautiful they are*, and was turbulently encored. The music bears separation from the stage better than could have been expected, but it would have been a greater pleasure to hear the Duet sung. In the orchestral version the vocal line seemed to be hidden, whereas on the stage it was more prominent, as it ought to be. Perhaps another conductor would have avoided that shortcoming. Another notable incident was the enthusiasm evoked by Mr. Albert Sammons's playing of Mozart's Violin Concerto (No. 3), in G. He, too, was recalled seven times.

VARIOUS HANDS.

MADAME PAVLOVA'S SEASON

During the fortnight beginning September 10, Pavlova has been drawing large audiences to Covent Garden. Madame Pavlova herself has lost none of the magic of her art in the smaller things, in which she first conquered fame in London, but she never seems equally brilliant when she takes part in an ensemble. Unlike some of the greatest of her rivals, she does not possess the power of subordinating her personality—as, for instance, in the classical dances in Tcherépnin's *Dionysus* and the Indian *Frescoes of Ajanta*, in the one of which she represents a high priestess of Dionysus, and in the other a high priestess of Buddha. She dances divinely, but still remains Madame Pavlova. The same can be said of her appearance in the *Fairy Doll*, about which there is some little misconception.

It has been said that the *Fairy Doll* is a poor imitation of *La Boutique Fantasque*. The real fact is, however, that the story of *La Boutique Fantasque* was taken from the same source originally—viz., the *Puppenfee*—but by the genius (not too strong a word) lavished on the mounting,

its delightful interpretation, and the irresistible spirit of Rossini's music, the old entertainment was lifted to a very much higher sphere. The programmes also included some Japanese Dances designed by experts from Tokyo (Koshiro Matsumoto Fijima and Mlle. Fumi) and music arranged by Mr. Henry Geehl, and two Indian scenes, of which the music was by Mlle. Comolata Banjeri, while Uday Shankar is responsible for the dances. It is no doubt satisfying to have music of such undoubted authenticity, and gives the hearer a sense of conscious virtue, but the ordinary European will perhaps prefer Oriental music doctored for Western ears, as has been done by Sullivan and Puccini, although, heaven knows, we have had more than enough of pseudo-Orientalism.

M. Tcherepnin's music is interesting, but not too original, and the music of the other ballets by Bayer (*The Fairy Doll*) and Drigo (*The Magic Flute*, which has no connection with Mozart) is the last word in commonplace, though pleasant enough. Messrs. Stier and Tcherepnin conduct very capably.

On Monday, September 17, Madame Pavlova produced an absolute novelty, the Ballet, curiously called *An Old Russian Folk-lore*, arranged by M. Novikov, with music arranged by Nicolas Tcherepnin. It is not necessary to go into the plot, which is an amalgam of the *Cog d'Or* and the *Fire-bird*. M. Tcherepnin's music is also to a certain extent reminiscent of both; he has distinct skill in handling the new Russian orchestral idiom, and a sense of theatrical, even dramatic, appropriateness, together with a decided feeling for humour. One would imagine that it is not very easy music for the people on the stage, as the rhythms are often suggested rather than emphasised. To put it in another way, the score—like the action on the stage—is rather overloaded with detail. Madame Pavlova, first in the character of a captive bird, and then as a Russian Princess, is throughout delightful, and the way in which she marks the contrast between the two shows a greater sense of dramatic miming than anything she has done this season.

A. K.

Competition Festival Record

JUDGES AND EXPRESSION MARKS

A correspondent writes pointing out that at a recent competition the adjudicator, in making his award, said that choirs should avoid all marks of expression and give their own interpretation. The writer tells us that the competing choirs expressed themselves strongly on the futility of entering to compete when the 'method of judging was so unsatisfactory and savoured so much of favouritism.'

We do not see where the 'favouritism' came in, as nothing seems to have been said or done that did not affect all choirs alike. As to the adjudicator's pronouncement: assuming our correspondent's report to be correct, we can confidently say that it does not express the view of adjudicators in general. True, practically all of them feel (and say publicly) that they do not penalise competitors who depart from the printed copy so far as expression marks are concerned. They usually add, however, that a departure of the kind must justify itself by results; it must not be departure for departure's sake. But in our experience we have never heard, or heard of, a pronouncement so radical as that alleged to have been made in this case. The nearest approach to it in principle was made some years ago, when at a Festival (we forget which) a few test-pieces were purposely issued without expression marks, the competitors being expected to work out an interpretative scheme for themselves. Evidently it was found to be impracticable—or unpopular, which in this case means the same thing; at all events nothing of the sort seems to be done now.

Our correspondent raises another point. He says that

Different adjudicators have their different 'strong points,' such as Rhythm, Tone, Balance, Diction, &c., which in their view constitutes 'the best,' and as a result choirs, instead of honestly practising the piece as written (thereby raising the standard of choral singing) simply inquire for the particular adjudicator's 'strong point' and act accordingly. This is not competition, but 'wangling.'

Judges would not be human if they had not their idiosyncrasies. A is perhaps abnormally sensitive in regard to purity of tone; B likes pure tone, but is willing to turn a deaf ear to an occasional lack of purity on the part of a choir that shows marked powers of interpretation; C is hardly less exacting than A and B in the matters of tone and interpretation, but having been blessed with a keen sense of rhythm he unerringly spots defects of a type so subtle that they may easily escape A and B. And so on, quite a good way down the alphabet. But is this variety much of a drawback after all? May it not even prove to be an advantage in some ways?

At most of the important festivals, where the choral standard is high and competition close, the chief choral contests are judged by at least two men. The chances are against the two (or three) being all like A, B, or C. It is far more likely that, quite involuntarily, each will be concentrating on different details of choral technique, and their combined award will be the more valuable. Even where a judge is working single-handed, good rather than harm is done by his directing the attention of choirs to some special point, always provided, of course, that he and his pet point are not hardy annuals. A yearly succession of judges, each keen and drastically critical on one or two departments of choral singing, would in a few years do more for the choirs of the district than a series of generalisers, however sound.

But we do not think the judge with the 'strong point' can do much harm, anyhow. In his general award he may lay a lot of stress on it; the actual position of the choirs is, however, decided by the marking-sheet, and if anything can keep a judge from overworking his speciality, the Federation marking-sheet, with its comprehensive headings and allotment of marks, seems likely to be able to do it.

By way of *Coda*, we protest against our correspondent's use of the word 'wangling.' A choir that works up its test-pieces with a view to impressing a particular judge is perhaps taking a narrow and too-competitive view, but there would be nothing unfair or 'wangling' about it. Such a choir might reasonably point out that in a competition there can be no objection to entrants doing their utmost to win, so long as the means employed are fair. There is no more unfairness in making the most of one's knowledge of a judge's preferences than there is in making the most of winning the toss at cricket. The captain who is a good judge of a wicket's power of recovery would be a poor hand at his job if he didn't give his team the full benefit of his judgment and good luck. In a perfect world, of course, choirs would sing solely for the love of singing, and no doubt many competition choirs come very near this ideal. But after all a competition is an affair in which the parties compete, however much some people may deplore the fact. This being so, no one can complain if a competitor adds to his knowledge of the test-piece his estimate as to what is likely to make

the best effect (*a*) at a given contest, (*b*) in a particular hall, (*c*) in contrast with certain rivals, and (*d*) in the ears of the chosen judge. And the fact of his working with all these potentialities need not prevent him from obtaining a fine artistic result.

LEEDS COMPETITIVE FESTIVAL

The executive committee of the Leeds Competitive Festival met on September 5 to confirm the schedule of classes to be held during March 22-29 next. Prof. J. Strong, C.B.E. (Leeds University), presided, and an advance syllabus (copies of which may be had from Mr. H. S. Coghill, 9, Pearl Buildings, East Parade, Leeds) was approved.

From this syllabus we learn that the scheme is laid on broad lines. The entries are expected to be among the largest at any similar festival. All the usual vocal, choral, and instrumental interests are well catered for—indeed the elocution and dramatic contests promise to be of uncommon interest. Children's events for dramatisation of an historical incident (City of Leeds) should quicken local talent, as also should the performance of a children's story by those under sixteen years of age. Besides international dances and displays in rhythmic expression by young folk, there are to be sword, Morris, and country dances for adults. Comedy and industrial drama are likewise included. The team competition for reading aloud should also prove of practical value. It is open to teams of four scholars between thirteen and sixteen years of age from any Leeds school.

Saturday, March 29, will be the occasion of the Male-Voice Choir test, for which there are classes for alto and tenor lead, also an open class. It will be interesting to see how many entries are attracted by the events for pianoforte trio, string quartet, and amateur string orchestra.

Any surplus from the Festival funds will be devoted to the National Institute for the Blind, but to guard against the possibility of loss the Committee appeals for a thousand subscribers of one guinea each. Subscribers will receive a season ticket for all sessions in the Albert Hall and Leeds Institute, also a ticket for a series of five concerts in the Town Hall.

A. J. D.

A British Empire Eisteddfod was held at the Crystal Palace during September 17-22. We have received no particulars, beyond those gathered from the daily press. For an event spread over a week the entries were small—a mere three hundred. We are not surprised at this, as the organizers seemed to be unaware of the importance of letting the musical public know about the Festival. We had inquiries from readers, which we were unable to answer. We rang up the Federation of British Musical Competition Festivals and drew blank. Even they had received no particulars! This is not the way to start a Festival—or anything else save a Secret Society.

In the *Evening Standard* of September 17 appeared an interview that contained so many controvertible statements that it must be quoted. It began by describing the Eisteddfod as 'a new phase in musical education.' New! Where have some people been living during the past quarter of a century?

'This Eisteddfod [said Mr. Bertram Williams, associate of the Universities Institute, under the auspices of which institute the meeting is being held] is not run on commercial lines. The music section of the Universities Institute felt that all has not been done in this country that might be done to encourage the musical education of the people, and so this venture was organized. Any profit which may be made will be put into a fund to provide scholarships for the best of the competitors who appear here.'

ADVICE FOR NON-WINNERS

'The interest will be devoted to the furtherance of their musical education. Another feature of the competition is that, instead of being dismissed, as is usual at musical competitions, the non-winners in the various sections will be taken aside and their mistakes carefully pointed out to them, and advice given as to how to

remedy these faults. So that besides being a competition, it is also a place where many valuable lessons may be learned by the children themselves.'

Can Mr. Williams tell us of any Eisteddfod or Competition that is run on commercial lines?

Is the music section of the Universities aware that nearly two hundred Festivals are affiliated to the Federation? There are many others, too. For example, the numerous Welsh Festivals are not affiliated. The music section may be surprised to hear that London has large and well-established Competitive Festivals, in which the entrants are numbered not by hundreds, but by thousands—the London, North London, South-East London, Stratford, and People's Palace, besides smaller gatherings galore, and a whole series of competitions among clubs and institutes such as the Y.W.C.A., G.F.S., and Girls' Club Union.

The final paragraph is so absurd as scarcely to need contradiction. At all musical competitions the judges give individual as well as general criticism. True, they do not 'take the non-winners aside' for the purpose; they give all their criticisms and suggestions in public, so that all may benefit from them.

So far as the British Empire Eisteddfod is out for doing good, we wish it every success. But its promoters have given it a bad start, first by neglecting the usual channels of publicity, and second by making statements that reflect on existing Festivals and show ignorance of present-day musical conditions.

The Blackpool Festival will be held during October 15-20. A list of the principal test-pieces was given in our issue for July.

SUMMERSCALES FESTIVAL, KEIGHLEY

Dr. E. C. Bairstow (York) and Mrs. C. Rawdon Briggs (Manchester) are to adjudicate at the twenty-sixth Summerscales Festival to be held at Keighley on two Saturdays, October 27 and November 3. On the earlier date the classes will comprise those for violin solo (senior and junior); violin sight-reading; solo for girls under fifteen; choral sight-singing; women's, male, and mixed-voice choirs; also contralto solo (senior) and contralto solo sight-reading. For the last two years the Bradford Philharmonic Society has won the Summerscales Silver Challenge Shield, thus the performances this time will be awaited with particular interest.

The competitions on November 4 include male quartets; school choirs; girls', mixed, and male-voice choirs; tenor solos; tenor sight-reading; also boys' solos (under fifteen). Last year there was so small an entry for action-songs that the contest has been replaced by a new class for girls' choirs. Mr. James Hey and Miss Edith Butterfield are the official accompanists. In many cases the money prizes have been increased, and bright prospects seem assured. The Festival has suffered serious loss during the year through the death of Mr. Joseph B. Summerscales, who had been associated with it from its inception.

The British Federation of Musical Competition Festivals has made arrangements to recommend conductors for choirs, choral societies, and orchestras, particularly those in connection with factories, scouts, guides, girls', boys', and other social and educational clubs. Applications should be made as soon as possible to the secretary, 3, Central Buildings, S.W.1.

Mr. Alan May, hon. secretary of the Elizabethan Festival, tells us that he wishes to form a small voluntary choir to assist at lectures and demonstrations during the coming winter, in preparation for next year's Festival, which takes place at the end of February. He asks for good readers, and enthusiasts for Elizabethan music. Readers who would like to help Mr. May should write to him at 31, Bonham Road, S.W.2. Telephone, Brixton 2093.

In our report of the National Eisteddfod (September *Musical Times*) it was stated that the Ladies' Plymouth Orpheus Choir (which won the Open Ladies' Choir contest) had competed at previous Eisteddfodau. We are asked to point out that this statement was incorrect.

Music in the Provinces

BIRMINGHAM AND DISTRICT.—The City of Birmingham Orchestra has arranged to give at Birmingham this season eight Wednesday Symphony Concerts, five Saturday and twenty-four Sunday concerts only slightly less ambitious in scope, as well as a series of afternoon concerts for children. Among the solo artists engaged are Miss Dorothy Silk, and Messrs. Robert Radford, Frederick Dawson, Albert Sammons, and Arthur de Greef. The performance of Holst's *Hymn of Jesus* on February 13 will be its first hearing at Birmingham. Mr. Appleby Matthews is musical director, but four of the symphony concerts will be conducted by Mr. Eugène Goossens. —A new series of Classical Subscription Concerts announces among pianoforte exponents Messrs. Cortôt and d'Albert, Miss Katherine Goodson and Dusko Yovanovitch, along with the American Quartet and the Lener Quartet. —Sir Thomas Beecham and the London Symphony Orchestra are to visit the town under 'international celebrity' auspices. Messrs. Hofmann, Backhaus, Kreisler, and a crowd of vocalists are to appear at other concerts in this series. —Under its new conductor, Dr. Adrian C. Boult, the Festival Choral Society promises among other works Dame Ethel Smyth's Mass, Verdi's *Requiem*, and Berlioz's *Faust*. Mesdames Elsie Suddaby and Stiles-Allen and Messrs. Tudor Davies and Norman Allin, figure among the singers engaged. —At the Mossel Concerts, M. Emil Sauer, the Rôse Quartet, and Messrs. Casals, Rosing, and William Primrose will appear. —Much chamber music is announced. With Mr. Albert Sammons, Miss Winifred Browne promises three concerts; the Catterall Quartet is to give its customary five, and though the classics are its mainstay, works by York Bowen, Frank Bridge, and Ravel are included; the New Concerts Society, living up to its name, announces works by Kodály, Ireland, Medtner, Liapounov, Delius, and Ravel in the programmes of its six concerts. Miss Marjorie Sotham's twenty-eight Mid-day concerts will make an important addition to Birmingham's chamber music opportunities. —At Walsall, where music is remarkably well organized, the Civic Board will be responsible for four Thursday and seven Saturday concerts, in addition to a series of children's concerts. The City of Birmingham Orchestra and four local choral organizations are to be combined, with Mesdames Florence Austral and Olga Haley, Messrs. Frank Mullings, Norman Allin, and Albert Sammons, and a number of other soloists. In these concerts Mr. T. W. North, the Borough Organist, also takes a prominent part.

BRISTOL.—A new operatic school was founded on September 13, to take a place between the Children's Corner Comedy Club and the Amateur Operatic Society, the latter being almost entirely confined to Gilbert and Sullivan works. Mr. Rutland Boughton's festival school having ceased to exist, the need for a new school was felt. Mr. Robert Percival stated that the scheme provided classes for operatic singing, orchestral playing, and Morris dancing. It had been hoped to prepare *The Perfect Fool*, but rights of performance of that opera had been granted exclusively to the B.N.O.C., and therefore Rimsky-Korsakov's *The Snow Maiden* had been decided upon.

CHESTERFIELD.—Dr. J. F. Staton, conductor of the newly-formed Derbyshire Symphony Orchestra, is shortly starting rehearsals. Over two hundred shares have already been subscribed in this limited liability organization, which seems assured of success.

GLASGOW.—The Bach Choir's programmes for this season's concerts (four) include Purcell's Sonata in G minor for violin and pianoforte, Henschel's *Tantum Ergo*, Bach's Concerto in A minor for four pianofortes and strings, and the same composer's Concerto in C minor for flute, violin, and pianoforte.

HALIFAX.—Mackenzie's light opera *The Cricket on the Hearth* was presented at Halifax Theatre Royal on September 3, under the direction of Mr. J. Ainslie Murray.

HARROGATE.—Miss Beatrice Harrison played in Saint-Saëns's Cello Concerto in A minor at the Royal Hall on August 23, and the Municipal Orchestra, under

Mr. Howard Carr, was heard in Brahms's second Symphony, Mozart's *Il Seraglio* Overture, and the Prelude, *Philip II.* (Eugène Goossens). Three short pieces from the Grétry-Mottl *Céphale et Procris* were also played. —On August 25, M. Zacharewitsch gave Paganini's D major Concerto at his violin recital in the Royal Hall. His programme also contained the Mozart-Kreisler Rondo, a Beethoven Rondino, some Bach, an Air of his own, an arrangement of Schubert's *Ave Maria*, &c. Mr. Barrs Partridge (pianoforte) played a group of solos, one of which was a Nocturne of his own composition. —Bach's Concerto in C major, for two clavier and strings, afforded instructive comparison with César Franck's Symphony in D minor, on August 30. In the Bach work, then performed for the first time at the Royal Hall, the pianists were Miss Ethel Davey and Mr. Alfred C. Reynolds. Mr. Howard Carr conducted with great sympathy and insight. Weber's *Oberon* Overture and Cowen's *Phantasy of Life and Love* completed the concert. —Miss Muriel Brunskill was the soloist at the Symphony Concert on September 6, when she sang Gluck's 'Divinités du Stix' (*Alceste*), Brahms's *Sapphic Ode*, a Quilter song, and a couple of items from Elgar's *Sea Pictures*. Mr. Howard Carr conducted Beethoven's seventh Symphony, also a Suite for small orchestra by Roger Ducas, and the effective *Ship o' the Fiend*, by Hamish MacCunn. —The Harrogate Choral Society gave Elgar's *Banner of St. George* in the Royal Hall on September 12, to which the Municipal Orchestra added an all-British programme of Sullivan, Cowen, Edward German, and Quilter. —Mr. Arthur Catterall's splendid playing in the Beethoven Violin Concerto was the main feature of the concert on September 13, though Schumann's Overture, Scherzo, and Finale was a welcome and not too-frequently-heard item. Ravel's *Mother Goose* Suite, Ethel Smyth's *The Boatswain's Mate* Overture, and Elgar's 'Meditation' (from *The Light of Life*) rounded off an enjoyable programme. —On September 16 Sapellnikov gave a pianoforte recital.

LEEDS.—During the week beginning August 20, the John Ridding Opera Company presented popular operas on the 'twice nightly' principle. —On September 2, under the auspices of the Musicians' Union, a concert was given in the Majestic Kinema, in aid of the Maltby Colliery Disaster Relief Fund.

PORTSMOUTH.—The Philharmonic Society will perform Vaughan Williams's *A Sea Symphony* and Bach's Mass in B minor, with other works, during the coming season.

SHEFFIELD.—At the opening Sheffield Subscription Concert on October 17, Miss Beatrice Harrison (cello), Miss Leila Megane (vocalist), Mr. Lauritz Melchior (the Danish tenor), and Mr. Harold Samuel are announced to appear. —The Schubert play, *Lilac Time*, was staged at the Lyceum for the week beginning September 10, with Mr. Frederick Blamey in the rôle of the composer. Mr. Cook was the conductor. —Dr. Henry Coward spoke on September 13 at the annual meeting of the Sheffield Musical Union. This body numbers some three hundred and eighty members, and has a credit balance of £120 over that of last year.

YORK.—On September 10 the O'Mara Opera Company began a week's performances at the Theatre Royal. *Mignon*, *Samson and Delilah*, *Maritana*, *The Bohemian Girl*, *Cavalleria Rusticana*, *Pagliacci*, &c., were performed.

IRELAND

By request, Mr. John McCormack gave a third concert at Dublin, on August 19, at popular prices, with the result that there was a packed audience. His interpretation of Handel's *Sacred Raptures* and of Bax's *Christmas Carol* revealed wonderful powers. Edwin Schneider, who has been ten years with Mr. McCormack, was a valuable accompanist. After an American tour, the East, including Japan, will be the singer's next venue.

During the week August 27-September 1, Belfast enjoyed twice daily the splendid music of the Royal Horse Guards Band, at Bellevue, under the direction of Lieut. Manuel Bilton.

Prof. J. F. Larchet lectured twice weekly at University College, Dublin, during September, on 'Ear-Training and Rudiments of Music.'

On September 6, the Dublin Corporation conferred the Freedom of the City on Mr. John McCormack, in recognition of his vocal gifts and his beneficent charities. The function was followed by a Municipal luncheon.

At the Olympia Theatre, Dublin, the Furness-Williams and Harrison-Frewen Opera Company had a successful two weeks during September 3-15, when old favourites were presented.

Belfast is looking forward to a season of amateur opera in the first week of October, under the conductorship of Capt. C. J. Brennan. The exponents all come from Messrs. Harland & Wolff's, their selected piece being *The Pirates of Penzance*.

On September 9, the Irish Military School of Music (the counterpart of Kneller Hall) gave a demonstration at Gough Barracks, Curragh Camp, this being the first appearance of the newly-formed Army Band, under its German director, Col. Fritz Brase. An interesting programme was performed, including the *General Mulcahy March*, composed by Brase, and the still popular *Blue Danube Waltz*.

THE 'SUPPLEMENTARY' FESTIVAL AT SALZBURG

BY PAUL BECHERT (Vienna)

Few people outside Austria are aware that the big Chamber Music Festival of the International Society for Contemporary Music held at the Salzburg Mozarteum in August was followed in close succession by another series of concerts given in the same hall. It was not, however, an international festival, nor one of modern music, but was called a 'Festival of Contemporary Austrian Music.' Yet even this title was misleading, most of the music offered being far from contemporary, and even the most sympathetic visitor would have found the term 'festival' rather inappropriate.

It was, however, a typical Austrian affair in its provincialism, born of the spirit of hostility towards progress and revolutionary tendencies which have come to be closely associated with Austrian mentality. The Austrian—easy-going, life-loving, superficial—loves music, loves it with the self-content of a staunch reactionary who clings to his old achievements and does not wish to be disturbed by new ideas. It is a proverb that a composer must die in order to be 'discovered' by the Viennese; Schubert, Brahms, and Hugo Wolf are flaming examples of Vienna's indifference towards its geniuses while they are still among men. Furthermore, music, as all branches of art, is still a prerogative of high society at Vienna,—and Vienna's social circle is proverbially superficial and conservative. Its knowledge of music is confined to the information it acquires from its favourite daily paper—the same that used to furnish the sole mental nourishment of society's forefathers, and in which Eduard Hanslick fought his fierce struggle against 'charlatan' Wagner. The general Austrian habit of conservatism, of course, extends to the tendencies cherished by that daily paper, and, true to tradition, Dr. Korngold, who sustains Hanslick's mantle, wars against musical modernism with similar grim determination. Thus his son, Erich Korngold, has come to be the head of the Austrian conservative musicians. The *Neue Freie Presse* is the journalistic stronghold of these reactionaries, and its vast *clientèle* is as strongly opposed to the 'musical Bolsheviks' centring around Schönberg or Stravinsky as it is unconditionally attached to Erich Korngold, Wilhelm Grosz, and their 'melodist' adherents.

The old Latin proverb *Nemo propheta in patria* is effectively contradicted by the enviable position which these young men enjoy in their native city. There are two sorts of composers in Austria: Schönberg and his followers on one side, who are known the world over—and the 'melodists' on the other, who are the pets of Vienna's musical drawing rooms and, with one exception, almost totally unknown outside their own country. They and their friends (among whom the larger percentage is

recruited from wealthy banking and business circles) virtually control musical life at Vienna. They control the concert bureaux, the concert halls, the newspapers—in short, public opinion. Their adversaries, the 'modernists,' are being oppressed and crowded out of the field; the I.S.C.M. and its Salzburg Festival are their only chance for a hearing. It is the *salon des refusés* of Austrian music; and no blame will rest on the Vienna committee of the I.S.C.M. for not including in the Salzburg programmes a composer like Korngold, whose music and attitude towards modernism are opposed to the principles of the Society. Yet, notwithstanding these facts, the Vienna committee of the I.S.C.M. showed their good-will by extending an invitation to Korngold, on two occasions, to participate in its work and in the Salzburg Festival. The offer remained unanswered. Meanwhile the musical column of the *Neue Freie Presse* had initiated a propaganda campaign against the I.S.C.M., which was denounced as an organized clique, and headed by Korngold, a new music section of an all but unknown 'Culture League' had been organized over night for the purpose of inaugurating what purported to be a Festival of Contemporary Austrian music, supplementing the Festival of the I.S.C.M., but which in reality was an enterprise frankly opposing that Festival, and one promoted virtually by two disgruntled composers and two reactionary music critics.

The purely reactionary character of the concerts was in itself a severe drawback to the whole undertaking. It was intended to illustrate the conservatism of contemporary Austrian music, and this guiding rule, in the nature of things, excluded virtually all recent works by representative Austrian musicians (who are anything but conservative) from the programmes of the 'counterfestival.'

The promoters had gone out of their way to find the tamest, best-behaved Austrian works to support their cause, but men like Schönberg or Alexander Zemlinsky could not, of course, be omitted from this review of Austrian composers. Thus the opening concert, yea, the very opening number—Zemlinsky's first String Quartet—was the strongest possible argument *against* the objects of the Festival. The Zemlinsky Quartet is a specimen of the Schubert-Brahms-Smetana influence, and in the light of the composer's later works it is rather doubtful whether he himself would acknowledge it as more than a mere transitory stage of his earlier development. Moreover, it was written in 1898. Contemporary? . . . Of Schönberg, the promoters had ingeniously discovered some stray songs from Opp. 2 and 3 suitable enough to disguise Schönberg as a 'melodist' contemporary. Strauss was permitted to appear in a fragment from his popular music to *Le bourgeois gentilhomme*, and two songs, one being the all-to-well known *Traum aus der Dämmerung*. Schreker's Chamber Symphony, however, succeeded for a few moments in breaking the dull atmosphere of mild amusement. Joseph Marx was represented with some hackneyed drawing-room songs from the years 1908 and 1910 which hardly revealed the qualities of the man who has since written the *Autumn Symphony*. Of the minor composers, Hans Gal was exemplified by his incidental music to Levitzof's *Ruth*, which must be counted among the weakest and most colourless pieces ever produced by this gifted young composer. And so down the list.

As the concerts proceeded it became clear to the composers concerned (who themselves seemed rather discouraged at the results) that what appeared on the surface to be mere accident was palpably done of set purpose. Most of the works performed were apparently selected with a view to furnish a contrasting and effective offset to the compositions of the two promoters, Korngold and Grosz. Thus amid the antiquated and anæmic music which preceded and followed, Korngold's Pianoforte Quintet and *Much Ado about Nothing* Suite, and Grosz's *Rondels* for baritone and *Overture to an Opera buffa* assumed a semblance of importance which otherwise they do not possess. The quality common to all the pieces presented was unquestioned talent, and a sense of those elements which are suited to please the laymen music-lovers who had assembled from the neighbouring fashionable summer resorts for what was understood to be a pleasant social party accompanied by sociable music and undisturbed by cacophonous and 'atonal' nuisances. But,

however illustrative of the cleverness and versatility which we have come to expect from the promoters, these often-heard works were hardly a sufficient excuse for what claimed to be an ambitious festival of contemporary Austrian music. The pretentious collective title applied to these entertainments was, to say the least, misleading.

There were, to be sure, some novelties, including songs by Bernhard Paumgartner, Julius Bittner, and Hans Ewald Heller; a well-worked Violin Sonata by Karl Weigl, a Pianoforte Fantasy by Egon Kornauth dating back to 1915; and some songs by good old Wilhelm Kienzl, who probably never dreamed of occupying the same platform with Arnold Schönberg at a Festival of representative Austrian music.

Korngold and Grosz acted as excellent pianists and accompanists, and fought their struggle to the end with a tenacity which was almost touching. Helene Lampl-Eibenschütz (pianoforte), Robert Pollak (violin), along with Emilie Bittner, Gertrude Geyersbach, and Hans Duhan (vocalists), did more or less fine work as soloists, and Rudolf Nilius and Bernhard Paumgartner led the chamber orchestra. The harvest of the Festival was on the whole meagre. It clearly demonstrated the unimportance of the reactionary cause as contrasted with the pregnant significance of modern music.

Musical Notes from Abroad

NEW YORK

The nights have been filled with music in the open air since early in June, but as the Fall approaches bandstands are deserted. The history of these out-door summer music entertainments has been one of evolution. At first there were free concerts by a military band in Central Park, but the music was of the most trivial character, and although it pleased the multitude, musicians found no delight in it. Then one day an orchestra was introduced, and better music was heard. True, it was music of the lighter sort, but the vast audiences became vaster, and the applause louder and longer, showing that the intelligence of the listeners was being awakened. A few years later saw the beginning of the orchestral concerts at the Stadium of the New York City College, under such an enormous expense that a small admission fee was charged. From year to year the standard of these concerts was raised, the higher-priced seats which had been placed on the field had to be increased in number, and the crowd in the amphitheatre grew larger and larger, until this season the goal was reached in presenting programmes that vied with those given during the winter months in the concert halls. Real music-lovers at New York felt their hearts swelling with pride when they saw the crowds greater than ever before—even fifty per cent. greater than one short year before.

As is the case with the winter concerts, the favourite composers were Wagner and Tchaikovsky. One, and often both, of these names appeared on almost every programme, over fifty numbers on the forty-two evenings bearing one of them. Brahms, Beethoven, Liszt, and Richard Strauss followed with frequent appearances, and Johann Strauss, Mendelssohn, Berlioz, Dvorák, Weber, Mozart, Bach, Rimsky-Korsakov, and many other famous names were not neglected. Twenty-two programmes contained a full symphony, and when there was none the substitutes were a Strauss tone-poem, Rimsky-Korsakov's *Scheherazade*, or works of similar calibre.

American composers were asked to submit new works for prizes, and more than a hundred responded, a large proportion conforming to the rules of the contest. Two prizes were given, and four other compositions received honourable mention. All were accorded performances. It must be confessed that not one of the novelties made itself liked. Some descriptive work showed fleeting brilliancy and then descended to the commonplace; some fine orchestration was wasted on a poverty-stricken theme; some fairly good themes were played almost as if they were chorales, without any orchestration at all. These novelties received each only one hearing, and possibly if any of them are repeated during the winter in the concert-halls, some merit may be discovered that did not disclose itself in the open air.

Superb modern work by several composers has been heard, and the name of Rubin Goldmark should be acclaimed all over the world. The soloists produced only one novelty—a *Villanelle* on the oboe, by Bruno Labate. It may be superfluous to add that the performer wrote the work himself; the annals of musical literature do not glisten with solos for the oboe! It was well done, and for a novelty it challenged attention, but we would not wish to add the name of the oboe to the everyday list of solo instruments. The same can be said of the French horn, which, in the hands of B. Jaenicka, also disported itself in solo fashion in a Concerto by Richard Strauss. Nearly all the soloists were members of the orchestra.

Edwin Franko Goldman conducts an exceptionally fine band of wood-wind and brass. He is able to recruit his sixty men from the best orchestras in the country because these organizations play in their home towns only during the winter season, and their members are glad to have employment during the summer months. Mr. Goldman has given summer concerts for six years, and does a little playing elsewhere in the late spring and early Fall. For five summers the concerts have been held on the green of Columbia University, but Columbia seemed to think her lawns had suffered enough from the enormous crowds that trampled over them, and consequently the band was this year denied admission. The City, however, came to Mr. Goldman's relief, and offered him Central Park. In view of the fact that Mr. Goldman has gone to the Park for a permanent home, Mr. Elkan Naumburg, one of our wealthy philanthropic citizens, is building him a new bandstand at a cost of a hundred thousand dollars. It was not available this year. These Park concerts are attended by enormous crowds, the police reporting that forty-five thousand people were there on the closing night of the season. When Mr. Goldman played to a quarter of this number on Columbia Green he also played to a far more intelligent audience—the summer students of the University and the citizens of the fine residential neighbourhood close at hand. In the Park his audiences are composed mostly of men and women who work for their living year in and year out, have few educational advantages, and almost no musical culture. Mr. Goldman has rather a difficult task before him to educate these people to love the music that he wants to give them, but every week there is one night when Wagner is a specialty, and that he will succeed in increasing the love of the classics among this poorer class, everyone who knows him thoroughly believes.

M. H. FLINT.

ROME

Two events of importance have recently broken the monotony of the summer season. The first of these has been the production of a musical comedy, entitled *Il Ventaglio*, composed by Alfredo Cuscinà. Students of Italian literature will not need to be told that *Il Ventaglio* (*The Fan*) is a comedy of Goldoni's, and, as a fact, Cuscinà's libretto has been drawn from the Goldonian work by the poet Emilio Reggion. There is probably more to be said against the remodelling of classical works to fit them for the musical stage than can be favourably adduced, even when, as in this case, the composer succeeds in producing a work imbued with taste and sentiment. The importance of this new edition, however, lies not so much in its intrinsic merit, as in the circumstance that by its production it had been intended to make a stand against the invasion of 'operettas on the Viennese model' which Italy is at present undergoing. This, in a vibrant protest against the craze for the worship of whatever is foreign, was denounced by the well-known theatrical critic, Valentino Soldani, in a speech preceding the first production of *Il Ventaglio* at the Pariola Theatre on August 30.

The second event to which I have referred was an exceptional concert given in the Augusteum on September 2, for charity. The great attraction was Signor Beniamino Gigli, who has taken the place of Caruso at the New York Metropolitan. Gigli is still young, counting only thirty-five years, and is a native of Pesaro, although he spent his youth at Rome, where he studied at Sta. Cecilia. It is somewhat premature to bill him as 'the greatest tenor in the world,' as was done for this concert, but there is no doubt that

Gigli possesses a voice of peculiar possibilities and extraordinary limpidity, if not of exceptional volume. His 'school' is also a perfect example of the *bel canto*, and Rome has reason to be proud of him. Along with Gigli, the baritone, Signor Giuseppe de Luca, one of the foremost in Italy, sang at this concert, which was devoted to *pezzi* from the best-known operas, and for which the Augusteum was packed. Perhaps it is only at Rome that such a concert would have been organized and given without anybody troubling to get programmes printed!

LEONARD PEYTON.

ENGLISH OPERA AT BADEN BADEN

The opera, *Die Abenteuer einer Nacht*, which is based on Goldsmith's *She Stoops to Conquer*, by Percy Colson and Alfred Kalisch, was successfully produced at Baden Baden on September 5, and was even more successful on the occasion of its second performance a few days later. Under Herr Alfred Lorentz the ensemble of the National Opera of Karlsruhe played and sang excellently, Frau Maria von Ernst being especially good in the part of Kate Hardcastle. The Overture and the Introduction to Act 2 were singled out for praise by the press.

Obituary

We regret to record the following deaths:

At Antwerp, on September 1, ERNEST MARIE HUBERT VAN DYCK, the well-known Wagnerian tenor, at the age of sixty. He was a native of Antwerp, studied singing at Paris under Saint Yves-Bax, and made his stage début there in 1887 as Lohengrin. He appeared as Parsifal at Bayreuth in 1888, and sang for the first time at Covent Garden as Des Grieux in *Manon*, on May 19, 1891. He appeared for several seasons at Covent Garden, and managed a winter season of opera there in 1907. He will be remembered by many as an artist greatly gifted in voice and dramatic power.

B. MANSELL RAMSEY, at West Wittering, Sussex, on August 31, aged seventy-four years. Mr. Mansell Ramsey was for many years a well-known teacher in Bournemouth and neighbourhood. He was a prolific composer of part-songs and pianoforte pieces, and a writer of hymns and carols and on musical theory. He retired from active professional life seven years ago. Last winter, in spite of failing health, he initiated and conducted a very successful choral society in the village in which he ended his days.

Miscellaneous

Under the auspices of the Croydon Committee on Adult Education, six lecture-recitals will be given by Mr. Hubert J. Foss in the Lecture Hall of the Central Library, Croydon, on October 11 and 25, November 8 and 22, and December 6 and 20, at eight o'clock. Mr. Foss will be assisted by various performers, and will speak on the English Revival, Elgar, Delius, Vaughan Williams, Bax, and Holst, and English Song-Writers. Tickets (2s. single, 10s. for the course) are to be had from Mr. A. Philpott, 50, St. Augustine's Avenue, South Croydon.

After a lapse of many years, the once famous Tewkesbury Festival is to be revived on October 25, to mark the Octocentenary of the Abbey. *The Hymn of Praise* and Dr. Brewer's *Song of Eden* will be performed. The choir will consist of Tewkesbury members and the Gloucester Festival Chorus, and a competent orchestra will be led by Mr. W. H. Reed. Capt. Percy Baker, organist of the Abbey, will conduct.

Melbourne Philharmonic Society gave concert performances of Gounod's *Faust* on July 24, 28, and 30, under Mr. Alberto Zelman. The principal parts were taken by Mrs. Zelman (Marguerite), Mr. Victor Baxter (Faust), and Mr. Alexander Rafi (Mephistopheles). The Society is to perform *The Dream of Gerontius* on November 13.

The part-songs sung by the Timaru Orpheus at its concert on July 5, under Mr. A. W. Vine, included Cooke's *Strike the Lyre*, three of Elgar's *Songs from the Greek Anthology*, and Beale's *Come, let us join the roundelay*.

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AND SINGING-CLASS CIRCULAR

NOVEMBER 1 1923

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WEDNESDAY, NOVEMBER 21 (FIRST POST).

THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

III.—THE EVOLUTION OF ECCLESIASTICAL RHYTHMS

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We have it, indeed, that a certain 'Patriarch' was heavily censured for introducing secular songs (*cantica secularia*) into the Church.

John of Salisbury—he died about 1180—is by no means reticent when he reprimands a kind of singing with which he must have been familiar. He says:

When you listen to the degenerate tones of people creaking and croaking, snarling and howling, roaring and yauping, you would believe them to be a chorus of sirens; you would not be amazed at the fluency of men or of voices, with whom no nightingale or parrot or anything more melodious can compete.†

Nowadays we would gladly exchange the parrot (of the Zoo) for the siren of Homeric tradition. Much of his onslaught—like a considerable amount of this most voluminous writer—is scarcely for the general reader, and it is not surprising to find him, like Boetius, as we have seen, having a slash at the Phrygian mode—'Phrygius modus et caetera corruptionis lenocinia' (once more), and again, where he says it has slipped down into loose-living and degeneration (Migne, *loc. cit.*). Let that suffice.

But there is another side to the picture. Gerbert, in quoting from an eleventh century *Codex*, says:

In the midst of this barbarous and confused vision of ecclesiastical singing, the writer of the *Codex* describes, among other matters, '*χειρονομία*,' which elsewhere, particularly with the Greeks, we know controlled the singing by definite hand-movements.

He speaks of the magister entering the choir with a pastoral staff in his left hand to preserve discipline. Then he raises his right hand to mark the measure, and by this show to keep all together. And again, the master, who is called *cheronomica* (*sic*), holding in his left hand

* Vidimus quam cauti et circumspecti fuerint sancti Patres in eliminandis ab omni christiana musica huiusmodi lenociniis. (The last word, a favourite one with these writers, need not be taken literally.) (Gerb. *Cant. i.*, p. 245.)

† The translation of this 12th century Latin has to be somewhat free: 'Cum praeinentium, et succinentium, canentium et decinentium, intercentium et occinentium, praemolles modulationes audieris, sirenarum concentus credas esse, non hominum et de vocum facilitate miraberis, quibus philomena vel psittacus, aut si quid sonorius est, modos suos nequeunt coaequare. (Migne, vol. 199, col. 402.)

the staff of a bishop or abbot by way of authority, and raising his right hand for all to see, demonstrates the neumes by means of his hand.*

There was much need for somebody to mark the time when a neume ran to twenty or many more notes to one syllable. The final *a* of the word 'Alleluia' had a long series of notes, and one writer aptly remarked that 'the word is not long in itself, but immense in the neume.' We are told, indeed (Gerb. *Cant.* i., p. 408), that the Greeks filled whole pages with one 'alleluia,' and even as late as the latter part of the 17th century (1673), Isaac Vossius ridiculed the absurd practice of singing to one syllable a long-drawn-out passage during which two or three hexameter lines could be recited with ease.

A modern author† says:

These vocalises, which had the picturesque name of *sequela* or *sequentia*, that is, the ceremonial ending (*la cortège ou la queue*) of the Alleluia, had become difficult of execution. If only one had had the idea of attaching words to these interminable neumes, the memory of the singers would have been happily aided, and perhaps they would have been able to remember these long and clumsy melodies. But no word was allowed except the last vowel of the word Alleluia. It was too little.

Gautier continues (p. 285):

Outside Metz and St. Gall, these homes of liturgical and musical science, the shapeless and corrupt vocalises of the Alleluia remained beyond the reach of the majority of singers. It appears that even at St. Gall they had been made more difficult by adding to their learning and their length, and the best pupils of the Roman school would say to themselves in despair, 'The very long melodies, often to be committed to memory, take flight from my wavering little heart.' It was the cry of helplessness.

The quotation is from the Preface to his Book of Sequences by Notker, a monk of the monastery of St. Gall, in Switzerland (he died in 912), who was to modify if not to reform this practice. He describes how he came to have a hand in it:

While I was still a lad, and the very long melodies, often to be committed to memory, took flight from my wavering little heart, I began to turn over silently in my mind how I could compress them. Meanwhile a certain novice . . . came to us, bringing his own Antiphony, in which some verses had been fitted to the sequences [Alleluia] without in the least degree tampering with them. Although the sight of them was delightful, I was embittered by their flavour. However, I began to write and imitate them. . . . When I showed them to my master, Ysonus, he congratulated me on my zeal, and in pity for my awkwardness praised those that pleased him, correcting the less good, and saying, 'The single notes of a phrase should have single words.'

* Ex una parte chori tres clerici in ecclesia et tres de alia; et magister per medium . . . sinistra manu pastorem virgam propter disciplinam tenens, ut omnes obsecrant. Proinde dextra manu elevata metiri, atque componere ostensionibus omnibus demonstrat, ut insimul aspiciantur ad manum, ut sicut metiendo praenotatur cantus omnes quasi una voce concorditer cantum componat. And further, Unus magister stat . . . qui dicitur cheronomicus (χερονομικός) sinistra manu baculum episcopi vel abbati tenens, quasi potestate ab eo accepta dextra manu sursum tenens, ut omnes ibi aspiciant, et ille per studium artis neumatum casibus demonstrat. . . . Ita facta est [neuma] quem [?] quam cum manibus demonstrat. (Gerb. *Cant.* i., pp. 320-21, n.)

† L. Gautier: *Œuvres poétiques d'Adam de Saint-Victor* (3rd ed. Paris, 1894, p. 282).

He goes on to tell how he showed his verses to another master, who was filled with joy and entered his name on his list (? of pupils).*

In the Preface—really the dedication to a high ecclesiastic—he speaks of his collection of Sequences as 'an insignificant and most vile little book' ('hunc minimum vilissimumque codicellum').

This quotation sums up the genesis of the matter. The Sequence strictly speaking was a musical term, and meant the notes; the added text was called the Prose, and was invented as a *memoria technica* to help the singer to remember the notes.

The first step was to find a line or verse which had the same number of syllables as the vocal phrase had notes. If there were twenty (or twenty-seven) notes in the phrase, the verse had to have twenty (or twenty-seven) syllables. Then a second verse was added, so that each line of the couplet was sung to the same neume. In this way a rough and ready—but highly artificial—text was compiled. Each note being equal to the others, there could not have been any accent beyond the conventional pronunciation of Latin, and that no doubt was as bad as it could be. The elisions of classical verse were not recognised, such as *m* endings or final vowels before an initial vowel or *h*, as we find in:

Ut gratas inter mensas symphonia discors
et crass[um] unguent[um] et sardo cum melle papaver
offendunt, poterat duci quia coena sin[ce] istis.†

Or, as one would say in these times: 'At a pleasant meal, dishes that are tainted, and jazz bands, are downright offensive. Surely we should be able to dine without them.' What would he have said to our dining in din?

But the attempts to fit words to a long string of notes could be overdone:

While in course of time melody and song extended their realm, it was easy to go too far either way, for whether rough and slipshod, or over-pranked and bedizened, it defiled the majesty of divine labour.‡

Besides there were composers who preferred to write in the old style rather than attempt new-fangled and barbarous experiments ('barbara aut inexperta melodia'). Let us see what was going on. First there was the neume, existing by itself without words. Then words were added to fit the music. Then long periods of notes were abbreviated to a short rhythmic line, and music was composed to suit the words. Thus what may be called the *primum mobile* became the *alterum*.

Notker's naive admission of his inability to remember a vocal phrase without words to help him is singular in the light of modern experience, for we are told on high authority§ that musical

* Migne, *Patrolog. Lat.*, vol. cxxxi., col. 1003.

† Hor., *Ars poetica*, l. 374.

‡ Dum successus temporis amplior modulatio cantilaoque adhibita est, facile excessus in utramque partem contingit, dum aut horrida ac incompressa, aut nimis comata et fucata maiestatem divini operis foedavit. (Gerb. *Cant.* i., 244.) No translation can render the subtlety of the double meaning in *horrida* contrasted with *comata*, and *incompressa* with *fucata*.

§ F. W. Mott, *War Neuroses and Shell-Shock*. Lond., 1919.

memory returns sooner in amnesia (absence of memory) than other associative memories, and instances are not unknown of singers forgetting their words while they remembered the tune. We know, besides, from practical observation that the infant sings before it speaks.

But long before Notker's day there were hymns consisting of short lines, written in metre. The Ambrosian hymns of about the second half of the 4th century show this.* These indicate a desire for rhythmical expression, and possibly a reaction against the license of popular songs. To the second half of the 6th century belong the well-known 'Pange lingua,' 'Vexilla Regis,' and 'Veni, Creator.' A hundred years later came 'Ut queant laxis resonare fibris,' of Paulus Diaconus, not by Guido d'Arezzo, who equally well might have taken the first syllables of the lines of the second stanza, *Nu, Ve, Te, Fo, No, Se, O*, though more clumsy. From the large number of these hymns which have been collected, and particularly from the variety of their 'readings,' it is reasonable to conclude that their use was widespread and not confined to a specially privileged section of the community. What we have no means of knowing is just how far the music of the people crept inside the church doors.

It would not have been in human nature to remain silent, and rhythm, passed on by oral tradition, brought with it associated muscular movements. We may be sure that there were plenty of self-assertive individuals with good voices who took it upon themselves to lead.

Quoting from Wilhelm of Hirschau (in Bavaria) Gerbert says† :

For the sign of the Prose, which sometimes is known as the Sequence, raise the hand in a bent position . . .

but we are not sure if this was a definite beat or merely a hand-signal to begin. Whichever it was, the practice need not have been solely ecclesiastic.

In Notker's Proses there were not rhymes, and only occasional, probably accidental, assonances (syllables having the same vowel-endings, but not vowel-plus consonant-endings). He had a stricter task to fit the neumes, syllable for note, without regard for rhyme. But when rhyme came in, the problem was to rhyme short lines and to make sense as well. If the prosody of classical verse stood in the way, it was ignored. The longer line, as in 'Dies Iræ,' was easier, but with the richness of similar word-endings and an inexhaustible choice, it was not difficult to construct a line which grew shorter and shorter till it consisted of one word only.‡ In fact it became what one may be allowed to call a jingle.

Parody of the various rhythms was infectious, hence 'Verbum bonum et suave' suggested 'Vinum bonum et suave,' and then the hybrid

'Een verbum bonum und suave,'* and there is the sturdy song, *Meum est propositum in taberna mori*,† about the authorship of which there has been much controversy. Gladstone's rhyming couplets in his Latin version of *Rock of Ages* caught the spirit of the old hymns both in their substance and in their not impeccable texture.

The practical application of any triple musical rhythm to the metrical hymns violated notions of classical prosody, and the expedient of making all the syllables equal softened, at least to ears attuned to Mantuan strains, the harshness of *dies* (an iamb) when sung as a spondee, or *dolorosa* (short-short-long-short) sung as four long syllables, whereas the $\frac{3}{2}$ time, to us, at least, would have made the sentiment cheap. Of the very few poems that can carry the $\frac{3}{2}$ time without a jar is the wistful little 'O Domine Deus speravi in Te,' ascribed to Mary Queen of Scots.‡ This, in $\frac{2}{2}$ time, would be like a revivalist rant.

Although the function of the conductor, in our sense of the word, has been implied in the foregoing, rather than defined, the brief summary will show that the need for some kind of leadership was imperative. Reading between the lines, we gather that the efforts of the Commentators, in the first instance, were directed towards the correct reading of the scanty musical signs which indicated the melodic line. The thin quaver of a worn-out voice, remote and out of tune, was not to be as it were the 'cue' for a rabble of sounds that followed, without order or cohesion. Authority and discipline were essential, not in musical affairs only, and if the edicts of the Church are to be credited, many must have been the strange doings in these dark times. It was from the anxious labours of men who are but names and shadows that the insistent demand for organized rhythm arose, which with the centuries was to regulate and consolidate the foundations of the Art.

(To be continued.)

ENTHUSIASM IN PRACTICE

By EDWIN EVANS

Truly the way of the enthusiast is hard! If he lets himself go he will be excommunicated from the brotherhood of critics by Mr. Ernest Newman, on the ground that he is a mere propagandist, or, what is worse, a press-agent. If he moderates his voice on occasion he will be taunted by Mr. H. A. Scott with lack of zeal. Should he appear to praise too consistently the works of a composer in whose claims he happens to believe, he will be told, quite rightly, that he must discriminate. The former course is permissible only in the case of composers who are dead, and great enough to need no such indulgence, such as Beethoven or Brahms. Did I

* See F. A. March, *Latin Hymns, with English notes* (with Daniel's, Mone's, Trench's, and other collections for his sources). New York, 1883.

† Gerb. *Cent.* i., p. 411.

‡ Imperatrix | supernorum, | superatrix | infernorum, | eligenda | via caeli, | retinenda | spe fideli, &c. By Adam St.-Victor; quoted by L. Gautier, p. 259.

* J. M. Neale, *Sequentiae ex Missalibus*, Lond., 1852, p. xxxi.

† T. Wright, *Latin Poems commonly attributed to Walter Mapes*, Lond., 1841, p. xlv. Set by Pearsall, No. 318, Novello's Part-Song Book, second series, to a text beginning 'Mihī est propositum.' See Du Ménil, *Poésies populaires Latines du Moyen Age*. Paris, 1847, p. 205.

‡ Marsh, *Gladstone*, p. 213; *Mary Stuart*, p. 210.

say permissible? The word is too weak. Did not even the Editor of this journal, who is surely no iconoclast, once get into hot water for having his own opinion about the *Emperor* Concerto? But should our enthusiast use discrimination, and reserve his robust adjectives for works to which they are applicable, then his treatment of other works will be construed as 'giving away' his case on behalf of those which have aroused his enthusiasm. What is the poor man to do?

The dilemma, arising as it does out of the eternal contest between the old and the new, between conservatism and liberalism, is not new, but merely recurrent. It is founded upon the fallacy that lurks in the word 'modern.' There is no such distinction as is supposed to exist between 'classics' and 'moderns.' The classics are merely moderns to whom we have had time to become accustomed. This has been said many times. It will bear repeating.

There is, however, one important difference, not in the music itself, but in the conditions under which we hear it. As 'classics' we hear the result of a gradual sifting by time—a sifting the later stages of which time alone can accomplish, though the process begins at the point where the work is subjected to contemporary criticism. Whatever its claims, even the most intelligent contemporary criticism rarely accomplishes more than a first rough classification. It can of course eliminate what is hopelessly incompetent. It can weed out all that is mere repetition of the past, or exploitation of formulas which it already discerns to be obsolete, either through wear or through inadequacy to the expanding purposes of music. What remains at this stage will always be many times the amount that will eventually be retained by later generations.

At all times in musical history there has been a body of opinion which was ready to welcome the music regarded at the time as 'new' or 'modern,' and another body of opinion which, while professing to exercise careful judgment, was temperamentally unable to share in such adventures. This latter body, because its favourable verdict was given to fewer works answering this description, is always tempted to plume itself upon forestalling the sifting process. It does nothing of the kind. In selecting the classics of the future, time obviously does not endorse all the praise bestowed by the enthusiasts, for the sifting process must be continued. But it selects from their candidates, and rarely, if ever, from those most favoured by the conservatives. Instances abound throughout musical history. If the recent past furnishes great names which would appear to be exceptions, it is only because the process of selection has not yet gone far; but even in such instances the effulgence is already perceptibly fading.

It comes to this, that while the enthusiasts may acclaim many more heroes than can possibly find a permanent home in Valhalla, that enviable retreat is populated with those who were either

damned outright or severely castigated by their conservative contemporaries, who professed to exercise a more careful judgment. All classics were adventures in their day. If, therefore, enthusiasts remind conservatives of the 'comic copy' bequeathed by the Chorleys of the past, it is no answer to retort that it does not prove all their heroes to be as great as the Schumanns and Chopins whom the Chorleys attacked, for they make no such claim, well knowing that the sifting process has to go on. But they are amply supplied with precedent suggesting that the Schumanns and Chopins of the future will be among those of whom the Chorleys of to-day disapprove.

Nor is it any answer to point to those who consistently give their enthusiasm to the new merely because it is new, for the corresponding lack of discrimination occurs more frequently in the other camp. Does anybody believe that those who swallow the classics whole, and consider as sacrosanct every line Beethoven wrote, would have had the initiative to raise even Beethoven to his niche, had he not been already there when they arrived upon the scene? Time discriminated for them, and they take the credit for it. But every time they reprove Mr. Harvey Grace or Mr. Percy Scholes for exercising their own judgment in respect of a work by Beethoven or Brahms they are expressly disqualifying themselves from expressing any critical opinion whatever. They are proving that they can have no part in the sifting process, and what is true of the old is true of the new.

Something of this clings to the whole body of conservative opinion, which seems just as averse from adventure among classics as among moderns. The present age is witnessing a kind of overhauling of our musical inheritance, which is bringing to light many forgotten masterpieces and revealing some previously neglected masters. To whom do we owe this? Trace to its source every revival of interest in Purcell, in Scarlatti, in the Tudor classics, and it is long odds you will find a 'modern' behind it. Even Mozart and Bach owe, in this generation, far more to the discrimination of the 'moderns' than to traditional reverence.

But for the purpose of this article it is enough to say that the indiscriminate acceptance of either the old or the new may be regarded as outside its scope. We are concerned, not with dogmatic, but with critical enthusiasm. And, since my name has been mentioned, I am tempted to examine my own critical practice in its relation to the enthusiasm which I still feel, despite an arduous career spent in listening to music.

Mr. Scott's quotations are not very relevant. If he cannot realise that at Salzburg in August, at the close of an exacting concert which was prolonged beyond normal limits, even the greatest music would not induce him to remain to make the unpleasant noise called applause, rather than seek fresh air and refreshment, he must be less human than I. The other passages are, in the main, mere proof that I discriminate, though

Mr. Newman says I do not. That concerning Stravinsky's Concertino seems to err on the side of brevity, which is not surprising when thirty-five works had to be reviewed, but if I failed to convey enthusiasm I must have expressed myself badly in the article to which Mr. Scott refers. There is no lack of enthusiasm in the report which appeared in the *Musical Times* for September, where I described the work as 'a brilliant piece of absolute music,' and add that it is much less controversial than certain other of Stravinsky's works of this period. Surely this is discrimination, not waning enthusiasm. Moreover, Mr. Scott himself declares that my 'pro-modernist sympathies need no dwelling on,' and thereupon proceeds to argue that I have none. Surely it would be better logic if I turned the process upon him: his progressive sympathies do not need dwelling on, for he has none. 'Yes, he has none.'

The problem of enthusiasm in practice is largely one of motives. One would not imagine, for instance, that any competent writer turned to so unremunerative a branch of his profession as musical criticism, as a means of making money. Those who become musical critics mostly do so either because they possess some degree of enthusiasm for music, or because, whether competent or not to write upon that subject, they are incompetent to write upon any other, or because, having made an unwise choice in early life, they find it difficult to turn back. *A plus forte raison* is a musical critic unlikely, in search of gain, to espouse a cause which inevitably arouses hostility.* His proper course is the ever popular one of flattering the indolence of the majority by assuring it that it has nothing to gain from the spirit of adventure. Obviously the motive cannot be material advantage.

Much the same argument applies to fame as a motive. It is more easily acquired by the adroit supporter of fashionable views—that is to say, him who can produce learned argument for being orthodox. A more insidious suggestion was made by Mr. Newman, I believe, when he spoke of the fascinating game of 'spotting winners.' I cannot, however, imagine any genuine enthusiast falling a victim to it. For my part, I find it reassuring to my judgment, rather than flattering to my vanity, that several of my enthusiasms of fifteen or twenty years ago are now common property, and that some of my most contested opinions have found their way to the inkpots of even my opponents.

In the end one is driven to the conclusion that the 'pro-modernist' is in the first place an enthusiast for music, which implies that the outlet for his zeal is one which he believes to be of service to music. In the second place he is actuated by the natural instinct of the enthusiast, which is to communicate his enthusiasm to others. This applies to the lay music-lover who discusses music orally as much as to the critic who writes about it. But since we are concerned only with

the latter, we will say that such a critic is convinced, in general, that it is to the advantage of music that the infusion of new ideas should be encouraged—or, at least, not discouraged either by apathy or actual hostility; and, in particular, that music would be the poorer by neglect of such individual composers as have aroused his enthusiasm. He is therefore alert for the appearance of the new, ready to examine it, and to champion it if he finds it good.

This being his purpose, he must, unless he be a mere dreamer, consider how to achieve it. Mr. Scott chaffed me for suggesting that Mr. Walton, when writing his Quartet, had forgotten the eventual presence of an audience. He must not think that a practical enthusiast allows himself to fall into a like error. The latter must remember the psychology of his audience of readers, and devote himself not merely to self-expression, but to achieving his purpose, which is to impregnate those readers, so far as possible, with his own enthusiasm. It is, for instance, useless for him to be restrained at a moment when restraint is likely to be ineffective.

Perhaps one might formulate a set of practical rules for enthusiasts:

1. Never let enthusiasm precede knowledge. Leave hasty judgment to your opponents, who will always be ready to condemn on less intimate knowledge than you must have to justify your praise.
2. When knowledge has justified your enthusiasm, have the courage of your opinion, and a little more. At this stage you cannot be moderate. In the din of the modern world an opinion moderately stated passes practically unnoticed, and you aim at being a *practical* enthusiast.
3. The same knowledge will, of course, extend to weaknesses, for there is no perfect art in the world. But if you discuss these in the same breath, and with the zest of your initial burst of enthusiasm, you will frustrate the latter. The first enemy to be overcome is apathy, and apathy never yet yielded to praise qualified with a string of reservations. Besides, if the music is good, as you believe it is, its goodness is of greater importance than its possible flaws. There is ample time to discuss these as the music becomes more widely familiar. Then they are of public interest. Who cares about flaws in a work which is scarcely known, if at all?
4. If the composer who has aroused your enthusiasm subsequently disappoints you, tread warily. If you can satisfy yourself that he is failing to justify the promise of the works which first attracted you, say so at once without equivocation. It will be no slur on your judgment, for many start well but few stay the course. But if a composer with a number of works to his

* 'Modern music, whatever its value may be, seems to have an extraordinary power of exciting hatred.'—Edward J. Dent, in the *Nation and Athenæum*, July 28, 1923.

credit, each an advance upon its predecessor, subsequently produces others which give you little pleasure at first, temporise, for it is, to say the least, as likely that your receptivity is lagging behind as that his gifts are deserting him. To do so involves no compromise with your conscience, for it is a valuable privilege of your enthusiasm to hold the ring while new ideas are fighting their way from the experimental to the convincing stage. Where there is a genuine doubt, such a composer is entitled to the benefit of it.

5. The best way of temporising is to pass provisionally from criticism to exegesis. Instead of delivering a verdict, state a case. Defer asserting whether the music is good or bad until you have solved all its mysteries. Meanwhile explain as well as you can the composer's intentions and methods, and leave others to judge, as no doubt they will. Thus you will eventually harm neither the composer's reputation nor your own. Few people, especially in England, read with such concentration as to be sharply conscious of the line between analysis and appreciation, and even the most intelligent of your opponents may continue to dub you a propagandist, but you will have the satisfaction of a clear conscience.
6. Do not harbour a doubt longer than you can help. It is the most indigestible thing in the world. Do not delude yourself into thinking you can ignore its presence. That is worse.
7. The only means of removing doubt is closer and more intimate knowledge. Let your opponents decide their own doubts, if they ever have any, in their own favour. Thus you will retain a moral advantage, which it is wiser not to force, but which will be a comfort to you.

SOME CZECHOSLOVAK CHORAL WORKS

By ROSA NEWMARCH

II.—VYCPÁLEK'S CANTATA OF THE 'FOUR LAST THINGS,' OP. 16

(Continued from March number, page 174)

Two cantatas by composers of contrasting musical temperaments and methods have recently excited great interest in Czechoslovakia: Ladislav Vycpálek's *Cantata of the Four Last Things of Man*, and Jaroslav Křička's *Temptation in the Wilderness*. As I hope shortly to hear a performance of the second work in the land of its origin, I shall defer my notice of it for a future occasion.

Vycpálek was born at Vrsovice, near Prague, in 1882. He was educated in that city, took the degree of Doctor of Philosophy, and now occupies

the post of librarian to the University. His published works number only sixteen—a small output for a man who has passed his fortieth year; but if his genius is less copious than that of the majority of Slavonic composers, it is perhaps of a tougher and more lasting fibre. Also it must be taken into consideration that the war was an even greater hindrance to artistic activity in the central European countries than with us in England.

Vycpálek's first opus, a set of four songs, *Ticha Usmireni* ('Calm reconciliation'), showed a thoughtful and individual tendency. A distinctive personality striving from the very beginning to follow its own artistic dictates is clearly revealed. Admitting that even in later compositions, such as the interesting song cycle *Tuchy Vidiny* ('Visions'), Op. 5, we sometimes find traces of the school in which he studied—for here and in his Pianoforte Pieces, Op. 9, Novák's influence crops up occasionally—in the works that follow (small in compass but covering a wide range of psychological experience) Vycpálek steadily builds up the central principles of his art. The most notable of the compositions published between 1916 and 1922 are the settings of the Russian poet Valery Brusov's *V Boží Dlaní* ('In God's Hand'), Op. 14; the choruses, inspired by the stirring days through which his country was passing six years ago, *Our Springtide* ('Nase Jaro'), Op. 15, 1, and *Boj Nynejsi* ('The Conflict of To-day'), Op. 15, 2 (the first for mixed chorus, the second for male voices only); the Five Moravian Ballads, for voice and pianoforte, Op. 12, dedicated to Emil Burian; and the collection of Ten Moravian Folk-songs, Op. 13 (1915), in which he gives a touching picture of the soldier's fate by means of a happy choice of texts culled from the folk poetry and framed in very individual musical settings.

He brought, then, to his latest and most important composition settled convictions, a profound sympathy with aspiring and suffering humanity, and a severe critical attitude towards himself, which justifies to some extent his impatience with those whose views of art are less serious than his own:

Vycpálek [says his contemporary Ota Zitek] does not belong to that class of artists whose mission it is to reveal themselves and their subjective relations to the phenomena of life. He has never been interested in his own emotions or intellectual phases, but from the first he strove to penetrate the mystical texture of things. . . . He divined that everything around us is but symbolic . . . and the recognition of the inseparability of symbol and thought, of the impermanence of the symbol and the reality of the idea, was the first step in his philosophy. Thus he escaped from the beginning the superficial attractions of impressionistic methods; for each deeper perception brought him nearer to the mystical idea of things, and their mutual inter-relationship. Early in his career he determined the chief basis of his art—truth.

We must understand, therefore, that in Vycpálek's music the chief values are purely spiritual, and that his art eschews the sensuous and merely enjoyable qualities and makes no compromise with the popular taste. But though it is veined by streaks of austerity and asceticism, the

substance of his music does not lack passion and vitality. It is, however, the passion of the mystic rather than of the materialist. This outlook upon his art has led him to seek an equivalent idiom for its expression, since it does not bend easily to the yoke of ready-made forms and fluent phrases. The essence of Vycpálek's style is polyphony. We find it not merely in his choral works, but in his pianoforte pieces and in his songs—an extreme instance being *Mir* ('Peace'), one of the cycle entitled *Visions*, Op. 5, in which the voice is treated merely as one part in a fugue. He builds on short, concentrated motives, a method which leads at times to excessive repetition, and uses the simple and clear cut rhythms which best serve the polyphonic texture of his music. His rigorous and logical adherence to contrapuntal writing sometimes involves him in a certain harmonic harshness, where the parts move at the bidding of his will, directly and consistently, but without regard to accepted principles. There is however nothing in the sincere, vehement, and rugged art of Vycpálek to arouse the least suspicion that its peculiarities arise from a desire to perturb the simple-minded, or from negligence. His music is sound, in that all its indications of eccentricity have at the back of them some cogent reason for their existence. His work and method of expression reflect himself. Colour is a secondary consideration. Characteristically he turns from orchestral opulence and glitter. It is by its direct emotion and depth of spiritual experience that Vycpálek's music makes its first appeal: and to those impatient of an art which is inseparable from a serious ethical relation to life, it will probably fail to make any appeal at all.

The breadth of Vycpálek's human and political sympathies brought him into touch with the national spirit, which he assimilates not with the superficial idea of spinning thematic material out of the folk melodies, but because in the poetry of the people he finds the most varied aspects of the inner life: an intimate reflection of the order of things most precious to him: sincerity, homeliness, love, suffering—and the sole remedy for human suffering—faith.

Therefore it is quite natural that his perception of life having matured in social love and religion, his first work on a large scale should take the form of a devout cantata. In Vycpálek's case, the operatic traditions of the Czechs have apparently no roots.

Vycpálek tells us that he came upon the poetic basis of the cantata in 1915, while making a selection of Moravian folk-songs for his two cycles, *Moravian Ballads*, Op. 12, and *War*, Op. 13. These particular poems, which are probably survivals from Gothic mediævalism with their cadaverous Holbeinesque imagery, made a deep impression upon the composer, who did not, however, judge the moment suitable for such a composition. It was not until December, 1920, that he set to work upon the task without any pre-arranged programme:

I must say [he writes] that it did not seem to chime with the hour. In the year which saw the birth of our State I was writing of Death and the Four Last Things. And yet, when later I came to reflect upon it, I saw that the work was directly evoked by the times, and that I could not then have written anything different. In that year all the seeds of war were still putting out strong growths: the greed of humanity for money, the inconsiderate impatience for the fulfilment of individual interests; all the brutal materialism born of war, still threatened to smother everything higher and less aggressive. The cantata originated like a secret thing, but came forth as a glowing and poignant protest against materialism. It is meant to give a glimpse of death and its nothingness, and to emphasise only the spiritual side of man.

The cantata is a continuous work which falls, however, into three sections, described by the composer as the Triumph of Materialism, the Triumph of Death, and the Triumph of Faith. It opens with an orchestral prelude in which we discern the alternations of hope and despair which agitate the dying man. The first section consists of three numbers for mixed chorus, alternating with solos for soprano and baritone. The first chorus is based on a popular adage showing the cynically fatalistic attitude to death of those on whom the shadow has not yet fallen:

Who on a Friday takes to bed,
None can ever cure again.

Then the soprano, voicing a more spiritual outlook, interpolates:

Unless it be the Lord's good will,
Whose power is infinite.

The second chorus (*Allegretto, quasi scherzando*) is touched with grim humour, describing the visits of merely curious friends who gaze on the sick man and go away, being impotent to help him. In the third choral number (*Moderato assai, grave*) a solemn funeral procession mingles with the wrangling of the relatives over the disposition of the dead man's worldly goods:

You get too much, and I too little, &c.

And on this harsh note of materialism the first section closes.

After a short orchestral interlude (*Largo lagrimando*) which expresses the inner experiences of the dying man as he lies listening for the footsteps of Death, a baritone solo asks the despairing question:

What shall be *my* portion in death?

And the chorus answers in the words of the old folk-song:

A white shroud,
A plank of pinewood, &c.

Death comes at first very gently, as the messenger of God, almost supplicating to be let in. But the sufferer's resistance arouses his importunity: 'Thy bolts and bars are naught to me,' cries the King of Shadows. Finally Death breaks through the puny barriers, and in a wild dance carries off his victim in triumph.

A quiet transition leads from this despairing and hopeless conflict to the final victory of faith. A

brief orchestral interlude is followed by a kind of funeral march sung to the words:

And as they came to the lych-gate,
Body and soul together strove.

This, the most profoundly moving portion of the work, has for its literary basis a very simple old folk-song, treated as a duet for soprano and baritone:

Body, O body what hast thou done,
That cared not for the soul?

Now suffer, suffer Soul with me,
For what we did, we did together.

If what I did, with thee was done,
It is because thou held'st me fast
As birch-bark binds the tree.

Reproach me not, O soul,
Who wert with me from hour to hour.

If every hour I was with thee,
'Twas that my will was never free.
And now that we divided be,
I find my way to God.

These few lines express the eternal conflict between flesh and spirit. Even as the body is being laid to rest, the essential spirit escapes, rejoicing, and makes for its own atmosphere.

The work concludes with a fine chorus:

See what is man?
A flower of the field.

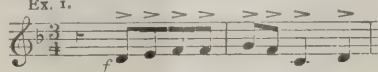
The note of humility soon gives place to a song of victory:

Though raised from the dust,
Yet created in thine image, Lord,
Therefore let me see salvation!

In a grand and confident climax we are assured that the Last Thing is also the best.

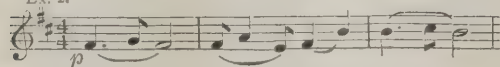
As regards musical analysis it is only necessary to point out that the work is based on two leading themes: the motive of Death:

Ex. 1.



and the theme of the Soul:

Ex. 2.



which is one of the contrapuntal motives most frequently used in conjunction with Ex. 1. It appears in the musical texture whenever the Soul expresses hope or despair. Otherwise the Death theme is the keystone of the whole structure.

The composer says:

Because the poem deals with an eternal truth, I have used for the most part an imperishable musical form—*fugue*. Apart from this, the Cantata is essentially simple; it does not deal with intellectual subtleties, but with artistic truths. I wrote it out of love to my fellow-creatures: purely for human reasons, without any idea of its production or a future public.

In many respects this work stands outside the main current, lyric and dramatic, of contemporary Czech music. Its originality, simplicity, and seriousness of purpose, and the interior piety

which it reflects, seems to affiliate it to the 15th century and the spirit which inspired the Unity of the Bohemian Brethren. Only in its insistence on the ultimate equality of all humanity, and the futility of all values but those of the spirit, it is manifestly in keeping with the democratic ideals of the new social order in Bohemia.

Ad Libitum

By 'FESTE'

'HEARING WITH THE EYE'

The mere reading of music . . . is more than a necessity; it is a keen pleasure, and, for me, a keener pleasure, in nine cases out of ten, than that of concert-going.

Ernest Newman.

It is fortunate for concert-givers that few people have anything like Mr. Newman's skill at hearing music with the eye, and that of those few probably not one prefers it to physical hearing. I say 'not one' advisedly. A few years ago I should have said 'only one,' that one being the late Baron Rothschild, who was well known to be an enthusiastic musician who enjoyed the art through the eye alone. A full score, silence, and an arm-chair, and there was concert-room and paradise enow.

Of course, everybody calling himself a musician ought to be more or less independent of the ear. As Schumann (was it?) said, he ought to be able to hear with the eye. I fancy Robert went on to demand the corresponding gift of seeing with the ear—that is, the visualising of the printed page as the notes reach the ear. A fascinating game, this; try your hand at it when next you go to a concert and hear something entirely new. But I don't think Schumann dreamt of mental hearing as a substitute for physical. He merely regarded it as a test of musicianship, as an aid to the study or memorising of a work away from the instrument, or as a means of forming a judgment on a new work before writing a review of it. Every musical journalist whose work includes reviewing has to be prepared to express an opinion of new music without actually hearing it, though I dare say most of us conscientiously make use of the pianoforte in all but the simplest of cases. But even the keyboard is of little use in the case of extremely difficult music which cannot fairly be judged unless it is played clearly and up to speed. Casting my mind back to some fearsome examples that have lately come my way, such as the Ives Sonata (about which I *ad libitum*ed recently), the terrifying Sorabji pieces, &c., I find myself raising my eyebrows on reading Mr. Newman's dictum that any man who 'cannot read with perfect understanding the score of any song, any pianoforte piece, any violin piece, any quartet, any madrigal or part-song, or the vocal score of any opera' is 'a poor musician.' If Mr. Newman had said with fair understanding, 'and had inserted 'average' or 'ordinary' after 'any,' I should have agreed with him. As it is, I can only say that if

Mr. Newman is right, a large number of acquaintances whom I had hitherto regarded as first-rate musicians are after all merely poor ones.

Mr. Newman is right in his insistence on the importance of music-reading, not only for the student, but also for the average music-lover. But surely he is arguing from a false analogy when he says:

It is as ridiculous for him [the average music-lover] to be dependent on other people for his music as it would be for him to be dependent upon public readers for his knowledge of poetry or fiction. He would be ashamed of himself if he could not read Swinburne or Hardy for himself: he apparently feels no shame in the illiteracy that renders him unable to read Sibelius or Mahler for himself.

But the poet and novelist wrote to be read, whereas the composer wrote to be performed. The poem and novel are complete when once committed to paper, whereas the music has no real existence until it is expressed in terms of sound. I can imagine no greater blow to the art than a widespread epidemic of Mr. Newman's preference for reading, instead of hearing, nine works out of every ten. Composers of to-day already put a great deal into the score that fails to 'come off' in performance. Heaven knows, they need no encouragement so far as writing for the eye is concerned. If ninety per cent. of modern works were put through the test of performance before being printed, tons of paper and hogsheads of printer's ink would be saved. (A coincidence: breaking off at this point, and taking up a recent issue of the *Musical Courier*, the first thing that meets my eye is a paragraph stating that during his recent visit to Europe, Mr. Percy Grainger 'held extensive orchestral and chamber rehearsals of some of the most daring and experimental of his larger compositions in order to test the exact æsthetic results before submitting them to the engravers.')

I cannot but feel that Mr. Newman is inclined to exaggerate the pleasure of score-reading. To place it anywhere near the pleasure given by a performance is pretty much like regarding the leisurely perusal of a menu as only a little less enjoyable than the meal itself. If it be answered that the pleasure of reading a menu is largely that of anticipation, I suggest a cookery book as being a better analogy. The pages teem with appetising terms and details, and, food being a subject in which all are (or should be) interested even to the point of enthusiasm, we have no difficulty in mentally savouring the dishes described. But nobody is content with pleasing the mental palate. The better the dish looks on paper the more we want to see it on the table before us. And I believe that musicians generally feel like that about music: the better it looks on the printed page the more we want to hear it—for after all the enjoyment of music is largely a physical affair: no savage breast was ever soothed by score-reading. 'Orpheus with his lute [not with his

score] . . . everything that *heard him play* . . . ' 'Here will we sit,' says what's-her-name, 'and let the sound of sweet music sink into our ears.' Not: 'Here will we sit, and, nine times out of ten, like Mr. Newman, read the score rather than hear it played.'

No; not for me the Barmecide feast of the cookery book and the score. I will read both with pleasure and profit, but never as a substitute for the real thing, even though cook and musician fall short of perfection. The meal ready or orchestra tuned up, I can only say, with moist lips, 'Lead me to it.'

I do not write all this on the assumption that it really matters a great deal whether Mr. Newman's eye can or cannot take in all that he says it can, or that it matters what I think about that comprehensive Eye. But it matters a great deal that thousands of Mr. Newman's *Sunday Times* readers, having read, are likely to run away with the idea that music can be enjoyed fully without performance. I am ready to believe that Mr. Newman's skill in score-reading is well above the average, but I venture to think that there are so many factors in a biggish orchestral score that they cannot be grasped simultaneously by anybody, though here and there an exceptional brain, backed up by practice, may go an amazingly long way. We know that even in a good performance much escapes a keen ear, aided though it be by the eye following the music on paper.

Dr. G. A. Pfister, in a *Musical News* article headed 'Spiritual v. Fleshy Ear' (? fleshly; 'fleshy' is too suggestive of a thick ear), is frankly incredulous as to Mr. Newman's eye-hearing, and makes out a good case for his scepticism. He says:

It is quite as easy to read one line of music and realise it in our spiritual ear as to read prose or verse. But we cannot read at the same time twenty-five or more lines of intricate orchestral writing, especially in quick movements, realising the harmonies and the tone-colour, at the speed in which the composer desires us to hear and feel it. It is a physical impossibility; the eye cannot do it.

The most important point in the above is the reference to pace, &c., and I have therefore italicised the sentence. It really involves everything that matters. The painful reader of a score may take in most of the details—even all of them—but the effort is pretty sure to make the spirit elude him. On the other hand, if he goes ahead and gets the general effect, he is bound to miss most of the details.

Dr. Pfister goes on to quote Hans von Bülow on the point (again I italicise a vital sentence):

Bülow, I dare say, had as much ability, experience, and practice in reading full scores as the next best conductor—or critic. 'If anyone pretends that he can realise a score by reading it silently, then he is simply talking nonsense. I personally cannot do it. I must first glance it through (*einer Ueberblick gewinnen*), then read the lines separately, then study the harmonies, and do it over and over until I almost know the score by heart. And then, when I conduct it, I invariably discover beauties or faults which my spiritual ear had been unable to detect.' That was said in a lecture to

students and conductors. And we felt that the great man was telling the honest truth. Had he boasted that he could get more or as much out of reading than of hearing it with his 'fleshy ear,' most of us, in spite of our great admiration and respect for Bülow, would have said (in our mind) 'Swank !'

Here, I think, Dr. Pfister is hasty. I do not accuse even the most aggressive score readers of swanking ; I merely suggest that natural pride in a considerable mental feat is apt to blind them to its limitations.

I said above that a poem was complete when committed to paper, but on second thoughts I am not so sure. There is a good deal of poetry that, like music, doesn't get fully achieved until it is heard. Plenty of passages will occur to you at once—passages which, because of their euphony and rhythm, can make their full effect only when uttered aloud by one alive to their beauty as mere sound. Dr. Pfister, in the article I have already referred to, tells us that Flaubert said that he could not tell whether what he had written was good until he had heard it read aloud.

A layman where the stage is concerned, I give my view with diffidence ; but I believe there will be something like the right public for Shakespeare when we can count on all the cast being, first, audible, and, second, able to give us the beauty and significance of speech that we used to get from Ellen Terry, Genevieve Ward, Forbes Robertson, and from that best of Shakespearean clowns, the late George Weir.

So far as the scenic presentation of Shakespeare is concerned give me an arm-chair mental performance every time. I can see in my mind's eye, Horatio, a more delightful Forest of Arden, and a bitterer Blasted Heath than all the Harkers and Craigs rolled in one can set up. The text is on another footing. We may say of all poetic drama that it may be read and it may be seen, but in order to be enjoyed fully it *must* be heard. When the Broadcasting Company began giving Shakespeare to its broadcasters (hateful word ! but it isn't mine), there were those who pooh-poohed the idea. 'How could one enjoy merely hearing a play?' asked the pooh-poohers. The answer is, that all depends first, on the play, and, second, on the hearing. The text must be either humorous, or witty, or poetic, or all three, as are the best of Shakespeare's comedies. Given first-rate speaking and good transmission, an ordinarily imaginative listener who knows his Shakespeare can easily visualise the scene and action. Even a non-Shakespearean, provided he have a keen sense of the beauty of language, would find the experience enjoyable and satisfying.

The above paragraph is not dragged in. There is a real analogy between this reading and hearing of poetry and the reading and hearing of music.

I am sure that all of us who have read Shakespeare a good deal have had the same experience. We have felt we were getting all there was to be got out of him ; we saw the scenery and action,

we chuckled over the humour, and we were duly stirred, and even harrowed, in the right places. Then we happened to attend a performance, and if the speaking was at all adequate, scores of passages—sometimes mere brief phrases—suddenly caught hold of us in a way they had never done before. I had read *Twelfth Night* for many years before seeing a performance, and I hope I was all the time aware of the poetry of this most poetic of comedies. Yet my first experience of the play well acted, was a series of thrills, as familiar passage after passage took on fresh life and significance from the actors' voices.

In much the same way a performance (even one far from perfect) of a familiar piece of music will often reveal beauties hitherto unsuspected. Some years ago a number of musicians were asked by a musical journal to give in a few words their outstanding experience of the season just passed. Dr. Ernest Walker (I feel sure it was he ; if not, it ought to have been) wrote that his most vivid recollection was of Casals's playing of the C major scale at the beginning of a Bach Suite. Now I have no doubt that Dr. Walker had seen that scale on paper, and had heard it played often enough to feel sure that it held no further secrets for him. Yet along comes a great player and shows him that there is more in it than can be seen by any eye—even Mr. Newman's. If it be argued that in such cases as these the effect is largely the result of the intrusion of the performer between us and the composer, I can only reply by asking how we are to be sure that he is an intruder, and not an interpreter? Isn't it possible that Casals played that scale as Bach had dreamt of its being played, and that Dr. Walker for the first time in his life heard the passage played to perfection? If the answer is Yes (and nobody can prove that it should be anything else), the explanation is probably that ninety-nine out of every hundred 'cellists regard the passage merely as a scale of C ; Casals saw something more in it, and expressed that something. I once had a similar experience to that of Dr. Walker at the performance of a Mozart String Quartet (I was so very much younger then that I have forgotten which). The slow movement had hitherto been nothing more to me than dozens of similar slow movements of the period. On paper it was merely a simple tune plainly harmonized, yet it raised a lump in my throat and a dewdrop in my eye for all the world to see. Now suppose that I had been content to enjoy it in my arm-chair, Newman-like ; I could hear the notes mentally, and I knew what sort of noise a good string quartet ought to make. Yet I should have missed a good deal of the secret of the movement, and there would have been no lump and no dewdrop. (This was many years ago, as I have said. Lumps and dewdrops come less easily now.) The hearing of music is full of these strange little revelations—so much so that, the older one gets, the less one feels inclined to dogmatise as to the merits of any work. (Who knows? One of these days I may be present at a concert when a performance of the

Emperor Concerto is threatened, and, unable to escape, may have the luck to hear it played by a pianist who will reveal to me the beauties that seem to be patent to almost everybody else.)

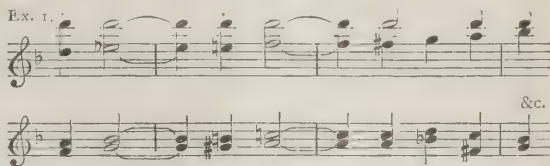
At first one feels disposed to sympathise with Mr. Newman's view that we ought to be satisfied with nothing less than perfect—let us call them hundred per cent.—performances, and that, as these are rarely forthcoming, we should sit at home and, score in hand, imagine such hundred per centers. But in this world of imperfection and compromise we have to learn to be content with a good deal less than the whole loaf; even a half, we say, hopefully, is better than none. In the matter of musical performances I am not ashamed to say that, welcome as the hundred per cent. is on the red letter days when it comes along, I am not going to ask for my money back provided an average of eighty per cent. is served up. And just as easily as Mr. Newman can imagine perfection, so the rest of us can mentally make up the shortcomings of a performer, so long as he is not so bad as to be distracting. We do the same thing constantly in other departments of music. For example, you are not a gramophonist very long before you easily acquire the knack of turning a deaf ear to any surface noise; and a little later you find yourself mentally supplying deficiencies in the clearness of bass instruments. Similarly, when you first hear brass on the gramophone you are scornful. 'That a trumpet!' you say. 'If so, it is one of the kind that may be bought for a penny.' But a few weeks later you hear the same record, and what the trumpet lacks of brilliance and nobility your inner ear easily supplies.

Mr. Newman followed up the article discussed above with a sequel, in which he toyed with the notion that, as all instruments are imperfect, the time may come when composers will rebel at this or that note, shake, or colour being impossible on certain instruments, and will boldly write music in which limitations of the kind are disregarded. In other words, they will write, not for performance, but for the score reader. But it is one of the commonplaces of musical history that many beautiful effects have had their origin in these very limitations. Mr. Newman says:

No longer would he [the composer] have to submit to the clarinet throwing up the sponge when it reaches the lowest note of its compass and handing over the continuation of the theme downwards to the bassoon. No longer would he have to take the theme out of the hands of one instrument at a certain point and give it to another, merely because at that point the first instrument, though it may have the notes, enters with them upon its 'ineffective' pitch.

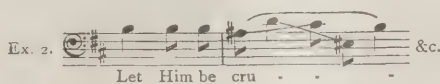
We should feel disposed to sympathise with composers did we not know that some of the most charming effects in scoring are obtained from this handing over of a theme from one instrument to another. It began by being a drawback, but composers soon saw its potentialities, and have long

since changed the drawback into an asset. The number of passages in modern scores that annoy us by drawing attention to the limitations of the instruments is negligible beside those in which the sharing of passages between them is a delight to all concerned. Even the 'ineffective pitches' themselves have been used to good effect for special purposes. And what did Beethoven do when faced with the restrictions of the pianoforte keyboard of his day? Occasionally he succumbed to them, but at other times he turned them to such good account that to-day, when the increased range enables us to play certain passages as he would undoubtedly have written them had the keyboard allowed, we prefer the effect that resulted from the restricted compass—e.g., the inverted pedal in the D minor Sonata:



We may be thankful for the short keyboard that led to such a delightful makeshift as the above. It would not be difficult to produce similar examples from almost every kind of music. Genius thrives on such limitations, while mediocrity is for ever complaining of its tools. Take your double-basses down six more notes and the swanker will try to show daring and originality by writing a passage that calls for a seventh. Carry up your pianoforte keyboard another octave, and some insatiable ass will always want another semitone.

When Mr. Newman suggests, even jocosely, the writing of music for the eye, he may have overlooked the fact that such music already exists. Sometimes composers have written for both eye and ear—for examples, see some of the naive devices of the pietistic composers of early days. Even Bach himself—great child that he was in some ways—wrote:



Join up the first and third and the second and fourth notes in bar two, and you have a cross. And the scourging theme in the *St. John* Passion doesn't *sound* like a blow; it *looks* like the convolutions of a lash.

Some of the early writers turned out canons that were marvels of ingenuity, but the canonic structure was apparent only to the eye. No ear can grasp some of their simultaneous uses of augmentation, diminution, inversion, &c. In his *Double Counterpoint and Canon* Prout quotes a Canon 36 in 1, for nine choirs, by Michielli Romano. No doubt Michielli used up a lot of grey matter and midnight oil upon it, and the eye sees the parts busily keeping the pot a-boiling,

but all that reaches the ear is an interminable chord of G. Similarly, much of Tallis's famous Motet for forty voices is for the eye rather than the ear. There is even a Bach masterpiece that to some extent must be placed in this forbidding class. The *Art of Fugue* contains a good deal of music that clearly was never intended to be played. Some of the more complex parts of it are mere abstractions. Fugues 12 and 13 are double-barrelled affairs; in each case the second barrel, so to speak, consists of an entire inversion of the first. Bach bracketed the inversions with the originals, so that his feat may be seen at a glance and followed in detail by those interested, but the versions cannot be played simultaneously. As their relationship is not apparent when they are played separately, and as the purely musical interest is slight, they belong to the order of music written for the eye alone. I showed them to an American friend recently. 'Gee!' he said, 'Gee! for the la-a-nd's sake look at that!'—a comment which leaves something to be desired when applied to ordinary music, but which just meets the case here. Bach wrote these astounding Fugues to be looked at, and nothing further.

Probably few things in music are more puzzling to the layman than the musician's power of mentally reading and hearing a score, or even a simple pianoforte piece. The best reply to the amazed layman's question as to how it is done is to show him that he is constantly performing a similar feat. There may be such a puzzled layman reading this paragraph. If so, I point out to him that he is able to hear in his mind the pronunciation of every word he is reading. The words are made up of combinations of sounds; even a word of one syllable may contain several distinct sounds—k-i-n-g, for example, contains four—just as a simple chord is compounded of several notes. The musician's ability to look at a piece of new music and hear it mentally is no more miraculous than the ease with which you, Sir (I address the Puzzled Layman), are now able to hear in your mind the sounds of the words you are reading. No more miraculous? On second thoughts, let us say it is no less.

A Vacation School of Folk-song and Dance will be held by the English Folk-dance Society at the South Western Polytechnic Institute, Manresa Road, Chelsea, from December 27 to January 2 inclusive. As the school can accommodate only a limited number, early application should be made. Entries close on December 1. Full particulars from Mr. Bertram Gavin, Secretary, E.F.D.S., 7, Sicilian House, Southampton Row, W.C.1 (telephone, Museum 4580).

A set of five Christmas Carols, the work of blind poets and composers, has just been published by Messrs. Novello for the National Institute for the Blind. A free grant of copies will be made to churches willing to set apart a Carol Service Collection in aid of the Institute's work. Application should be made to the Secretary, the Music Department, 224, Great Portland Street, W.1. The carols are well worth the attention of choirs and carol singing parties. The published price is 3d. (See page 809.)

RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

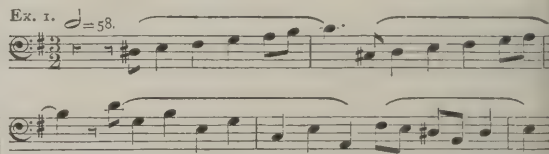
(Continued from October number, page 695)

NO. 8, IN E MINOR, OP. 132 (1882)

Adagio—Fugue; Intermezzo; Scherzoso; Passacaglia

This Sonata has long been one of the best-known of the series. It owes its vogue to a variety of reasons. The *Passacaglia* was a test-piece at the R.C.O. some years ago; its *Fugue* is one of the least difficult of Rheinberger's, its slow movement easy and tuneful, and the *Scherzo* a rousing recital number. But its crowning glory is the *Passacaglia*, one of the finest in the repertory, and—a rare thing—one that appeals to listener as well as to player. Despite these claims, the Sonata as a whole is not among the pick of the basket. The *Scherzoso* and *Passacaglia* show Rheinberger at the top of his form; in the *Fugue* and *Intermezzo* he is somewhat below it. These two movements are merely good, whereas the third and fourth well deserve to be called fine.

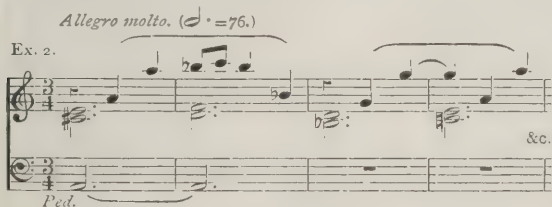
In the *Fugue*, Rheinberger makes yet another experiment in the matter of form, breaking into its progress three times with a quiet, independent episode. The rondo-like result is not quite a success, for the reason that the two constituents do not mix. The quality that makes fugue still one of the best of forms is continuous growth, and a composer who interrupts this does so at his peril. Rheinberger elsewhere shows how the fugal development may be held up with fine effect, e.g., in the A flat, B flat, D major, E flat minor, D minor, B major, and G sharp minor Fugues. In all these cases the intruded matter is of a powerful character, and does not let the Fugue down in the matter of vigour. Sometimes its dramatic character lifts the whole Fugue up—for example, in the E flat minor, where the sudden introduction of new and very free material brings into the hitherto solid movement an element of passion which persists until the end and changes the whole character of the work. The E minor Fugue not only suffers from the too-placid character of the unrelated episodes; there are also far too many full closes. Yet its many effective passages save it from failure. The subject has the usual Rheinberger energy, with a bold drop of a diminished octave, and with the scalewise character of its first half well-balanced by a vigorous, leaping phrase:



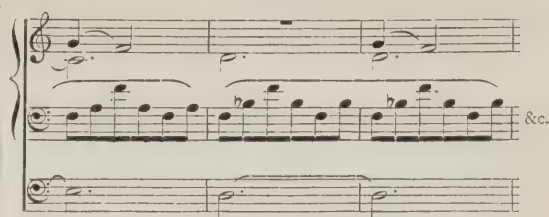
ment, for it takes up the second half in close imitation of the bass, with almost humorous effect.

The *Intermezzo* is an easy, tuneful movement, in Rondo form. It calls for no comment beyond a hint that the average congregation will probably prefer it to most of the composer's finest slow movements; we should therefore play it for their pleasure, if not for our own. But we shall usually end by enjoying it no less than the unsophisticated hearer.

I have heard the *Scherzoso* condemned as being playful in too heavy a style—a criticism that seems to show a misunderstanding of the movement. It belongs to the family of quasi-serious *Scherzi* of the later classical writers. Some of the examples in Beethoven's Symphonies are of deeper emotional significance than the slow movements in the same works. The old Minuet and Trio from which he developed them was merely light relief, the sort of thing Haydn and Mozart could—and evidently did—dash off with no more trouble than the mere labour of writing the notes; in the later Beethoven *Scherzi* we see a composer terribly in earnest. The Rheinberger example has a good deal of the same fierce energy, and there is a touch of the 'unbuttoned' Beethoven in the rough—almost uncouth—figure:



on which so much of it is based. In a movement so energetic the achievement of a really shattering climax is not easy; but Rheinberger gives us a really fine one at the end of page 16, and then shows his form by capping it with another equally good. The success of this passage is due chiefly to the way the composer keeps the ear in suspense by delaying the resolution of the augmented sixth at the end of page 16. After the manual flourish we expect the customary six-four on the dominant. We get it, but we have to wait sixteen bars for it, the composer enharmonically changing the bass D sharp into E flat:



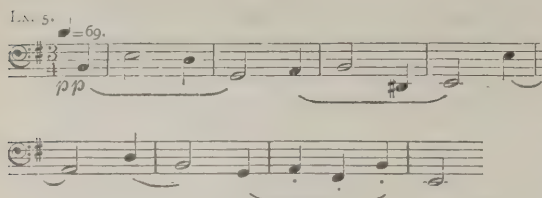
and insisting on the harmony of the dominant of B flat over a slowly descending bass. The new key is so firmly established that the sudden switch back to A minor is splendidly effective:



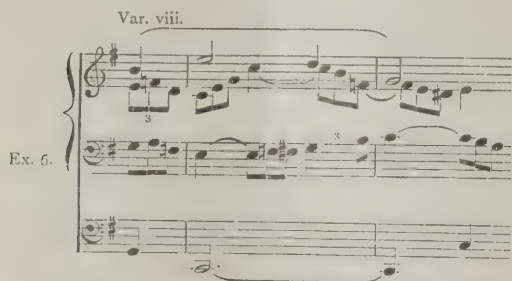
There is nothing new in this enharmonic treatment of the D sharp and E flat; it is merely a familiar device used with skill and boldness. The second climax should be prepared for by a closing of the Swell box or by a slight reduction of power after the manual flourish in Ex. 3, followed by a slight *accelerando* and increase of power up to the six-four on E. A brief *Coda* brings this admirable *Scherzo* to a close. (Note that the two big chords at the end of the page are merely a link with the *Passacaglia*; they should not be played when the *Scherzoso* is used alone. They are sometimes tacked on, the player following them up with several more chords off his own bat in order to make yet another full close in A minor—an anticlimax, if ever there was one! If the *Scherzoso* is played as a separate movement the final chord is best held on for four bars, in order to complete the series of three four-bar phrases that began with the pedal figure at the end of the preceding line.) This movement makes a capital recital number, and a no less excellent out-voluntary, provided some quiet brief movement separates it from the close of the service.

Any big *Passacaglia* invites comparison with the Bach example. This one of Rheinberger's comes well out of the test—in fact, I am bold enough to say that of the two I prefer it. Bach's great work undoubtedly suffers in places from having been written for the clavichord instead of for the organ—e.g., Variations xv. and xvi. are thin and fussy. Rheinberger's is organ music of the purest description. Moreover, so far as harmonic interest is concerned

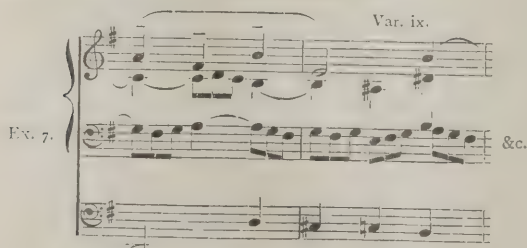
the advantage lies with Rheinberger. A glance at the theme shows its possibilities in the way of simple and natural harmonic variety :



We are all familiar with the refreshing effect of a modulation from a minor key to its relative major. This theme makes such a change at its second bar ; and the notes E A, D B carry pleasant suggestions of the harmony of D and G. If we compare this theme with that of most ground basses in minor keys we shall see that its superiority lies in the fact of its harmonic implications being as much major as minor. The complaint usually brought against the form is that of harmonic monotony. As long ago as Bach's day composers tried to avoid this snare by occasionally presenting the entire theme in the relative major—e.g., Buxtehude's fine work in D minor, wherein several of the variations are in F. But the results were not always successful—this of Buxtehude's, for instance, remains monotonous. Rheinberger here shows that the solution lies rather in devising a theme which carries in itself the possibilities of easy and natural modulations. It seems worth while going into this matter, because I have often heard surprised comment on the fact that this *Passacaglia* of Rheinberger achieves ample variety despite the fact that the theme is untransposed and the harmony never far-fetched. Yet the composer overlooks none of the possibilities. Look at Variation viii., for example, and see how the key of E minor is scarcely touched, the opening being in C :



and a full close avoided at the end :



This is not an isolated example. Go through the Variations and see how in almost every case continuity is obtained ; sometimes the final chord is an inversion or a tonic seventh, or one of the upper parts is suspended, or a figure is carried over the break between two variations. Yet there is never any feeling of effort—nothing, for example, like that we

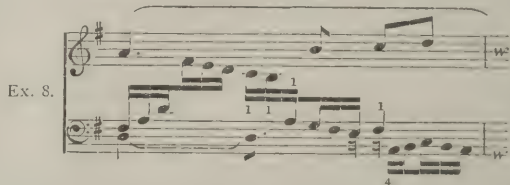
feel in some of Karg-Elert's ingenious devices in harmonizing ground basses, where he gets clean away from the key of the work by enharmonically changing an occasional long note in his theme. And in the matters of rhythm and figuration Rheinberger's *Passacaglia* can more than hold its own with any rivals.

A word should be said as to the expressive character of this movement. There are few, if any, pages in organ music more arresting than its quiet, meditative opening ; and, at the other end of the dynamic scale, no March could be more ringingly triumphant than its last two variations, with their stalking basses and massive chords.

The registration is not difficult if we follow the composer's directions as to power. It will be noticed that he sometimes treats the Variations in blocks of two or three—a plan that ensures continuity. There is irony in the fact that, in a general way, the more a player tries to make a long *Passacaglia* interesting by a change of stops at each variation, the greater the risk of the work becoming tedious. Fussy registration of a work of this type not only destroys its continuity—it also draws attention to its length.

It is important to keep the pace well up throughout the final Variations. There is a natural tendency to slow up slightly in Variations xx.-xxii., where the semi-quaver sextulets make the manual work really difficult. But the movement suffers if those Variations are not played with brilliance. A slackening of the pace does away with the vivid contrast between this section and the thoughtful character of most of the preceding material, and it also deprives Variations xxiii. and xxiv. of some of their pomp.

Variation xxii. needs very skilful sharing between the hands. Played at the right pace, this is perhaps as difficult a manual passage as any in Rheinberger. Bar 5 is a particularly hard nut. Probably no ordinary hand can play it up to speed with a perfect *legato* in all the parts. I suggest that the D in the bass be shortened by a quaver's length. This makes the passage more practicable, and is merely a slight exaggeration of the phrasing required for the proper throwing-up of the quaver-figure that follows. After trying various ways of playing this bar I have found this the safest :



If the movement be played alone the first page of the Sonata should be used as a prelude, the work being announced as *Introduction and Passacaglia*. The composer's use of this opening passage by way of *Coda* then becomes strikingly effective. Otherwise it is pointless.

Rheinberger seems to have set a good deal of store by this piece—as well he might. He arranged it for pianoforte duet (as he did most of the Sonatas), made a concert pianoforte solo of it, and also scored it for full orchestra, transposing it into F minor in order to bring the lowest note of the theme within the compass of the double-bass. Now that orchestral versions of his big organ works are in fashion, Sir Henry Wood might do worse than introduce this truly splendid work to the wide public it deserves but can never reach via the organ.

NÖ. 9, IN B FLAT MINOR, OP. 142 (1885)

Präludium (Grave—Allegro Moderato); Romanze; Fantasia and Fugue

The first movement shows Rheinberger lavish with thematic material. In addition to the introductory *Grave*, there are three lengthy subjects, the form of the movement proper being *a-b-c-a-b-c-a*, with a portion of the *Grave* used as *Coda*. The first subject is one of Rheinberger's best, though it owes much of its effectiveness to the accompaniment, mainly in sixths (and, incidentally, one of the most useful left-hand studies in the repertory):

Ex. 9. $\text{♩} = 84.$

(We shall see the opening figure doing splendid service in the Fugue.) The second subject provides hardly enough contrast, being in the relative major, and still *forte*; moreover, the speeding-up from quavers to semiquavers is partly negated by the direction *poco meno mosso*. This second subject is highly characteristic—a simple, broad tune over flowing counterpoint, and one of the best and most satisfying of organ effects. It is led into less neatly than we expect from Rheinberger at this stage of his career—in fact, the only weakness in this admirable movement is the marked pull-up between the various subjects. A delightful point in the development of the second subject is the use of an extended version of the opening four notes:

Ex. 10.

Ex. 11.

The descending scale is a Bachian touch, and one that is used a good deal in this movement. Elsewhere the composer makes delightful play with fragments of the scale.

The third subject is a charming little tune with a touch of sentiment in the falling leading-note and submediant in its second bar:

Ex. 11.

One feels that the movement would have gained in contrast had the composer treated this attractive theme at some length, giving it to a solo stop. Curiously, it appears first in D flat, the same key as the second subject and the relative major of the first, so that we have rather an overdose of five-flat tonality despite the modulations on pages 4 and 5.

The *Romanze* is a beautiful slow movement, though I have never been persuaded that it is romantic. It is simple in material and structure—a quiet, melodious opening in E flat being followed by a loud section in the tonic minor, with a continuous semiquaver left-hand part, a *ff* climax leading back to a resumption of the opening material. In this third section the melody may be given to a solo stop. Rheinberger lays it out to be played, like the opening, on one manual; but the parts happen to lie conveniently for the melody to be soloed, and we should make the most of the few opportunities of the kind Rheinberger gives us. The last eight bars should of course be played on the same manual. The *Romanze*, being devotional rather than romantic, makes an excellent voluntary.

The *Fantasia* may well be cut. It has its moments, but is far too disjunct to be satisfactory, its four pages containing no fewer than eleven different *tempi*, besides pauses and *rits. galore*. Had the composer given us more of the broad *Adagio espress.* (page 15) we should have had a Prelude worthy of the splendid Fugue that follows. This is generally acknowledged to be among the best half-dozen Rheinberger ever wrote, which is saying a good deal. Its subject shows us two of his favourite devices in subject-writing—an emphatic first half of the 'motto' type, followed by a more animated section; and a bold leap—in this case an augmented octave:

Ex. 12. $\text{♩} = 84.$

The counter-exposition over, Rheinberger modulates to G minor, brings in the opening figure of Ex. 9, and works it into the texture, the pedals being largely concerned with the dropping fifth of the fugue subject. What fine use is made of that dropping fifth! Above all, see with what startling effect the pedals give it tongue on page 22, after a lengthy rest. It has much of the comic effect of a false entry.

Much of the success of this Fugue comes from its rich harmony and wide range of modulations. There is a warmth and freedom about it that takes it outside the fugue class, and it contains the minimum of fugal

science. Indeed, one of the odd things about Rheinberger's Sonatas is the fact that some of his most fiery and spontaneous movements are among the Fugues, where one would expect far more calculation and science. Here, of course, he is one with Bach, who, on the whole, left the purely scientific side to be exploited by lesser men, while he made the form the medium for expressing practically all that music can express. Could anything be less conventional in a fugue than such a passage as this from page 21 of the Rheinberger:

Ex. 13.

The material is drawn from the first movement, but, like similar passages, it is so skilfully worked into the texture of the Fugue that there is not the slightest suspicion of incongruity.

The work ends with a characteristic delivery of the subject in big chords—a resounding peroration that no *stretto* can beat for finality.

The only indications as to power are at the beginning and end, where *ff* is marked. It is better to begin *forte*, and work up the power from the end of page 20, reserving something for the final statement of the subject. It seems natural, too, to reduce at the end of line 2, page 22, beginning to increase again at the last bar of the page. The two-against-three in this passage, by the by, is more effective than such troublesome combinations are wont to be.

The Fugue may well be played alone, as the first movement material is developed instead of being merely quoted. But if we want a lengthy, well-contrasted Prelude and Fugue, we may join up the first and last movements. In any case the Fugue is one that we should keep at our fingers' ends with the 'Short' G minor, the 'Dorian,' and the 'St. Anne' of Bach.

(To be continued.)

THE MUSICAL ASSOCIATION

A BRIEF SURVEY OF ITS HISTORY

BY J. PERCY BAKER

The path of musical progress is white with the bones of societies all having for their aim the advancement of the art. They have been established by enthusiasts genuinely persuaded that they were meeting an urgent demand; their committees have been composed of men with a high sense of duty and a firm resolve to live up to it; and they have for the most part secured the services of competent officers. Members flock—more or less—to the standard that has been raised, and for a time everything seems to go smoothly, yet when the first flush of enthusiasm is over we see the hot fit succeeded by a cold or tepid one, and the society which was to do so much comes to an end after a few years of spasmodic energy. Into the reason for this it is not necessary to enter here, but when a musical society escapes all the perils of infancy and early youth, and attains the respectable age of half-a-century, the fact is sufficiently unusual to merit a little notice.

This month the Musical Association, founded on May 29, 1874, opens its fiftieth session. It originated in the fertile brain of the late John Stainer, when organist of Magdalen College, Oxford. In 1867 he met Dr. William Pole at Dr. Corfe's house, and in the course of conversation expressed the opinion that there ought to be a musical society on the same lines as the learned societies in other arts and sciences. Dr. Pole agreed, and no doubt urged Stainer to set about starting it; but the latter felt that his being so far from London rendered the proposal impracticable. He, however, promised that if ever he settled in London he would undertake to carry the matter further. The opportunity came when, in 1872, Stainer was appointed to St. Paul's Cathedral. After some preliminary spade-work a meeting of influential musicians was called at the house of William Spottiswoode, invitations being issued to some twenty gentlemen. Those present were, besides Mr. Spottiswoode himself, John Tyndall, Sedley Taylor, William Chappell, George Grove, John Hullah, William Pole, G. A. Macfarren, and John Stainer—surely a distinguished company, if few! In the course of the discussion that arose, more than one speaker pointed out the failure of previous societies owing to apathy; but to this the reply was made that that was because they were too much given to concert work. Eventually it was resolved unanimously:

That the formation of a Society similar in the main functions of its organization to existing learned societies, to concern itself with music, would be a great public benefit.

A committee was appointed—with Stainer as hon. secretary *pro tem.*—to draw up rules. Dr. Pole was a member of the committee, and he was in the main responsible for the draft of the constitution, which was duly considered at a meeting held in the Board Room at South Kensington Museum, on May 29, 1874. This time there was a larger attendance, those present enrolling themselves as original members, and then proceeding to deal with the Rules, which were amended and passed.

So far the new Society was *sine nomine*. The provisional title, 'Society for the Study of the Art and Science of Music,' met with scant favour at a meeting held on August 4, and other suggestions—'The Musical Society of Great Britain' and

'The Musical Scientific Society'—were likewise turned down. Some time was spent over this point, but it was not wasted, for at last the meeting agreed unanimously that the title should be 'The Musical Association.' Sir F. A. Gore Ouseley was elected president. It was in contemplation to have a Patron also, but this was postponed, and nothing seems to have come of it. New members were gathered in, and with a roll of a hundred and fifty names the Association began to assume a definite character. Stainer intimated that his many engagements precluded his continuing the secretarial work, and Charles Kensington Salaman, a musician whose name was well-known as the composer of a successful song, *I arise from dreams of thee*, was elected as the first regular hon. secretary. Salaman displayed great zeal on behalf of the Association, and by his assiduity, tact, and knowledge of musicians he had no small share in placing it on a sound basis.

The proceedings of the newly-founded Association began with a meeting on November 22, 1874, at the Beethoven Rooms, 27, Harley Street, W., when papers were read by Dr. W. H. Stone and R. H. M. Bosanquet. The Association grew in numbers until most of the distinguished musicians of the day belonged to it. Of that band of nearly fifty years ago, only seven are still in the land of the living, viz., Mr. Francesco Berger, Sir Frederick Bridge, Mr. Somers Clarke, Mr. Lionel Benson, Sir Walter Parratt, Sir Charles Stanford, and Miss Agnes Zimmermann.

The work increased, and in 1877 Salaman, then sixty-three years old, felt that for reasons of health he must resign office. A suggestion was made that a paid officer might relieve him of much labour, but Salaman said it was the constant anxiety which was too much for him. There was considerable difficulty in finding a successor, till at last James Higgs consented to take the office, which he filled for six years. Then again the same crisis arose, and Francis Davenport undertook the work, only to find in 1886 that it made too great demands upon his time. The Council then reverted to the suggestion made when Salaman retired, and the present writer—then a student at the Royal Academy of Music—was appointed assistant-secretary. In 1891, on the retirement of Mr. Davenport, he became secretary.

The first hon. treasurer was S. Arthur Chappell, his successors being Stanley Lucas (1877), Alfred H. Littleton (1887), H. C. Banister (1893), A. H. D. Prendergast (1897), Clifford B. Edgar (1901), and Arthur M. Fox (1908), the present holder of the office.

In 1889 Sir Gore Ouseley died. Although he had read some valuable papers, he had been unable to take an active part in the government of the Association owing to the distance at which he lived from London. Stainer became the next president, and displayed a keen interest in its affairs. A noteworthy event in his term of office was the 'coming-of-age' of the Association, when he delivered an inaugural address in which he presented its claims to more extended support. That same session a large party of American musicians visited London, and were entertained by the Association at a special meeting in July, 1895, a paper being read by Prof. Waldo S. Pratt, of Connecticut, at the invitation of the Council. Stainer's speech of welcome to them was marked by warmth and eloquence.

Some time before this the attendance at the Association's meetings had shown a tendency to diminish, and in deference to views then expressed the time of the meetings was altered from the afternoon to the evening. It was found impracticable in these circumstances to continue at the Beethoven Rooms, and by courtesy of the Royal Academy of Music, then at Tenterden Street, the meetings were held in its concert-room. For a time the experiment showed signs of being a success, but at length it became evident that musicians' evenings were too fully occupied for them to turn up at meetings, and in 1894, to everybody's satisfaction, the afternoons were reverted to, the day being altered from Monday to Tuesday. The Academy being unable to provide accommodation in the daytime, the Association found a home at the Royal College of Organists, then at Hart Street, Bloomsbury. When the afternoon meetings were resumed, Stainer suggested that members would probably appreciate an opportunity for greeting one another over a cup of tea previous to the paper, a pleasant function that has persisted ever since, with the exception of the most stringent period of the war, when catering difficulties proved insuperable. The year 1897 was the Diamond Jubilee of Queen Victoria, and the Association not only had a special paper from Dr. Cummings dealing with music during the Queen's reign, but also held a dinner in honour of that unique event in English history. It was so successful that a similar gathering became an annual fixture until the war compelled its discontinuance. In the last year or two it has been revived.

The end of the 19th century saw the establishment, in 1899, of the International Musical Society, with headquarters at Berlin and Leipsic, and branches all over the world. The late Dr. Charles Maclean, who took a prominent part in this, foresaw a possible rival and a contingent danger to the future stability of the Association, and despite a good deal of misunderstanding and opposition he succeeded in safeguarding the latter's interests by an agreement that the Association, without prejudice to its own sphere, was also to act as the London branch of the International, each body making concessions to the other. An old Indian Civil servant, Maclean was inclined at times to be bureaucratic in his methods, but he was a man of quite remarkable ability, and it is due to his memory to record that he was unswerving in his loyalty to the Association. The alliance between the two bodies then consummated did not prove altogether a happy one, for friction was constantly arising between them. The German management thought it was not getting enough out of Great Britain, and Great Britain was distinctly of opinion that the International publications were becoming too exclusively antiquarian, and pronouncedly Teutonic at that! Things were rapidly moving towards a crisis when war broke out, and Berlin or Leipsic declared the Society to be at an end. This high-handed act was clearly illegal, and it was promptly repudiated, especially by this country, where the English Committee remained in being for some years, until at last it was recognised that the resuscitation of the International was no longer practicable.

In 1901, Stainer died suddenly at Verona. Sir Hubert Parry was elected President, but it was with some hesitation that he consented to serve, for,

as everyone knows, he was no *roi fainéant*. In any office he undertook, his devotion to its duties was so absolute that delegation of even minor matters to subordinate hands was never for an instant considered by him. During his term of office the Association took an important constitutional step by becoming incorporated, and thus consolidating itself as a legal entity instead of remaining a voluntary association. This was in 1904, thirty years after its foundation. The same year the Royal College of Organists removed to South Kensington, and the terms of its tenancy were such that, unfortunately, the Association could not also find a home there. After some little search, Messrs. Broadwood granted the use of the admirable hall at their premises in Conduit Street. This was occupied until 1913, when, the firm requiring the hall exclusively for business purposes, the Association was once more without a home. The generous hospitality of Messrs. Novello came to the rescue, and last year a further temporary change was made to the London Academy of Music. Now an eminently suitable meeting-place has been secured at the College of Preceptors in Bloomsbury Square.

In 1908, Parry's health compelled him to diminish his activities, and he resigned the Presidency. Dr. W. H. Cummings succeeded him, and despite his great age was unremitting in his attendance at the meetings. On his death in 1915, the Council was unanimous in desiring to re-elect Parry, and it was cause for satisfaction on every ground that he was able to accept the invitation. The circumstance of his death in 1918 is still fresh in our memory. In considering the choice of a successor, the Council decided that it would be a wise move to secure rotation in the office by limiting its tenure to three years, subject to annual re-election. Sir Frederick Bridge, the senior Vice-President, was chosen, and when his term expired he was succeeded by Sir Hugh Allen.

The war sorely tried the stamina of the Association. The strain of that troublous time no doubt had a share in the heavy death-roll that depleted its ranks, particularly amongst the older members, and in addition was responsible for comparatively few coming forward to fill the gaps. At one time it was proposed that the Association should suspend operations 'for the duration,' but fortunately wiser counsels prevailed, and though carrying-on involved much anxious thought and cautious administration, all difficulties were eventually overcome. Since the Armistice over a hundred and twenty new members have been elected, and the Association stands to-day in as strong a position as ever it did—if not stronger.

The Association exists for the investigation and discussion of subjects connected with the art and science of music. The fact that it is entering upon its fiftieth year is *prima facie* evidence that it occupies a special position in the musical cosmos. As Sir John Stainer said in his inaugural address at the twenty-first session:

If no such body existed as this, our Association, no learned Society for the interchange of thought amongst cultured musicians, it would be little short of a scandal.

He pointed to the papers which had been read as constituting a claim to the support of earnest musicians. Were he alive to-day he would surely be able to advance the same claim with even greater cogency. Singularly few of the papers have been of the 'crank' order; the vast bulk have been

contributed by eminent writers on all sorts of musical subjects, ancient and modern, to which they have given special study. 'A prophet is not without honour save in his own country,' and it is significant that foreign libraries, particularly in America, are keen on possessing the volumes of the Proceedings. They rejoice when their agents succeed in making their sets complete, no easy task now that so many back volumes are out of print. If British musicians realised the unique position and standing of the Musical Association they would make a point of affording it practical support. 'A little help is worth a good deal of sympathy.' It can scarcely expect to become a 'popular' Society in the ordinary sense of that much-abused word, but it should be looked upon as an indispensable one. To quote Stainer once more:

It is not a question of what you get for your guinea as what a lot of good you will do to the art and science of music by your guinea.

It is proposed to celebrate the Jubilee year by holding a banquet in January. Doubtless the occasion will be a notable success, but an even better way of marking the event would be to raise the membership to a degree which will widely extend the scope and influence of the Musical Association.

IMPRESSIONS OF THE 'PROMS.'

BY THOMAS ARMSTRONG

The 'Proms.' are over, and the ordinary musical season is now in full swing. *Pomp and Circumstance* on October 20 brought the usual riotous end, and nearly a year must pass before we know again the informal ease and intimacy that make these concerts unique. The autumn musical season has outgrown its youthful enthusiasms, and become a serious, middle-aged, practical affair, bent on the business of life. But it has been said that youth, under a frivolous exterior, is fundamentally serious, whilst middle-age, behind a pretence of seriousness, is fundamentally frivolous and insincere, and there is something in the statement that applies to these concerts; for I am sure that some of the most intense and whole-hearted listening of the year is done at the popular and easy-going 'Proms.'

What is it that gives these concerts their character? Is it Sir Henry Wood's personality, or the orchestra, or the audience, or that magic fountain? Or is it the fact that they are like a great 'At Home,' where you can be sure of meeting everybody, but where there are no cakes or tea to be fussed about, and where you need not talk unless you like? I am inclined to think the audience has a lot to do with it, for if you were tone-deaf you would still find an evening's entertainment in studying your neighbours on the ground floor. You certainly do make friends there, friends whose names you never know, or only imagine and invent for yourself, friends to whom you never speak, yet who simply by some quaintness or distinction come to have a permanent place in your world. It is amusing to sort out from those around you the pianists, composers, amateur musicians, or country conductors up to get the inspiration that will carry them through a winter's thankless work at their choral societies. Singers you can always guess; they all look as if they were singers. The others are difficult. All bank-clerks at the 'Proms.' look intense and wear curious hats, and seem as if they might be Russian

geniuses, whereas mere composers efface themselves in bowlers and look like bank-clerks: this is a safe rule. But pianists are very hard to spot—you can never be sure of them.

All the assorted highbrows are there: the Chelsea sort, the Bloomsbury sort, and the sort that are neither Chelsea nor Bloomsbury, but just plain highbrows; and the 'Academy' young women, so bright, assured, enthusiastic, who make you thank heaven that Owen Nares isn't a violinist.' And the man who sh—'s like a fire-extinguisher—and disturbs people all over the Hall—to silence you when you have made a whispered remark to your neighbour about Brahms's development sections.

The audiences on different nights have different personalities. There is a fearful and wonderful Stravinsky audience. A Friday audience could never be confused with a Saturday one: it is years above the average age of 'Prom.' audiences. Bearded men grow philosophic on Fridays over a sustained chord of B flat; old ladies play Mozart Sonatas on the balcony handrail or on their knees during the concerto. Monday night's is a hardworking audience from the suburbs. It takes itself very seriously, and seems to think that a preference for Wagner nights is a bold, bad, ultra-modern trait. No wonder they look worried, when you remember all the *leit-motifs* they are going to recognise in their frenzied rush between the music and the programme notes.

Nobody accuses a 'Prom.' audience of showing discernment, although so many discerning people are there: even catholic is too narrow a word to describe its taste. Admirers stand open-mouthed beneath M. Spivakovsky as if hoping actually to catch and devour some of the wrong notes that he scatters with lavish temperament from the arpeggios at the beginning of the Tchaikovsky Concerto. And yet they cheer again and again the quiet, unassuming musicianship of Goldenberg. But what the audience lacks in discernment it makes up in generosity and 'rouseableness.' It loves the unusual. Undoubtedly this element makes the three-pianoforte Concerto of Bach so popular, although, musically, three pianofortes are, of course, three times as bad as one pianoforte would be. The 'Prom.' audience is always generous, nearly always quick to see real merit, yet not so quick to discover the emptiness of mere virtuosity. There is, of course, something very exhilarating about extraordinary brilliance: one can submerge a part of oneself and enjoy it all: as one likes the acrobats at the circus. Nobody can deny that the Bach-Elgar . . . but this touches the controversial.

There is, undoubtedly, an extraordinary feeling of intimacy between audience and orchestra. It is such a nice homely sight to see them all there, as it were, 'spending their evenings at home.' There is Mr. Woodhouse, cool and collected as ever, equal to any emergency, and a living lesson in how to get the most result with the least fuss; and Mr. Goossens—Léon, they all call him, as if they had been boys together: connoisseurs smile to each other at some delicacy of phrasing such as he is always throwing to them. And that wonderful collection of folks 'in the kitchen,' of whom one can never say for certain who is doing what. It is jolly to see their instruments being brought in and got ready—the triangle for that wonderful note in *The Mastersingers* Overture, the bell that is going to thrill us at the end of *The Poem of Ecstasy*, the 'rocky eminence' for Donner to smite—

Monday nights only, of course. But the climax of interest is reached when, during an interval, the second harp is carried on, disrobed, and provided with a player. Then we know that something is going to happen. If it is only one two-harp *glissando*, there can be no other sound quite so delicious.

Of Sir Henry Wood it is hardly necessary to speak. He is an institution, and it is on that very account that we sometimes forget that his conducting night after night, keeping the playing up to such a level, and being always ready to rise to an occasion like that of the Franck Symphony, is a very wonderful feat. Let a word be said, too, for that magic fountain. All promenaders know it, with its water-lilies, and its pebbles, and the goldfish, fat ones and thin ones. Even Mr. Ernest Newman recently grew lyrical about its refreshing, delicate tinkle. To me, for one, it is almost a shrine. When it was taken away, and nothing was left but a round, smallish, clean patch on the floor, the concerts were never quite the same. Friends pooh-poohed my fancy; they told me that my first enthusiasm had waned; that a charming companion had left London. But I knew better: it was the absence of that 'ruined choir,' that spoiled fountain. And now that the season is over, I hate to think of the water drained off, the lilies uprooted, the yellow stones collected and packed away for twelve long months in dark cellars. Some soft-hearted folk wonder about the goldfish, too. But for them I have no anxiety. After all, they were only visitors here, strangers from another world, and now they have gone home. They have gone back to the pages of Debussy's *Images*, where, as everybody knows, they have their placid and unchanging, their real existence.

THE RUSSIAN BALLET—AND AFTER

BY M.-D. CALVOCORESSI

The tidings that after its spring season at Paris, Diaghilev's Russian Ballet had finally disbanded, must have cut to the heart every lover of music, dancing, and beautiful staging. It is welcome news to hear that far from being ended, Diaghilev's activities will in the near future be greater than ever, his enterprises having found at last what they had hitherto lacked—headquarters.

Diaghilev's Ballet had never had a home. When it first appeared at Paris most people took it for granted that practically every one of its productions was the repetition abroad of something done in Russia, and that the Paris public was being asked to judge shows which enjoyed full rights of citizenship in the country whence they came.

This, however, was hardly the case. Diaghilev's Ballet—the joint creation of his organizing powers and of the ideas and work of his collaborators and advisers, Fokin, Bakst, Benois, Roerich, Golovin, and others less famous—could not have materialised in Russia. The local 'Balletomane' public was not interested in it; the ground, in other respects, was unprepared: but Paris, after the triumph of the Russian production of *Boris Godounov* in 1908, was ready and eager. It is there that the co-operation of Russia's most original and capable ballet-master, Fokin, of her best designers and decorators, and of her best dancers, was first brought to maturity.

All told, Diaghilev's carefully prepared and doggedly carried out campaigns proved as beneficial

to music as to dancing and stage-decoration. Indeed, fifteen years ago, when his Russian Ballet was ready for launching, the crucial point in his problem was that of music. Without suitable music, the new ideals in choregraphy, and even in stage-setting, could hardly materialise, and of suitable music there was a great dearth, if not a total lack. Sad experiences, such as the revival of *Chiselle* in 1910 and of Tchaikovsky's *Sleeping Beauty* a couple of years ago, have shown that the initial policy of avoiding the obvious commonplaces of the current repertory was the soundest.

This policy, however, was not easy to follow. Among the music then available, a thing such as Borodin's Polovtsian Dances (the first great triumph of Diaghilev's artists) constituted a unique windfall. By dint of ingenuity, acceptable wholes were made out of emergency materials: *Le Festin* out of dance-tunes and other instrumental pieces by various composers, and *Cleopâtre* out of excerpts, most artfully pieced together, of works by Arensky, Tchaikovsky, Rubinstein, Glinka, Rimsky-Korsakov, Moussorgsky, and Glazounov. Tcherepnin's *Le Pavillon d'Armide* was of course produced in its genuine form. How works not intended for the purpose were eventually utilised (the list extends from Chopin's Waltzes and Schumann's *Carnaval* to *Scheherazade*, *Tamara*, and *L'Après-Midi d'un Faune*) is a well-known story.

But at the earliest possible date provision had been made on sounder lines for the future. I remember well how in 1907, while the Historic Concerts of Russian music (the first movement in the campaign) were being prepared, I expressed disappointment with the latest things available from Russia, and asked whether there was nothing better in the output of the younger Russians. I received the reply: 'Yes; there exists one highly interesting composer, but we are not bringing him out yet, because the time is not ripe.' A year or two later I found that this referred to Stravinsky.

All Stravinsky's main works, *The Fire Bird*, *Petrushka*, *The Nightingale*, the *Rite of Spring*, and so on to *Noces*, were produced by Diaghilev as soon as they were ready. Ravel's *Daphnis et Chloé* and Debussy's *Jeux* were commissioned by him, and he revived Florent Schmitt's fine *Tragédie de Salomé* shortly after its very inadequate first production under French auspices. There were, it is true, a few less praiseworthy ventures, such as Strauss's *Joseph* and Hahn's *Le Dieu Bleu*. But let us also remember the successful effort made in favour of Manuel de Falla, a composer all too little known to the public till the production of *The Three-Cornered Hat*; the bold experiments of Prokofiev's *Chout* and Satie's *Parade*; and the revelation of the admirable conductor, Ansermet. Truly, music-lovers have many reasons to be grateful to Diaghilev.

The pluck and resourcefulness which enabled him to carry out his schemes, and to hold on during the years of the war, will certainly not fail him now that he has established his headquarters at the Monte Carlo Theatre (jointly, I understand, with the equally resourceful manager, Raoul Gunsbourg). In fact, it is rumoured that his next moves will be well worth watching. All the more so, I believe, for the reason that Monte Carlo is a centre from which he will be able to radiate to his heart's—and our hearts'—content.

Occasional Notes

Three series of London symphony concerts began last month, and to-day, November 1, is the first Philharmonic Concert of the new season. There are subtle shades of difference between the various sets of programmes, not marked enough to make any one series a rallying-point of faction or a provoker of passions. These programmes are like English politics, which the barbarians can never understand, because our Right is too radical to be conservative, and our Left is so very, very moderate. The native eye, however, sees the range of nicely graduated shades between the Toryism of the London Symphony Orchestra and of Sir Thomas Beecham, through the rather less rigid views of the Royal Philharmonic, along to the quite liberally eclectic Saturday afternoons of Sir Henry Wood.

Youth can have its fling somewhere else—at St. John's Institute, Westminster, or Chelsea Town Hall—so say Beecham and the L.S.O. After all, it is the middle-aged who keep symphony concerts going. Youth probably hasn't even a cheque-book of its own yet, and cannot weigh-in with the substantial subscriptions that are the mainspring of these serious functions of our musical civilization. Who pays calls the tune, in all equity. And musical middle-age is going to be comfortably consoled with an illusion of youth restored, of grey hairs re-yellowed, and generally of the obliteration of thirty or forty years, when it strolls into one of the new Beecham concerts and hears the following programme:

Suite	Handel.
Song from <i>Zaide</i>	Mozart.
Symphony in C	Mozart.
Pianoforte Concerto in B flat	Brahms.
<i>Masteringers</i> Overture	Wagner.

Or the following at the L.S.O.:

<i>Tragic Overture</i>	Brahms.
<i>Romeo and Juliet</i>	Tchaikovsky.
<i>Wotan's Farewell</i>	Wagner.
Symphony in A	Beethoven.

Sir Thomas Beecham is taking his courage in both hands, however, in respect to one audacious modernist, that subversive young German, Richard Strauss (born 1864). Surely it is rash thus to admit a living composer to an expensive series of symphony concerts! Strauss, anyhow, is the only one; and we understand, moreover, that his compositions have been countenanced by some of the most exclusive subscription concerts of Berlin, Leipsic, and Halle-an-der-Saale. The adventurous-minded are all tremulously agog for the *Alpine* Symphony promised for November 19.

The London Symphony Orchestra is unlike Sir Thomas in having admitted an English name into its scheme. That name (the only one in the series of ten concerts) is Elgar's. Kussevitsky is to conduct the *Introduction and Allegro* for strings on December 10, and Mr. Goossens the A flat Symphony in the New Year. The L.S.O. is, moreover, tackling two out-and-out novelties—both of the 18th century—Symphonies of Polaci and Riegel.

To come, after such manifestations of musical Byzantinism, to the Philharmonic programmes is to tremble for the stability of a venerable institution

that permits itself such adventures as an example of Arnold Bax (*The Garden of Fand*, November 1), Delius's *Paris* (November 22), Gustav Holst's new Fugal Concerto, and Stravinsky's *Fire-bird* (February 21). At these concerts there is to be a change of conductor each night, three of the conductors being English. Sir Landon Ronald will conduct Elgar's E flat Symphony on December 6. There will be the *Choral Symphony* at the last of the series (March 20), as also at the ninth of the L.S.O. concerts.

Hardly a sign of grey appears in the black hair and beard of Sir Henry Wood. Hence, Saturday afternoons at Queen's Hall have quite a different tale to tell. Holst's *Planets* were paraded at full strength at the first of his concerts. At the second, Franz Schreker's Chamber Symphony was a novelty. On November 10 there will be an extract from Ethel Smyth's *Wreckers*, and Stravinsky's *Petroushka*. Elgar's E flat Symphony (Elgar's Symphonies are dominating the scene this winter) is due on November 24, together with works of Prokofiev and de Falla. Later on we are to have Arnold Bax's E flat minor Symphony, a new Pianoforte Concerto of Joseph Marx, a Suite (Op. 125) of Reger, Lord Berners's *Spanish Phantasy*, de Falla's *Nights in the Gardens of Spain*, a Symphony (in D, No. 5) by Miaskovsky, Holst's *Perfect Fool* Ballet, a *Dramatic Symphony* of Respighi, Delius's *Dance Rhapsody*, and a Symphonic Poem by Janacek. None of these things used to be conducted by Richter in the 80's, so there will be a good deal of ominous shaking of greying heads.

The secret is out—there is to be a new edition of *Grove*. Of course a good many of us have been for some time aware of the project, but it was not mentioned aloud, in deference to the wishes of Messrs. MacMillan and the new editor of the dictionary, Mr. H. C. Colles. But within the last month the newspapers have got wind of it, and made the news everybody's property. Naturally, all the English-speaking musical public is thoroughly interested. Mr. Colles has a big task and a tremendous opportunity, of which we all are assured he is perfectly able to make the best.

It is less than twenty years since Mr. Fuller-Maitland's edition of the great work began to appear, and it might be thought rather early to make a revision already. But the Fuller-Maitland *Grove* is after all of the nature of a compromise. The editor did not fully face the relinquishment of the attaching anomalies of the original work, and the queer disproportion between the immense articles on Schubert and Mendelssohn, on the one hand, and the scanty pages on Bach and Chopin on the other (to mention only these), was hardly corrected.

If we admit that in 1904 the wonderful Dictionary was not quite brought up to date, there is also the fact that these last twenty years have counted more in English musical doings than any forty in the three previous centuries. We shall look in the forthcoming *Grove* for a great deal more about both the Elizabethans and the modern Englishmen. No doubt much matter of the earlier editions will be discarded, but there need be the less sentimental regret for it, since the older volumes will remain on many shelves, and will never be beyond access.

It is Sir George Grove's praise that the frame of his splendid work remains thoroughly sound and serviceable. If only he could have foreseen the affectionate esteem in which the familiar volumes have been held by musical people in every corner of our land—and in a good many corners of other lands!—that would have been the right reward for his genial soul. In Grove's young days the best English musical traditions were somewhat frayed, broken, decayed. He and the other good men of his time built them up again, and we to-day are enjoying the advantages, not always with enough gratitude and piety.

Grove has always been appreciated for its human touches. These, we may be sure, will not be sacrificed to the claims of condensation. It will keep its character, and will not descend to the telephone-directory-dryness of some of the German musical dictionaries. And although Mr. Colles is at present on a long visit to New York, he can be counted on not to adopt the American idea of what *Grove* ought to be—if an indication of that idea is the 'American Supplement to *Grove*,' which is a sad volume, in the nature of a *Who's Who* of nonentities.

Probably many hundreds of the faithful have enriched their volumes with marginalia, the fruit of their day-by-day musical experiences. Mr. Colles is understood to be receiving gratefully any such notes. He may be addressed, 'c/o MacMillan's, St. Martin's Street, W.C.2.' The new *Grove* should be a noble manifestation of present-day English musicianship.

M. M.-D. Calvocoressi, reviewing* with scrupulous urbanity in these columns the new *Dictionnaire du Conservatoire* (Paris, Delagrave), allowed one to read something between his lines. But the average Englishman, who looks for the equivalent of *Grove*, may still be a bit startled if he picks up this ponderous burden of learning and—rubbish. It brings home the fact that French musicians clearly do not know what a book of reference is. Impossible is it to find anything one sets out to seek in this huge and inchoate bran-pie! It might have been meant as a musician's bedside book—if the mighty volumes were at all manipulatable. Dipping into it, you may strike on something good. But equally well, you may strike on something so bad—so ephemeral in value, so inexact, and splashed with misprints—that it is a pure puzzle how a musician like Lionel de la Laurencie allowed his name to appear as editor. Here are some examples of its scale of proportions: Pages allotted to music in Spain and Portugal, 2,484; ditto, ditto in Great Britain, 44; ditto, to the librettos of Massenet's operas, 29. Moreover, the English section—with the exception of a few pages by Romain Rolland, disputable but elegant—is worthless. We do not know M. Camille le Senne, but we are sure he knows nothing at first hand about English music. A supplementary essay on our modern music, by the late Dr. Charles Maclean, is a regrettable piece of work, marred by curious partialities, yawning gaps, and misplaced polemics.

Here is yet another example in a book that has just arrived for review—Paul Landormy's *History of Music*, translated by Frederick H. Martens.

* See September number, page 622.

M. Landormy, after discussing Purcell, says, 'Was not this greatest among English musicians the last as well? After him English musical history seems to come to an end.' And later, in treating of the music of to-day, England is given only a few lines, in which bare mention is made of Elgar, grouped with about a dozen others. Stanford's and Parry's names do not appear in the book, and of modern English composers, only three are singled out for special mention—Lord Berners, Goossens, and Bliss!

'I ran across Mr. Joseph Hyslop, the great Scottish tenor—one of the few native singers whose original name is good enough for him,' says the *Pall Mall Gazette*. Not good enough for our contemporary, however, despite Mr. Hislop's own satisfaction.

Some folk have all the luck! The *Musical Courier* was singularly blessed in receiving a pamphlet from the press agent of a violoncellist, containing extracts from Continental papers Englished in a style worthy of the author of the *New Opera Glass*. We give a few extracts:

Pesti Naplo.—Rozsi Varadi established her concert Tuesday evening in the Academy Music. This evening was a great enjoy for the public and the artist get a loud applause.

Az Ujság.—Her studies were lead by the first musicians of Europa. Her high degree of artistic which is simply marvellous. She is destined for an anormous musicaly succese. Her future musicaly carrier will be splendid and wonderful.

Az Ujság.—We who frequentated the Acad. of Music concerts know her talent. Her brilliant execution is magnificent at the passages, but the most beautiful ar her accords. Her tone smootes softly at the pianos and thunders at the fortes.

Bohemia, Prague.—She knows exactly to deal weath her instrument. She plays in a strong, sonorous tone accessible to the warmth as to the tenderness. She understand to form the most pretention material. Owing such a preciousness she had courage to put in her program the mighty C major Suite of Bach. She proved herself as a perfect mistress of the polyphoue style. She got a due and loud applause.

Berliner Tageblatt.—Under the hands of this artist the reserved violoncello is transformed into a soft, affectionate instrument which form producing any shrill or howling sound, is endeavouwing to sing and to flatter in a pure, warm, full tone. It is as if the instrument wanted to cheer up her earnest countenance.

Punch recently gave a choice sample of the same kind of thing from a Parisian concert programme:

The andante brings us back to calm and the variations to eohich is subnuttet the first idea of a very broad and simple sentiment, they offer by their ever renewed rhythmic, melodia and harmonia interest an example of rohat broadnesse the serene form of the great andantes of Beethoven can confer upon the more modern inspirations.

Punch adds:

We shall always be happy to have sentences like these subnuttet to us.

'I find it difficult to master my liking for a tune,' says Mr. James Agate. We hope he will find it impossible. So long as the fact remains that every composer who has ever mattered very much was a tune-writer, Mr. Agate may shamelessly indulge his liking.

The Musician's Bookshelf

Bow Instruments: Their form and construction. By W. J. Giltay.

[London: William Reeves.]

It is a great pity that the author of this valuable monograph did not entrust the work of translation and revision to an expert. In its original language—Dutch—Mr. Giltay's work may be all it claim to be, *i.e.*, a readable description of the function of the different parts constituting the violin. In the English translation it resembles nothing so much as a student's thesis. It abounds in long quotations. On pages 19 and 20, for instance, we find five paragraphs beginning: 'Huggins says,' 'Helmholtz says,' 'Van Schaik remarks,' 'Savart says,' 'Apian-Bennewitz says.' Obviously here is somewhat too much of this. The student spreading himself over an examination paper may find it a paying game to show the extent of his reading. An author, however, is expected to present his ideas in a more interesting form. It is his own conclusions that matter; the theories of others are only interesting in so far as they confirm or oppose his argument. In the first case we expect the fact to be mentioned briefly, in the second there must be discussion; in neither case is it necessary to pile up quotations. Similarly, we believe it unwise to give the quotations in the original language in the text and the translations in a foot-note, as Mr. Giltay invariably does. It is best to assume that the majority of readers are unacquainted with the niceties of other languages than that in which the book is written. In any case the translation, adequate, ought to suffice. There are, of course, occasions when we may presume the original to be indispensable. This, however, cannot be said of the excerpt from Apian-Bennewitz on page 24, which, translated, runs:

By the jolting of the carriage-body against the frame, and *vice versa*, the equilibrium of the vehicle and the comfort of the riders will be disturbed. To prevent this, springs are used, by which, in place of the sudden hard jolts, a continuous, even, and agreeable rocking motion of the body will result.

Surely all these portentous platitudes can be summarized in a simple sentence with advantage. If Mr. Giltay had written: 'Apian-Bennewitz compares the function of the violin-bridge to that of the springs of a carriage,' he would have said all that is necessary to make his argument clear.

Apart from these errors of form, the volume has its value, as it embodies the results of the latest researches of the functions of what we may call the bones, nerves, and muscles of the bow instrument. If at any time a second edition should be contemplated, let us hope it will be given in more readable shape.

F. B.

Frederick Delius. By Philip Heseltine.

[London: At the Bodley Head. 6s.]

Delius has lived the pure artist's life. Out of industrial art do the fine arts emerge. And it seems as though in a favourable social state there may spring out of the fine arts an 'extra-fine'—an art still further divorced from utilitarian application: remarkable plays that cannot be acted, wonderful books we hardly know how to read, pictures for which there is no imaginable home, music that can only, as it were, by accident be lured within the scope of practical performance.

(Continued on page 783.)

Jesu, Star of Consolation

AN INTROIT OR SHORT ANTHEM FOR FOUR VOICES

Words by the Rev. Canon ALEXANDER

Music by CHARLES MACPHERSON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Adagio espressivo

SOPRANO
Je - su, star of con - so - la - - tion,

ALTO
Je - su, star of con - so - la - - tion,

TENOR
Je - su, star of con - so - la - - tion,

BASS
Je - su, star of con - so - la - - tion,

ORGAN
(*ad lib.*)
no Pedals

mp Rock of shel - ter in temp - ta - - tion, *mf* Who dost

mp Rock . . . of shel - - ter . . in temp - ta - - tion, *mf* Who dost

mp Rock . . . of shel - - ter . . in temp - ta - - tion, *mf* Who dost

mp Rock of . . shel - ter in temp - ta - - tion, *mf* Who dost

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give . . for our sal - - va - - tion Bread . . . of

give for our sal - va - - - - - tion Bread . . . of

give for our sal - va - - - - - tion Bread of

give for our sal - va - - - - - tion Bread of

cres. *f*

ev - er - last - ing - ness: . . . Where Thy bless - ed saints . . be

ev - er - last - ing - ness: . . . Where Thy bless - edsaints be -

ev - er - last - ing - ness: . . . Where . . Thy bless - ed saints be

ev - er - last - ing - ness: . . . Where Thy bless - ed saints be -

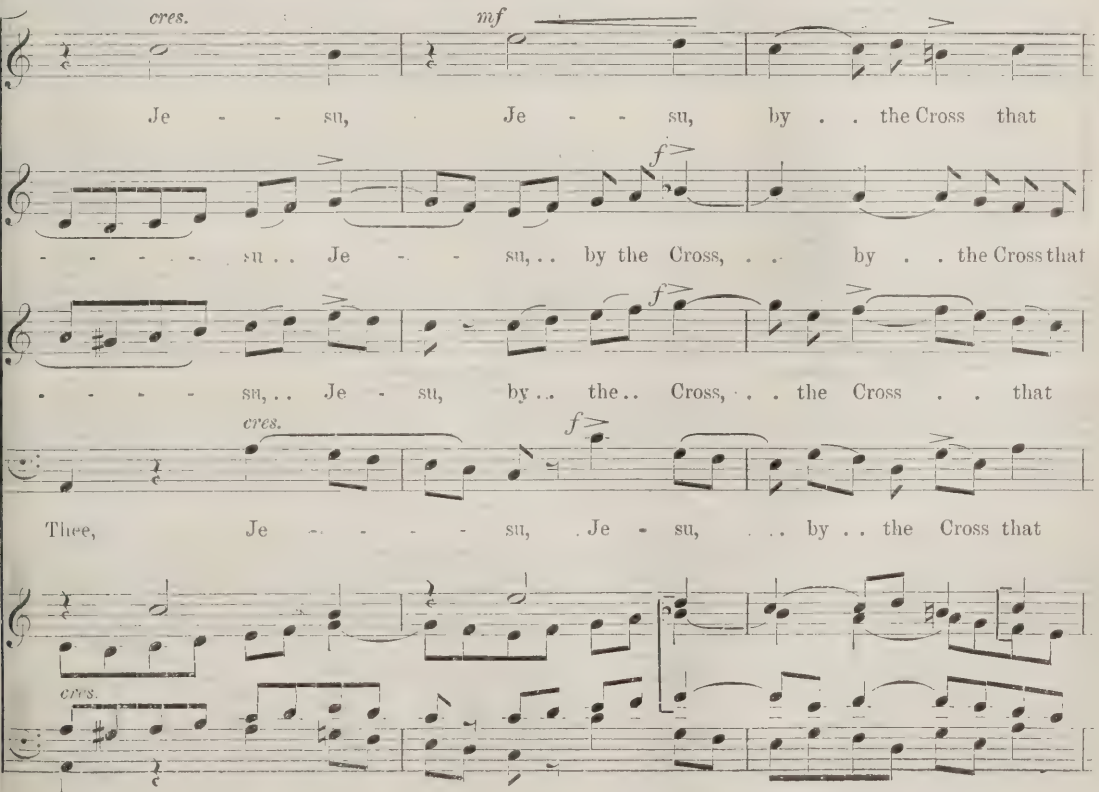
p

Poco allargando *a tempo*



- fore Thee Kneel, . . . and si - lent - ly . . . a - dore . . . Thee, . . .
- fore Thee Kneel, and si - lent - ly a - dore . . . Thee, Je -
- fore Thee Kneel, . . . and si - - lent - ly a - dore . . . Thee, Je -
- fore Thee Kneel, . . . and si - lent - ly . . . a - dore, a - dore . . .

Poco allargando *a tempo*



Je - - su, Je - - su, by . . . the Cross that
su . . . Je - - su, . . . by the Cross, . . . by . . . the Cross that
su, . . . Je - su, by . . . the . . . Cross, . . . the Cross . . . that
Thee, Je - - su, Je - su, . . . by . . . the Cross that

Poco allargando

bore . . . Thee, . . . Grant, . . . grant . . . us

bore . . . Thee, . . . Grant, . . . grant us

bore . . . Thee, Grant, . . . grant . . . us . . .

bore . . . Thee, . . . Grant, . . . grant us

Poco allargando

p

dim. *pp*

sin - - - ners to . . . find . . . peace.

dim. *pp*

sin - - - ners to . . . find, . . . to find . . . peace.

dim. *pp*

sin - - - ners . . . to . . . find, to . . . find peace.

dim. *pp*

sin - - - ners . . . to . . . find, . . . to find . . . peace.

dim. *pp*

TO MRS. MOULD

AND WE BEHELD HIS GLORY

ANTHEM FOR CHRISTMAS OR GENERAL USE

2 Chronicles vi. 12, 18;

St. Luke i. 26, 27, 35;

St. John i. 14.

MUSIC BY

GEORGE RATHBONE

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato

RECIT. SOPRANO

mf Now Sol - o - mon the King

Moderato

mf Sw. cres. f mf

senza Ped.

stood be - fore the al - tar of the Lord in the presence of all the con - gre -

ga - tion of Is - ra - el,

cres. Ped. senza Ped.

and spread forth his hands, and said:

Ped.

Moderato
CHORUS

AND WE BEHELD HIS GLORY

Marcato *mf*

Will God in ve - ry deed dwell with men on the earth? heaven and the
 Will God in ve - ry deed dwell with men on the earth? heaven and the
 Will God in ve - ry deed dwell with men on the earth? be - hold, *mf* be
 Will God in ve - ry deed dwell with men on the earth? be

Moderato

Marcato

p Voices alone *mf* Gt. Sw. coupled
 senza Ped.

heaven of heavens, heaven and the heaven of heavens can - not con -
 heaven of heavens, heaven and the heaven of heavens can - not con -
 hold, heaven and the heaven of heavens can - not, can - not con -
 hold, heaven and the heaven of heavens can - not, can - not con -
 f

tain Thee, cannot con - tain Thee ;
 tain Thee, cannot con - tain Thee ; *cres.*
 tain Thee, cannot con - tain Thee ; how
 tain, cannot con - tain Thee, *Ch. Sw. coupled* cannot con - tain Thee ;
 p *Gt.* *Ch.* *cres.*
Ped. *Ch. to Ped.*

AND WE BEHELD HIS GLORY

cres. how much less, how much less this house which I have built!

p much less this house, how much less this house, this house which I have built!

cres. how much less, how much, how much less this house which I have built!

p how much less al - so, how much less, how much less this house which I have built!

p Sw.

sost. pp Will God in ve-ry deed dwell with men on the earth?..

sost. pp Will God in ve-ry deed dwell with men on the earth?..

sost. pp Will God in ve-ry deed dwell with men on the earth?..

sost. pp Will God in ve-ry deed dwell with men on the earth!..

cres.

RECIT. SOPRANO

mf And it came to pass in the ful-ness of time, that the an - gel Ga - bri-el was

AND WE BEHELD HIS GLORY

sent from God un-to a ci - ty nam-ed Naz - ar - eth, to a vir - gin whose name was

p *tenderly*

senza Ped.

Ma - ry. And the an - gel said un - to her, The

Bass Solo
mf

Ped. *senza Ped.*

solenne.

Ho - ly Ghost shall come up - on thee, and the power of the Highest shall o - ver - shad - ow thee;

mf Gt. Diap. 8 ft.

Ped.

Poco più mosso
p

there - fore al - so that Ho - ly thing, there - fore al - so that Ho - ly thing that

Poco più mosso
p Sw.

senza Ped. *Ped.*

cres.

shall be born of thee, that shall be born of . . . thee, there

Ch. Sw. coupled

(4)

AND WE BEHELD HIS GLORY

fore al - so that Ho - ly thing that shall be .. born of thee shall be

cres.

Ch. Sw. coupled

senza Ped. *Ped.*

call - ed The Son of God.

cres. *Più mosso* *Sw.*

senza Ped.

Brightly

cres. *f Gt.* *Ped.*

Brightly

Thus the Word was made flesh and dwelt a - mong us, the Word was made

f *f* *f*

Thus the Word was made flesh and dwelt a - mong us, the Word was made

f *f* *f*

Thus the Word was made flesh and dwelt a - mong us, the Word was made

f *f* *f*

Thus the Word was made flesh and dwelt a - mong us, the Word was made

AND WE BEHELD HIS GLORY

dim.

flesh and dwelt a - mong us, the Word was made flesh and . . dwelt a -

dim.

flesh and dwelt a - mong us, the Word was made flesh . . and . . dwelt a -

dim.

flesh and dwelt a - mong us, the Word was made flesh . . and . . dwelt a -

dim.

flesh and dwelt a - mong us, the Word was made flesh and . . dwelt a -

dim. Ch. Sw. coupled Sw.

poco rit. *a tempo*

- mong us,

poco rit. *a tempo*

- mong us,

poco rit. *a tempo*

- mong . . us, and we be-held His

poco rit. *a tempo*

- mong us, and we be-held His glo - ry, His glo - . .

poco rit. *a tempo* *f Gt.*

senza Ped.

and we be-held His glo - ry, and

and we be-held His glo - ry, His glo - ry, we be-held . His

glo - ry, His glo - ry, His glo - ry, His glo - ry, be -

- ry, His glo - ry, we be-held . His glo - ry, be - held . . His

Ped.

AND WE BEHELD HIS GLORY

Poco Allargando

we be-held His glo - ry, the glo - ry as of the on - ly be - got - ten Son of the
glo - - - ry, the glo - ry as of the on - ly be - got - ten Son of the
- held, be-held His glo - ry, the glo - ry as of the on - ly be - got - ten Son of the
glo - ry, His glo - ry, the glo - ry as of the on - ly be - got - ten Son of the

Poco Allargando

glo - ry, His glo - ry, the glo - ry as of the on - ly be - got - ten Son of the

Ped.

sempre cres.

Fa - ther. And

sempre cres.

Fa - ther. And we be-held His glo - ry, His

sempre cres.

Fa - ther. And we be-held His glo - ry, His glo - - - ry,

sempre cres.

Fa - ther. And we be - held, be - held, and we be-held His

sempre cres.

we be-held His glo - ry, and we be-held His glo - ry, the glo - ry as of the

Poco Allargando

glo - - - ry, and we be-held, be-held His glo - ry, the glo - ry as of the

and we beheld His glo - - - ry, and we beheld, be-held His glo - ry, the glo - ry as of the

glo - ry, beheld His glo - ry, and we be-held His glo - ry, the glo - ry as of the

Poco Allargando

glo - ry, beheld His glo - ry, and we be-held His glo - ry, the glo - ry as of the

AND WE BEHELD HIS GLORY

dim. *poco rit.* **Poco meno mosso**

on - ly be - got - ten Son of the Fa - ther. Full of grace and of truth, full of

dim. *poco rit.* *p*

on - ly be - got - ten Son of the Fa - ther. Full of grace and of truth, full of

dim. *poco rit.* *p*

on - ly be - got - ten Son of the Fa - ther. Full of grace and of truth, full of

dim. *poco rit.* *p*

on - ly be - got - ten Son of the Fa - ther. Full of grace and of truth, full of

Poco meno mosso

grace and truth.

grace and truth.

grace and truth.

grace and truth.

Ch. 8 ft. Flute *Sw.* *pp* *ppp Sw.*

(Continued from page 778.)

Let us admit that only by a sort of accident has *A Village Romeo and Juliet* or *A Mass of Life* been performed, in this country at least. That is, of course, to our shame—to our shame as a nation, as a civilized society, and particularly to the shame (as Mr. Heseltine accuses, with an idealist's anger) of our orchestral conductors and musical journalists, who by force ought to have compelled the rest to enter a land of such milk and honey, if they would not of free will. But it is the one fault of an excellent book to enlarge so much on this shame. Here the disciple fails to attain to the spiritual detachment of his distinguished master.

For whom were *A Village Romeo* and the *Mass* written? Surely for the composer's self—they say as much from first to last. Delius, mentions our author, could at all times have afforded to blow his own trumpet, but never cared to do so. 'He lacks the talent, and indeed the desire, to keep himself in the public eye.' But here is the disciple claiming for the master what the master has despised—mere success. Although Mr. Heseltine speaks in the privilege of Delius's friendship, one ventures to accept first the evidence of Delius's music—that the appreciation of it shall be no sort of duty into which one can be argued.

Not for generations has any music argued so little as this. The disinterestedness of it—that is supremely remarkable. To go into a concert-room and hear the Violin Concerto is like finding a surprising flower blooming by itself in a wild land. Only the disinterestedness of a flower is our fancy, while this Concerto truly is a Narcissus blooming for its own sake. It is a pleasing idea that there may have existed in the world numbers of such artists who happened, with indifference, to miss the happy accident of a Beecham to bring them into daylight and a Heseltine to tell their praises.

Mr. Heseltine praises eloquently, but not without discrimination. Delius, he says, stands for all that is best in his art in the England of to-day. 'If opera be defined as a perfect correlation between music and action, then *A Village Romeo and Juliet* is one of the most flawless masterpieces that have ever been given to the world.' In *Sea-Drift* 'we seem to hear the very quintessence of all the sorrow and unrest that man can feel because of love.' Of *A Mass of Life*:

It may be that in this age of superficiality in art its very profundity militates against it. But such music is proof against the neglect of the age which gave it birth. It is, in the fullest sense of the word, a deeply religious work, and one can imagine a more spiritually enlightened generation performing it as a solemn ritual in some gigantic open-air theatre, year after year at the coming-in of summer.

But the *Requiem* 'remains the weakest of all Delius's mature works.' The *North Country Sketches* and the two pieces for small orchestra—*On hearing the first Cuckoo in Spring* and *Summer Night on the River*—are certainly his finest achievements in purely orchestral music.

The book tells with fulness the singular story of Delius's career. Delius, the son of a German merchant of Bradford, had to fight hard for his music. His

... first great musical impression [in his own words] was hearing the posthumous Valse of Chopin which a friend of my father's played for me when I was ten years old. It made a most extraordinary impression on me. Until then I had heard only Haydn, Mozart,

and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory.

Over music the wills of resolute father and resolute son clashed. In 1884, when he was twenty-one, he emigrated to Florida as an orange-planter. 'There he lived alone for three months without seeing a single human being, white or black,' and in those wilds he worked at counterpoint 'with demoniacal energy.'

Hardly less strange, in a way, was the long spell of years he lived in and near Paris, for there he was never affected by French music, and he is still unknown to musical France.

For all the spiritual detachment of his art, no one hearing anything of it would ever deduce a misanthrope. He may have no care for glory, but he would not be human if such generous enthusiasm as this book breathes did not come to him pleasantly. And was it hinted that Mr. Heseltine was sometimes more reproachful than persuasive? Well, his book all the same will surely persuade a good many that another chance is due for the world to hear *A Mass of Life*. C.

Report of the Archbishops' Committee on Church Music.

[S.P.C.K. 1s. net.]

The reviewer of a Report such as this is faced with a hard task: it is easy enough to skim the cream off a glass of milk, but how are you to proceed when you wish to skim a glass of 'milk' which happens to be all cream? This Report is of the all-cream variety, and the only satisfactory solution is to urge all choirmasters, organists, and people interested in Church music to procure a copy and sample it for themselves.

The Committee, under the chairmanship of Earl Beauchamp, was appointed by the Archbishops in May, 1922. Its members consisted of such representative people as Sir Hugh Allen, Dr. Bairstow, Sir Walford Davies, Dr. Frere (the Bishop-Designate of Truro), Archdeacon Gardner, Mr. Harvey Grace, Miss E. C. Gregory, Dr. Ley, Mr. Sydney H. Nicholson, Mr. Geoffrey Shaw, and Lady Mary Trefusis. In some quarters it was averred that such a body, representing so many different schools of thought, would never be able to agree on any one subject. As a matter of fact, however, the Report is unanimous. The Committee has earned the heartfelt thanks of all lovers of Church music for fifty pages of sound commonsense.

At the outset the Committee quite candidly admits that the state of our Church music at present is far from satisfactory. Music seems to be chosen in many places with a view rather to the attraction of hearers than to its fitness as a vehicle of devotion. At the same time, the opinion is still very generally held that 'elaborate music is, in itself, superior to simple.'

It is a pity that we should have to wait for someone to point this out to us, but now that the Committee has done so, may we never have to wait for it to be pointed out again. The ideal in all parish-church music is congregational singing, and if that ideal is continually kept in mind we need have nothing but hope for the future.

The Report reminds organists that 'The function of the organ is to be an adornment and not a necessity. When it becomes a necessity, it is in

danger of ceasing to be an adornment.' There are many practical hints to organists. One section of the Report is entitled 'The Use and Abuse of the Organ'—and it is imagined that even our most experienced players will do well to take these hints to heart. And what of the inexperienced players? We have all suffered at one time or other from the 'aimless, rhythmless wanderings, dignified by the title of "improvisations" or "extemporisations," which are so often doled out, more especially at the Holy Communion service (played on a reedy stop *plus* tremulant, with a great deal of energy in the neighbourhood of the Swell pedal); from the organist who persists in playing the top note of the first chord before the others ('so helpful to the singers, you know'); or from the organist who will interrupt the flow of the music in order to pull out more stops. In future, these and similar pleasing performances will only be given, we imagine, by 'the organist who did not read the Committee's report.'

The Committee deals in another section with the all-important subject of hymn-singing, an art which has been sadly neglected by us in the past. Until a few years ago it was impossible for us in England to have an opportunity for hearing hymns sung with such embellishments as faux-bourbons or descants; and the idea of singing hymns in unison was anathema. The Report points out that a really good tune will always stand being sung in unison, even without accompaniment. How many tunes in common use with us will pass this test?

Other sections of the Report deal with the choice and regulation of music in relation to (a) smaller town and village churches, (b) larger town churches, and (c) cathedral and collegiate churches; the musical training of the clergy; the training of choirmasters and organists; the relations subsisting between the organists and the ecclesiastical authorities; and suggestions for diocesan and central organizations. From this, the large extent of the ground covered will be seen. A most comprehensive bibliography forms a valuable appendix.

F. D. F.

Music in the Foreign Press

BY M.-D. CALVOCORESSI

AN ORIGIN OF BEETHOVEN'S 'SONATE PATHÉTIQUE'

In *Die Musik* (June), Richard Hohenemser writes:

I feel sure that Beethoven's *Sonate Pathétique*, from the spiritual point of view, is a Fantasy on motives from Cherubini's *Medea* (which appeared in 1797, two years before the *Pathétique*). Beethoven's admiration for Cherubini is well-known, and a score of this work was found in his library. It is unlikely that he never was conscious of the relationship between his *Sonata* and *Medea*. But a comparison between the music of the final part of the first section of the great ensemble with which the second Act of *Medea* opens and the transition between the first and second themes in the *Pathétique* reveals characteristic analogies. Likewise in the *Finale* of the opera, at the moment when Neris announces that *Medea* has killed her own children, a motive appears with which Beethoven's second theme is connected. The theme of Beethoven's *Finale*, which is related to the second theme of the first movement, naturally recalls to mind the atmosphere of *Medea*.

MODERN COMPOSERS AT DONAUESCHINGEN

The August issue (No. 17) of the *Neue Musik-Zeitung* provides useful notices of young composers represented at the Donaueschingen Festival, and their works. Information on Robert Oboussier, Frank Wohlfahrt, Alois Hába, Bruno Stürmer, Hermann Reutter, J. F. Hoff, F. F. Finke, and Philipp Jarnach is well worth filing for reference. The following remarks on Hába's 'Quarter-tone' Quartet provide food for thought and controversy:

The work lacks all the usual features of thematic working-out, developments, imitations, fugatos, sequences, &c.; nor are the usual articulations to be found in the melody. The form is altogether unrelated to anything done before. The first movement is a unit consisting of five long melodic ideas. While these are stated, other independent ideas, whose functions equal in importance those of the initial group, are introduced on the other instruments. The first three sections are constructive, the following two explain and ultimately conclude. The first part of the second movement consists of three sections whose onward motion leads to a lull (fourth section), after which the conclusion is reached via three more sections.

A FORGOTTEN SPANIARD

In the *Revista Musical Catalana* (June-July), Alfred Romea retraces the career of Ferran Sor (1778-1839), composer and guitarist, whose operas and ballets enjoyed their hour of fame in London, at Moscow, and elsewhere, and whose compositions for guitar are described as occupying paramount importance in the literature of that instrument.

MENDELSSOHN'S EARLY OPERAS

In the *Zeitschrift für Musikwissenschaft* (June-July), Georg Schünemann examines Mendelssohn's early operas, and concludes:

To produce *Camacho*, an immature and unimaginative work, was a mistake. The first performance was a failure, and from that moment Mendelssohn decided to give up further attempts to write for the lyric stage. His friends never succeeded in producing a suitable libretto for him. We may well deplore that he should not have conquered in the province of the comic opera the distinguished place that might have been his.

A VIEW ON STRAVINSKY

In the *Revue Musicale* (August), Emile Vuillermoz writes:

Stravinsky has mastered the secret of rhythmical pathos. Rhythm is the most telling element in the beauty of *Noches*, a recondite work, but one that conquered our public forthwith. Were I the head of some great ironworks such as Le Creusot, I should (I speak in all earnestness) organize a great Festival of Labour, and commission Stravinsky to write a score in which all the instruments in the factory would play their part: sledge-hammers, sirens, metal-saws, drills, steam-engines, gas-engines, and others, together with a few simple but striking tunes sung by all the workers. And I am sure that under these conditions he would create a wonderful masterpiece.

BORODIN

Recent additions to the scanty literature that existed on Borodin having consisted mainly of disparagement, it is interesting to note, simultaneously with Edwin Evans's praise of his music in *Music and Letters*, the appearance in *Die Musik* (July) of a highly laudatory essay by W. Kahl:

It is no exaggeration to say that his B minor Symphony is one of the most significant things written in the post-Beethoven period. His harmony is that of a genuine innovator whose quest for novel

effects—originating not in mere speculations, but in a sound and genuinely musical impulse—reaches far ahead of his times.

ONE MORE VIEW ON SCHÖNBERG

The *Nouvelle Revue Musicale* (July) quotes the following from an article by Jean Marnold in the *July Mercure de France*:

Schönberg began by imitating Brahms so heavily and so fatuously that he eventually became aware of his own ineptitude. He strove to rise out of the rut, and *Pierrot Lunaire* is certainly the most successful of his efforts. Musically, however, it is a mere fabrication, in which the mechanical methods of scholastic counterpoint are slavishly and arbitrarily applied. The sonorities may now and then amuse the ear, but it is all very artificial, meaningless, and facile.

AN UNKNOWN COMPOSER

In the *Musikblätter des Anbruch* (October), S. Wittig speaks in terms of warm praise of four operas by Prof. Paul Graener, who succeeded Max Reger at the Leipsic Conservatorium. His *Byzanz* especially, we are told, is a beautiful work. None of the four has yet been performed.

MORE ON SCRIBIN

The second number (nominally May) of *K' Novym Beregam* contains an article by L. Sabaneiev on Scriabin's unpublished manuscripts and sketch-books, which are described as containing a wealth of highly-interesting material, and to afford a curious insight into his methods of composing.

THE FATE OF THE NEUE MUZIKZEITUNG

In the September issue of this periodical the proprietors announce that economic conditions compel them temporarily to suspend publication. The journal will be resumed as soon as possible.

Gramophone Notes

BY 'DISCUS'

Only a few weeks ago the H.M.V. put forth records of Tchaikovsky's *Pathetic* Symphony, and now here is the Columbia Company with the same work, played by the New Queen's Hall Orchestra under Sir Henry Wood (four 12-in. d.s.). This can hardly be a case of follow-my-leader; the recording must have been going on at pretty much the same time. Still, it is a pity. Gramophonists would rather either party had taken some other work. Comparisons between the two recordings are inevitable. Roughly speaking, the H.M.V. performance (conducted, you will remember, by Sir Landon Ronald) was conspicuously brilliant. Sir Henry Wood's is more emotional. If you still take Tchaikovsky emotion as seriously as it was taken when the Symphony first laid hold of London, you will no doubt prefer the Columbia records. For my part, the things about Tchaikovsky that still give me keen pleasure are his scoring and his brilliant decorative work. That is why I prefer the H.M.V. set. It emphasises the composer's strong points. But both Companies are to be thanked for a real feat in recording.

H.M.V. send two d.s. of Strauss's *Death and Transfiguration*, conducted by Albert Coates. This is a good record, but not, I think, among the very pick. The scoring comes out with less clearness than we expect. It is pretty certain that the gramophone is

a merciless shower-up of bad vocal method. Perhaps it is a no less severe test of orchestration. At all events, I have noticed that almost without exception Wagner comes out splendidly, and Strauss, as a rule, less well. Yet Strauss is a master of scoring. Somebody with a scientific bent and lots of spare time should go into this problem. It will probably turn out to be a matter of the composer's use of instruments over-rich, or not rich enough, in the higher harmonics; or in the texture of the lower and middle part of the score; or in the character and general 'lie' of the bass—or any other reason why. Anyhow, this difference between Wagner and Strauss is well exemplified in the records I take up next—two 12-in. d.s. of the 'Love Duet' from *Tristan*, conducted by Albert Coates, with Florence Austral and Tudor Davies singing. These are splendidly successful, full of glow and colour (H.M.V.).

Chamber music is a good line this month. Not often are we so favoured as in the Columbia Company's three 12-in. d.s. of Arthur Catterall and Hamilton Harty playing Mozart's Violin and Pianoforte Sonata in A, Op. 8, No. 1. The clearness and purity of tone are delightful, and in regard to balance I have only one fault to find. In the *Finale* the violin is too prominent at the opening, where the pianoforte has the more important part. A word should be said on the excellence of the pianoforte tone. Why is it that all through this long work we get scarcely a jarring note? Probably because Mr. Harty, being engaged in an ensemble performance, plays instead of hitting. We rarely find bad tone in records of good song accompaniment; only when great pianists—the very people we should look to for tonal beauty—get to work do we suffer from jangling.

The Beatrice Hewitt Pianoforte Quartet is recorded by H.M.V. in Gabriel Fauré's C minor Quartet, one of the best of modern chamber works. The playing and recording are alike worthy (two 12-in. d.s.). The *Scherzo* from Beethoven's C minor Quartet, Op. 18, No. 4, is not one of his hurdling examples. The Flonzaley players give it a clear, precise performance which, I think, rather over-emphasises its good behaviour. The recording is capital (H.M.V. 10-in.).

It is a pleasure to hear again the admirable English String Quartet. The Columbia Company records them in a couple of Glazounov movements—*Orientele* and *All' Ungherese*, from Op. 15.

In the string department, nothing better has come my way than the *Æ.-Voc.* 12-in. d.s. of Jelly d'Aranyi and Adile Fachiri playing the slow movement of Bach's D minor Concerto for two violins. This great, heart-easing music is a lasting pleasure. Yet how simple the means! Two single strands of melody, over an accompaniment of plain detached chords—the latter in this case played on the pianoforte by Ethel Hobday. Here is a record to keep within easy reach; when you have a touch of the hump, put it on. And sometimes when you haven't.

Other violin records are of Renée Chemet (a Mozart-Kreisler *Rondo*, H.M.V. 12-in.) and Albert Sammons (a Brahms-Joachim Hungarian Dance and Old English Songs and Dances arranged by Randall, *Æ.-Voc.* 10-in. d.s.).

Of the large batch of vocal records, I have space to mention only a few. Raymond Ellis shows a good voice and expressive style in the old Hebrew melody, *Yom Kippur* (*Cry of Atonement*) and Rumkisky's *Der Yusin'il* (*The Orphan*), sung in Hebrew; Horace Stevens's fine ringing voice gives us a couple of

unusually good records of oratorio airs—*The trumpet shall sound* and *Lord God of Abraham*, both with orchestral accompaniment. The trumpet obbligato in the Handel air is brilliantly played by A. E. Hall, and, what is more, it comes out brilliantly. Here is the nearest approach to real brass tone I have so far heard on the gramophone. The secret seems to be: when recording place your brass player nearer the gadget. For such as like Schubert's *Death and the Maiden* there is Elena Gerhardt's singing of it in German, a record by Æ.-Voc. (10-in.). Is there a more dismal ditty than this? I hope not.

An excellent flute record is that of John Amadio, brilliantly tootling his way through the Gounod-de-Jong *Faust* Fantasia (Æ.-Voc. 10-in. d.s.).

I mention last an enjoyable record of an unusual type—two banjo solos wonderfully played by Fred van Eps (Æ.-Voc. 10-in. d.s.). Hitherto I have lumped the banjo with the zither and the ocarina as touching the limit in futility. But after hearing this record I take off my hat to it. And to Mr. van Eps.

Church and Organ Music

H. MATTHIAS TURTON

To the growing number of British musicians seeking to establish themselves in the New World must be added Mr. H. Matthias Turton, conductor of the Leeds New Choral Society, and organist of St. Aidan's (the Woodford Memorial at Leeds), who has accepted an organ appointment at Chatham, Ontario. For many years Mr. Turton has been one of the foremost musicians in Yorkshire. Curiously enough, in 1902 he succeeded Mr. (now Dr.) H. A. Fricker as organist of St. Aidan's, and is thus following the lead of his predecessor, who went to Toronto in 1917, and who has recently won considerable renown by his brilliant work with the Mendelssohn Choir. Mr. Turton's talents lie in two directions: as a solo organist and as a choral conductor. His sympathies in organ music are largely with the modern school of Harwood, Bonnet, Dupré, and Vierne. He has done a good deal of pioneer work in the North as an interpreter of their works, particularly of Vierne's Organ Symphonies, which he has repeatedly played at St. Aidan's. As a choral conductor he has shown a great predilection for Bach. The Leeds New Choral Society, founded by Mr. Turton in quite a modest way around the nucleus of his Church work, has instituted an annual performance of *The Christmas Oratorio* in Leeds Town Hall, besides giving, from time to time, a number of the Church Cantatas and the Magnificat. On numerous occasions from 1905 to 1917, Mr. Turton appeared at the municipal organ recitals in Leeds Town Hall, and could always be relied upon to present an enlightened programme, and to perform it capably. Of quiet, unassuming disposition, it is probable that his enthusiastic work for good music has hardly received the wide attention that it merits, and we hope that in his new sphere of activity he may meet with the success that his gifts deserve. A. J. D.

WESTMINSTER ABBEY SPECIAL SERVICE CHOIR

We have received the report of the 1922-23 season's activities of this body, and a highly satisfactory report it is. The list of works performed since the Choir's inception is imposing—four of the big Bach works, twelve by Byrd, eight by Blow, four by Palestrina, four by Stanford, with about forty others, old and new. Many have been sung more than once—a good feature. The financial position is so unusual as to call for comment. The expenses of the four services last season amounted to about £400; the collections and subscriptions amounted to £566, leaving a comfortable balance. The largest collection was at the performance of the *St. Matthew Passion*—£104 5s. 2d., which left a margin on the right side. A feature that appeals to us very much is the large

number of boys in the Choir, drawn from over a dozen London parish churches. It is difficult to over-estimate the value of bringing these youngsters into close touch with so much fine choral music of all schools. There are a few vacancies for basses, tenors, and altos, who must be first-rate readers. Application should be made to the Secretary, W.A.S.C., The Song School, The Cloisters, Westminster Abbey, S.W.1. Fixtures for the coming season are: December 10, Unaccompanied Motets (including Bach's *Sing ye to the Lord* and Meyerbeer's 91st Psalm); April 7, *St. Matthew Passion* (with orchestra); June 2, Unaccompanied Motets, &c. Rehearsals are held at St. John's Church, Westminster, on Monday evenings. Mr. Sydney H. Nicholson, the hon. conductor, has every reason to be proud of having in so short a time created this fine addition to London's musical activities.

SOUTHWARK CATHEDRAL

Brahms's *Requiem*, and Elgar's *For the Fallen* and *Lux Christi*, will be sung on Saturday, November 10, at 3 p.m. The London Symphony Orchestra will play. No tickets are required. A fine list of works is announced for the special musical services during the coming winter. Programmes may be had on application to the Succentor, St. Saviour's Rectory, Sumner Street, S.E.1. (Stamped addressed envelope should be sent.)

'THE ORGAN'

This admirable quarterly continues to maintain its standard. The current issue contains, among many other good things, an article on the organs of the Temple Church (Andrew Freeman), the organ in the Wanamaker Building at New York (Charles A. Radzinsky), the organ music of Parry (A. W. Wilson), and 'The Organ in Victorian Poetry,' a pleasantly discursive paper by D. Batigan Verne. Illustrations are, as usual, a strong feature.

An appeal is made by the Rev. Andrew Amos, Rector of St. Mary's, Rotherhithe, on behalf of the organ lately transferred to that church from St. Olave's, Southwark. The instrument was built about a century ago, and was at one time regarded as among the finest in London (it possessed, by the way, a curiosity in the shape of a 32-ft. on the manual). Unfortunately the organ is useless in its new home until it has undergone extensive repairs. Rotherhithe is a poor quarter, and the St. Mary's congregation is hoping that some of its fellow-church-folk in better-off parts of London will lend a hand. At present the organ is silent. Those who wish to help it to speak should write to Mr. Amos, at the Rectory, Rotherhithe, S.E.16.

At St. Michael's, Croydon, on October 3 (being in the octave of the Patronal Festival), an admirable musical service was given, when seven works of Byrd were performed—the two Fantasias for strings, *Ave Verum*, *Ave Maria*, *Lullaby*, *Have mercy upon me*, and *Non nobis*—Bach's *Jesu, Joy of man's desiring* and the tenor solo *Lift up your heads* (vocalist, Mr. Francis Mitchell), Elgar's *Larghetto* for strings, Goss's *The Wilderness*, Glazounov's *Interludium in modo antico* for string quartet, and Oldroyd's eight-part unaccompanied setting of *Nunc dimittis*. Mr. W. H. Reed led the strings, Mr. E. V. Hutley was at the organ, and Dr. George Oldroyd conducted. The church was filled.

The Byrd-Weekes Centenary was observed at Winchester Cathedral on September 27, when Motets, &c., by both composers were sung by the Cathedral Choir. Byrd's two String Fantasias and *Earle of Salisbury's Pavan* were played by a string sextet led by Miss Dorothy Blunt. Byrd's Fantasia in C, and a Galliard, were given as organ solos by Miss Hilda Bird. Dr. Prendergast conducted.

Mr. Albert Sammons and Mr. Stanley Curtis will give a violin-organ recital at St. Paul's Church, Portman Square, on November 20, at 8. Organ recitals will be given at this church on November 3, 10, 17, and 24, by Mr. Stanley Curtis, Mr. H. L. Balfour Dr. Hewson, and Mr. Arnold Greir respectively.

A recital of Old English church and organ music was given by the choir of Clapham Congregational Church, on April 10, under the direction of Mr. Henry F. Hall, organist and choirmaster of the church. The recital included Byrd's *Sing joyfully unto God and Christe qui lux es et dies*, and Motets and anthems by Purcell, Philips, Morley, Gibbons, and Dowland. Mr. Reginald Redman was at the organ, and played pieces by Purcell, Attwood, and Byrd. Hymns with faux-bourdon and treble descants were also included in the recital.

We are glad to see so many common-sense efforts being made in the direction of stimulating church people's interest in the organ and service music. A good example is that of St. Mary's, Guildford, where Dr. C. F. Waters issues a monthly music list, whereon are printed details of all that is to be performed, from hymns to organ voluntaries, together with a few well-written notes on the composers and the music. It is good to hear that this step is encouraged by the clergy and appreciated by the congregation.

A musical festival will be held at St. Michael's, Cornhill, on November 5 to 8. Dinner-hour organ recitals will be given by Dr. Harold Darke, Mr. G. Thalben Ball, Mr. G. D. Cunningham, and Dr. Charles Macpherson. In the evenings (at six o'clock) the St. Michael's Singers, under Dr. Darke, will sing a Parry programme, the *Mass* in B minor, works by Vaughan Williams, and others, and Bach's cantata, *O Christ, my all in living*.

In addition to his regular Tuesday organ recitals at one o'clock, Mr. Herbert Hodge has arranged a series of oratorio performances at St. Nicholas Cole Abbey on the fourth Wednesday in each month, at 6.15 p.m. The first of the series was announced for October 24—a selection from *The Messiah*, with Miss Gertrude Dunthorne, Miss Fanny Emerson, Mr. Ben Morgan, and Mr. Kenneth Ellis, as soloists.

The 1923-24 session of the Sheffield and District Organists' and Choirmasters' Association opened with an excellent recital at the Cathedral by Mr. H. Goss Custard, organist of Liverpool Cathedral, followed by the annual dinner at the Angel Restaurant. The principal guests were Dr. Henry Coward and Mr. Goss Custard. A very enjoyable evening was spent under the chairmanship of the president, Mr. Joseph Burgess.

Latest additions to the series of music issued in Braille by the National Institute for the Blind include the following church and organ music: Anthems, *O come, Redeemer of mankind*, John E. West; *God is a Spirit* (arr. for male voices), Sterndale Bennett; Voluntary in G minor, John Stanley; Fantasia on Christmas Carols, Best; *The Lyric Organist* (vol. 3), edited by Stanley Roper; and *Meditation in Ancient Tonality*, Harvey Grace.

Lectures, &c., on 'Ecclesiastical Music' are being given at King's College. Fixtures for November are: 5, Hymn-Singing Practice in the Chapel (tunes by Bach); 12, Carols from the Second Cowley Carol Book, the Rev. G. R. Woodward; 19, Carol practice in the Chapel; 26, William Byrd and Thomas Weelkes, Dr. E. H. Fellowes. The hour is 5.30. Admission is free.

Mr. Alfred Hollins and the Potteries Choral Society joined forces in an excellent programme at Victoria Hall, Hanley, on September 27. Mr. Hollins played Bach's Toccata in F, the *Magic Flute* Overture, and pieces of his own. The choir sang part-songs by Elgar, Sullivan, Hollins, and Stanford. Mr. Carl Oliver conducted.

At All Saints' Church, Gloucester, a new organ and screen were dedicated recently. The organ, by Mr. J. J. Binns, of Sheffield, is a three-manual of twenty-nine stops and a good array of pistons. The programme of the opening does not tell us who played the inaugural recital.

Mr. Herbert Weatherby begins his winter series of organ recitals at St. John's, Wilton Road, S.W., on November 3, at 5.30. On November 11, Cherubini's *Requiem Mass* will be sung at St. John's, at 11, preceded at 10.40 by the Mechlin Litany, in procession.

Messrs. Rushworth & Dreaper have lately erected organs in St. John's Church, West Ealing (three manuals, twenty-eight stops), Oxton Road Congregational Church, Birkenhead (two manuals, nineteen stops), and St. John's Church, Burscough Bridge (two manuals, twenty stops).

The dedication and opening of the first portion of the new organ at the Temple Church will take place on November 3, at 3 p.m. Mr. Allan Brown will give a recital, and the City Temple Choral Society and well-known soloists will sing.

At All Souls', Langham Place, W., lunch-hour organ recitals will be given on November 2, 16, 30 and December 14 by the following blind organists in the order named: Mr. W. Wolstenholme, Mr. T. Percival Dean, Mr. H. V. Spanner, and Mr. H. C. Warrilow.

A wonderful record of service is that of Mr. I. M. Truelove, who has been organist of Powderham Church, Exeter, for fifty-nine years, during which period he has had only eight Sundays off duty.

Another fine record: on September 21, Mr. E. W. Savage completed forty years' work as organist of St. Thomas's Church, Winchester.

A lecture on carols will be given at St. Mary Aldermary, Queen Victoria Street, E.C., on November 24, at 3, by the Rev. G. R. Woodward, illustrated by a small choir.

The fine organ at St. Paul's, Knightsbridge, recently rebuilt, is to be heard in recitals by Mr. William Ratcliffe on the Tuesday evenings in November, at 6 o'clock.

The Archbishop of Canterbury has conferred the Lambeth degree of Mus. Doc. on Mr. C. H. Moody, of Ripon Cathedral—a well-deserved honour.

Mr. Augustus Toop has resigned the post of organist and choirmaster at St. Peter's, Vere Street, W., after thirty-two years' service.

ORGAN RECITALS

Mr. A. E. Davies, St. Paul's, Clacton-on-Sea—Sonata in A minor, *Rheinberger*; Two Sketches, *Schumann*.

Mr. Cyril Fogwell, before the Hampshire Association of Organists, 'Colintraive', Southampton—Fantasia in C, *Byrd*; Largo and Fugue, *Russell*; Psalm-Prelude No. 1, *Howells*; Sonata in C sharp minor, *Harwood*.

Mr. J. A. Sowerbutts, St. Lawrence Jewry—Introduction and Thème Fugée, *Gigout*; 'The Sea', *H. A. Smith*; Scherzo in A, *Reger*; Prelude in B flat, *Harwood*.

Mr. W. J. Lancaster, Bolton Parish Church—Marcia Eroica, *Stanford*; Psalm-Prelude No. 1, *Howells*; Sonata No. 1, *Rheinberger*. (Collection for 'Organists' Benevolent League.)

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Sonata No. 3, *Mendelssohn*; Sonata No. 11, *Rheinberger*; Fantasia and Fugue in G, *Parry*; Fantasia and Toccata, *Stanford*.

Mr. Allan Brown, Romford Road Congregational Church, Forest Gate—Sonata No. 7, *Rheinberger*; Fugue in G minor (the 'Great'), *Bach*; Canon in B minor, *Schumann*; 'Finlandia.'

Dr. W. H. Speer, Winchelsea Parish Church—Sonata in F minor, *Speer*; Bridal March, *Parry*; Finale from Concerto, *Arne*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Sonata No. 11, *Rheinberger*; Pièce Héroïque, *Frank*; Rhapsody, *Grace*; Communion and Sortie, *Vierne*.

Mr. J. Soar, St. David's Cathedral—Symphony No. 6, *Widor*; Sonata No. 5, *Guilmant*; Pastoral Sonata, *Rheinberger*; Fugue on B A C H (No. 6), *Schumann*.

- Mr. Alban Hamer, Bloemfontein Cathedral—Sonata No. 2, *Mendelssohn*; Pastoral, *Frank*; Réverie on 'University,' *Grace*; Heroic Postlude, *Rowley*.
- Mr. Frank Newman, St. John's Lowestoft—Fantasia and Fugue in G minor, *Bach*; Legend, *Grace*; Pastorale, *Frank*.
- Mr. Percy Richardson, All Saints', Whitwood Mere—Overture to 'Samson'; 'Autumn Thoughts,' *Jongen*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Andante, Scherzo, and Finale (Symphony No. 4), *Widor*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Passacaglia in D minor, *Reger*; Ricercare, *Rheinberger*; Finale (Sonata in E), *Merkel*.
- Mr. H. Bentley, St. John's, Lowestoft—Grand Cortège, *Lemare*; Rhapsody No. 3, *Saint-Saëns*; Preludes on Welsh Hymn-Tunes, *Vaughan Williams*; Legend, *Grace*; Final-Marche, *Boëllmann*.
- Mr. H. C. J. Churchill, Central Hall, Westminster—Sonata No. 1, *Mendelssohn*; 'Cuckoo and Nightingale' Concerto; Sonata No. 1, *Guilmant*; Meditation, *d'Éry*.
- Dr. E. J. Rendell, St. Martin's, Caerphilly—Sonata No. 4, *Mendelssohn*; Evening Song, *Baird*; Gothic Suite, *Boëllmann*.
- Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Psalm-Prelude No. 1, *Hovells*; Fantaisie, *Frank*; Cradle Song and Scherzo, *Grace*; Prière, *Jongen*.
- Mr. James Easson, Parish Church, St. Andrews—Sonatina, *Karg-Élert*; Sonata, *Elgar*; Chorale Preludes by *Bach*, *Parry*, *Charles Wood*, and *Harold Darke*.
- Dr. Louis A. Hamand, Malvern Priory—Overture in F minor, *Hollins*; Pièce Héroïque, *Frank*; Air in D and Prelude on 'Now be joyful,' *Bach*.
- Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Fantasia in F minor, *Mozart*; Largo from Sonata No. 5, *Bach*; Toccata, *Rheinberger*.
- Mr. J. T. Horne, St. Mary's, Voughal—Agitato, Sonata No. 11, *Rheinberger*; Evening Song, *Baird*; Marche Héroïque, *Saint-Saëns*.
- Mr. H. T. Gilberthorpe, St. Peter's, Shaldon—Allegretto, *Lemmens*; Adagio, Allegro, and Fugue, *Stanley*; Melody, *West*; Final, *Frank*.
- Mr. Gordon A. Slater, Boston Parish Church—Fantasia and Fugue in G minor, *Bach*; Two Preludes, *Stanford*; Finale, 'New World' Symphony.
- Mr. Hubert S. Middleton, Truro Cathedral—Passacaglia and Prelude on 'Now Thank we all our God,' *Bach*; Finale from Symphony No. 1, *Vierne*; Postlude on 'Martyrs' and Meditation in ancient tonality, *Grace*; Prelude on 'Winchester New,' *West*; Choral No. 2, *Frank*; Pecan, *Harwood*.
- Mr. W. Greenhouse Allt, St. Giles's Cathedral, Edinburgh—Prelude on 'In dulci jubilo' and Gavotte in D, *Bach*; Sonata in the style of Handel, *Wolstenholme*; Toccata on 'Pange lingua,' *Baird*; Réverie on 'University,' *Grace*.
- Mr. Herbert Walton, Westminster Cathedral—Preludio, *Rheinberger*; Toccata and Fugue in C, *Bach*; Dithyramb, *Harwood*; Scherzo (Sonata No. 5), *Guilmant*.
- Mr. Herbert Ellingford, Westminster Cathedral—Prelude and Fugue in F major and A minor, *Bach*; Fantasia and Fugue, 'Ad Nos,' *Liszt*; 'Pièce Héroïque,' *Frank*; Legend, *Grace*.

APPOINTMENTS

- Mr. Arthur Billingsley, organist and choirmaster, Ottery St. Mary Parish Church, and music-master, King's School.
- Mr. Cyril S. Christopher, organist and choirmaster, Swedenborgian Church, Handsworth, Birmingham.
- Mr. Wilfrid E. Harris, organist, St. James the Great, Bethnal Green, and Victoria Park Hospital Chapel.
- Mr. H. Cyril Robinson, organist and choirmaster, St. John's, Barmouth.
- Mr. Godfrey Seats, organist and choirmaster, St. Mary Magdalene's, Munster Square, N.W.

- Mr. F. C. J. Swanton, organist, St. Philip and St. James, Booterstown, Co. Dublin.
- Mr. Hugh Taylor, organist and choirmaster, St. James's, George Street, Manchester.

ERRATUM.—In the October issue, under 'Appointments,' for 'Westcliff Parish Church,' read 'Westcliff Congregational Church.'

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

- Pianist desires to meet instrumentalists (old and young) in Malden or district with a view to forming a small orchestra or an octet. He also wishes to meet young instrumentalists (beginners) with a view to encouraging them in the same way.—L. BOWEN, 93, Elm Road, New Malden.
- Experienced amateur would like to join as first oboe good orchestral society meeting in City, West-End, or North London on Thursday, Friday, or Saturday evenings. Sharp pitch.—E. W. E. B., 19, Heathville Road, Crouch Hill, N.19.
- Pianist and 'cellist wish to meet really good violinist (lady or gentleman) for weekly practice of trios. Must be good reader.—Mrs. H. KERR, 15, Wickham Road, Brockley, S.E.4.
- Lady pianist wishes to meet violinist and 'cellist for mutual practice, or another pianist for duets. Hampstead district.—O. M., c/o *Musical Times*.
- Lady viola player seeks practice with other strings. Streatham or neighbourhood preferred.—OMEGA, c/o *Musical Times*.
- Lady would like to join quartet as violist or violinist, good sight-reader, for mutual practice (evenings or 'Sunday'). 'Cellist wanted to join quartet, must be good sight-reader.—E. HOVENDEN, Sheen House, Sheen Lane, East Sheen, S.W.14.
- A good accompanist (lady) wishes to meet, for mutual practice, lady or gentleman studying difficult works, vocal or instrumental.—N. Q., 20, Hilda Road, Brixton, S.W.9.
- Wanted, for old-established amateur orchestral society rehearsing in Central London, a few good violinists, a viola, bassoon, trombone, flute, clarinet, and anyone who would be willing to play a harmonium or small reed organ.—Write, G. P., c/o *Musical Times*.
- Orchestral and vocal accompanist (lady) would like to meet instrumentalists and vocalist with a view to practice.—C. H. B., 12, Tudor Road, Upper Norwood.
- Contralto (Kensington) wishes to meet good accompanist for mutual practice. Good music only.—E. M. C., c/o *Musical Times*.
- Pianist (lady) and 'cellist (gentleman) wish to meet violinist Mondays and Thursdays, 7.30-9.30 p.m., for mutual pleasure; good varied collection of music.—PIANO, 66, Patshull Road, Camden Road, N.W.1.
- Lady pianist wishes to meet good and enthusiastic instrumentalists for mutual practice.—22, Leslie Park Road, East Croydon.
- Dorian Symphony Orchestra, Westminster (capable and enthusiastic amateurs), requires few strings—especially viola players—including a good 'cellist as principal, and bassoonist. Rehearsals (best classical and modern music), Mondays, 7.30 p.m.—Write SECRETARY, 30, The Green, Twickenham.
- Amateur organist, willing to assist at services in exchange for organ practice. Forest Gate district.—E. J. B., 71, Elmhurst Road, Forest Gate, E.7.
- 'Cellist required to complete pianoforte quartet. Good reader essential.—Mrs. FRAME, 22, Enmore Road, Putney, S.W.15.
- Keen amateur pianist and violinist desire to meet male 'cellist with a view to forming trio; classics.—Write, W. H., 9, Celia Road, Tufnell Park, N.19.

East Sheen Orchestral Society meets weekly at 8 o'clock on Friday evenings at the Edgar Hall, Palmerston Road, East Sheen, S.W.14, and offers splendid facilities to all instrumentalists. In rehearsal: Overture, *Magic Flute* (Mozart), Symphony, *Unfinished* (Schubert), *Benedictus* (Mackenzie), *Faust* ballet music, *Bach Brandenburg Concerto*, Hungarian Dances.—Hon. Sec., G. T. HALL, 160, St. Leonard's Road, S.W.14.

The Purcell Musical Society (Clapham, Balham, and District), meeting at the Parochial Hall, Oldridge Road, Balham, on Mondays, at 7.45 p.m., would welcome altos, tenors, and basses. Part-songs and small choral works.—W. J. CHITTENDEN, hon. secretary, 2, Dents Road, S.W.11.

Male alto would like to join a male quartet, for mutual practice and enjoyment.—HARRY J. TROTT, 1a, Adeney Road, Hammersmith, W.6.

Violinist would like to meet pianist and/or 'cellist for mutual practice. Dublin.—H. H., c/o *Musical Times*.

Pianist wishes to meet instrumentalists with view to forming a small orchestra. He would also like to join a jazz band.—S. BOGEN, 49, Finsbury Park Road, N.4.

North London Philharmonic Society (for the performance of high-class choral and orchestral music). Rehearsals held at Spenceley Hall, Brooke Road, Stoke Newington, N.16. New members will be welcomed, particularly in the orchestra.—Apply secretary, Mr. JOHN H. CHISHAM, 30, Broke Road, Queen's Road, Dalston, E.8, or Mr. J. E. MCKNIGHT (orchestral secretary), 56, Forburg Road, N.16.

Stockport, Cheshire.—A musical circle is being formed in the Davenport district for amateurs, students, and professionals. The aim of the circle is to bring together young musicians to play, hear, and discuss good music. No fees.—Apply D. M. C., c/o *Musical Times*.

In response to inquiries we recently gave particulars of some musical clubs in London. We have just received the prospectus of the Society of Women Musicians, 74, Grosvenor Street, W.1, an organization that will meet the needs of many of our readers. The hon. secretary is Miss KATHARINE EGGAR, at the above address.—EDITOR.

Letters to the Editor

A HANDEL FESTIVAL OF THE LATE 'SEVENTIES

SIR,—In destroying some old papers I found the enclosed impression of a Handel Festival—conducted by Sir Michael Costa more than fifty years ago—as enjoyed by a girl of eighteen. There were few 'scoffers' in those days! But one has lived to enjoy likewise Byrd Tercentenaries:

'June 24 [about 1870].

'I must write to tell you how very much I enjoyed the Handel Festival. At two o'clock the orchestra was filled with four thousand performers, about four hundred instrumentalists and upwards of three thousand five hundred vocalists, with Sir Michael Costa at their head. It was really a sight worth seeing. Uncle "A," and I had a book each with music and words. I took a pencil and marked all the parts I liked best. It was quite exquisite, and I should think the choruses were quite unequalled, and the way they all came in, in the most intricate parts, was perfect—not the slightest hesitation. The "Hailstone Chorus" was magnificent, and was encored. (I think that and "The Lord is a Man of war" were the only encores permitted.)

'The chorus "But as for His people" was, I think, almost the most beautiful of any, especially one passage, "He led them forth like sheep"—a soft, lovely air, coming over and over again, being taken up by the four different kinds of voices separately, then one blending into another deliciously. "The horse and his rider" was splendid. "Thou shalt bring them in" was beautifully sung by Madame Patey.

'Every bit of it was beautiful, but I think those are some of the parts that I liked the best. I never quite knew whether I liked choruses before, but I *do* know that I liked those. It was over a little after 5, and such a crowd coming out; but such a nice, orderly crowd, no pushing or squeezing, one was only obliged to stand still until it was possible to go on.

'On the Thursday I went to an amateur concert at the Hanover Square Rooms. The music was very bad—the only thing I cared for was the organ, which has a beautiful tone, and is considered a very good one. I liked it better than that at the Crystal Palace. I certainly think that I enjoyed the Festival the next day all the better for having heard those bad choruses the night before.'

Yours, &c.,
Bournemouth.

'AN OLD SUBSCRIBER.'

'MODERN ORGAN STOPS'

SIR,—I wish sincerely to thank your reviewer for his excellent summary of the contents of my book 'Modern Organ Stops,' and for his kindly criticism of the work as a whole. I should, however, be grateful if you could afford me an opportunity for defending myself against one or two minor criticisms which might be magnified into serious defects by any who have not read the actual text.

(1.) 'It is suggested that the condemnation of "looseness of expression" is inconsistent with certain grammatical errors which mar the author's own work. To begin with, the "looseness of expression" referred to in the preface is connected with *technical terminology* and not with syntax, and one of the principal aims of the book is to establish among *practical craftsmen* a correct use of scientific terms in place of the loose vocabulary now in vogue. The example of bad syntax quoted *verbatim* by your reviewer ('each type may be found dealt with under their respective names') disappears when the complete sentence is read—'Extreme latitude is admissible in the treatment of flutes, and each type may be found dealt with under their respective names'—that is, under the names of the various *flutes*, not types. Any other method of expression *would* have been loose.

(2.) How my 'most lyrical moment' is 'badly let down by a misquotation' is known only to your worthy reviewer, since the paragraph referred to is entirely innocent of a single quotation.—Yours, &c.,

NOEL BONAVIA-HUNT.

96, Broadhurst Gardens, N.W.6.

October 3, 1923.

[Our reviewer writes that the quotation he referred to occurs on page 13, and stands thus: ". . . brings all Heaven before one's eyes"—'one's' being wrong. He still criticises the 'each . . . their . . . respective.' May we give an editorial opinion? 'Respective' and 'respectively' are always bad unless they connect two lists, thus: 'A, B, and C went out wearing brown, black, and green hats respectively.' Probably Mr. Bonavia-Hunt meant that types of flutes were dealt with under the names of flutes. Our reviewer was careful to remark that his two criticisms were small points, and did not affect the value of the book as a whole.—EDITOR.]

AN INTERESTING MODEL

SIR,—I wonder how many visitors to the Handel Festival have seen the large Model of the Orchestra which used to stand near the central transept of the Crystal Palace, but which, the last time I saw it, was tucked away in an obscure gallery? The model is interesting, and I suggest it is of historic value, for it shows on each step of the two main gangways a 'cello and double-bass, and demonstrates the means used in the early days to 'pull together' an inexperienced and untrustworthy chorus by aid of the more expert instrumentalists. It is to be hoped that the model will be preserved.—Yours, &c.,

298, Stanstead Road,

Forest Hill, S.E.23.

B, VINE WESTBROOK.

HENRY ECCLES'S BORROWINGS

SIR,—It is generally accepted that the morality of composers in the 18th century was not sufficiently rigid to prevent them from borrowing ideas (and occasionally something more) from obscure predecessors or contemporaries. The remedy of a costly action for infringement of copyright did not exist, and it was only in exceptional cases, such as that of Buononcini and Lotti, that public opinion, when such impudent thefts were exposed, chose to consider itself outraged. A writer in a recent issue of *Die Musik* has drawn attention to a number of more or less familiar pilferings among musicians. One of these, as it concerns an English composer, may be of interest to your readers. Henry Eccles, the second son of the eccentric Solomon Eccles, and younger brother of John Eccles, was a violinist in the Royal Band of Queen Anne; subsequently he migrated to Paris, where he is said to have lived until his death in about 1742. At Paris, Henry Eccles published two sets of Sonatas for violin and bass. The first volume appeared in 1720, and in the dedication to 'Monsieur le Chevalier Gage, Gentilhomme Anglois,' Eccles says that he has 'travaillé avec tous les soins possible' in order that the Sonatas may deserve his patron's protection. (Incidentally it may be said that the 'Chevalier Gage' was probably Sir William Gage, seventh baronet, of Firle, Sussex. He came of an old Roman Catholic family, succeeded his brother in 1713, conformed to the Protestant religion, and was M.P. for Seaford until his death in 1744.) Eccles's Sonatas are very rare, but there are copies of both books in the Library of the British Museum. Musical dictionaries agree in saying that they are written in the style of Corelli, which is not the case; though if they had been said to be written in the style of Giuseppe Valentini the criticism would be fully justified, for the first book (at which Eccles says he worked so hard) is full of the most barefaced thefts from the *Allettamenti per Camera*—the Op. 8 of the Florentine composer. According to Eitner there is an edition of this work dated 1714, and it was reprinted by Walsh & Hare in London—probably in the 'twenties of the 18th century. The whole of Eccles's work cannot be assigned to Valentini, though the first, fourth, eighth, and ninth Sonatas are mostly taken note for note from the *Allettamenti*, and it would be interesting to discover whether he drew upon some other composer for the rest of the book. No thefts have so far been found in the second set (published in 1723), but their style is very different, and if they are really by Eccles he must have copied some French contemporary as successfully as he pilfered Valentini in the earlier volume.

Not much English violin music of the early 18th century has appeared in modern editions, but, as it happens, Mr. Alfred Moffat's excellent series of 'Old English Violin Music' contains a Sonata in D minor which is derived from Eccles's 1720 set. Unfortunately, every note of this work is by Giuseppe Valentini. The first three movements are taken from the twelfth *Allettamento*; a Gavotte (omitted by Mr. Moffat), and the final *Presto*, are from the first *Allettamento*.—Yours, &c., W. BARCLAY SQUIRE.

14, Albert Place, W.8.

CATTISH HANDWRITING

SIR,—When reading the September number of the *Musical Times* and 'Feste's' interesting article on the original MSS. of great composers, I was rather amused at his remarks regarding Op. III. The pernicious theatrical idea of Beethoven as a 'rugged and titanic figure' appears to be responsible for 'Feste's' shock of disillusionment when confronted with that atrocious scrawl, but did 'Feste' really expect a so-called 'rugged and titanic figure' to produce a document resembling a bank clerk's statement for neatness and lucidity? For my part, my astonishment would have been to find the writing no worse, since the Beethoven MSS. are notorious for their general untidiness and illegibility. The copyists of that day must have had a far from happy time.

I think the alleged 'theatrical' ideas about Beethoven may have chiefly originated from the accounts handed down by his personal friends. Take Moscheles, for example, in his allusions to Beethoven's aspect when a musical idea

took possession of his mind: 'His whole personal appearance then underwent a sudden and striking change. There was an air of inspiration and dignity in his aspect, and his diminutive figure seemed to tower to the gigantic proportions of his mind.' The theatrical mind sometimes has imagination, and can see beyond the actual physical appearance. 'Feste' goes on to say that if the MS. had been written by a woman a graphologist would be induced to regard her as one of the cattiest of her sex. Permit me to remark that the ladies of my acquaintance whose handwriting gives me the most trouble to decipher, so far from being the cattiest of their sex, are in the main broadminded and generous, and of an excellent mental capacity.—Yours, &c.,

Pall Mall, S.W.1.

CONSTANT READER.

October 12, 1923.

['FESTE' writes: The question of legibility did not come into my judgment of the MS. Such characteristics as the pronounced slope from L. to R., and the meagreness of the stroke, with lesser features, at once gave me an impression of something feline and spiteful.]

RACHMANINOV'S C SHARP MINOR PRELUDE

SIR,—Will some contributor to your columns tell me why is Rachmaninov to be pitied for having written the C sharp minor Prelude?

In a back number of the *Musical Times*, and also in the *Musical News and Herald*, are articles written on Rachmaninov's recital at Queen's Hall on May 6. Both writers of the articles express great solicitude for him.

In the *Musical Times*, 'H. G.' says:

'Rachmaninov knew what was coming if his depressed air was any guide. He had hardly sunk on to the pianoforte-stool when cries of "C sharp minor!" were fired at him.'

And in the *Musical News and Herald*, 'E. E.' says:

'Can anybody wonder that Rachmaninov regards that feat of his youth as the worst enemy of his manhood?'

And, again:

'Rachmaninov is cast down, groaning under the weight of that C sharp minor Prelude.'

And yet again:

'I have respected his mortification and grief at having written the C sharp minor Prelude.'

I have a very strong liking for the Prelude. It seems great to me, and I am unable to fathom the reason for so much commiseration. None of my musical friends can tell me.

I shall feel truly grateful if someone will enlighten me. Perhaps either 'H. G.' or 'E. E.' (both of whom I know write for the *Musical Times*) would kindly explain.—Yours, &c.,

RUBY WILLMOTT.

Essex.

[We hope to comment on this letter in our next issue.—EDITOR.]

ACOUSTICS OF A CHURCH

SIR,—I should be grateful to any of your readers who would furnish me with their views regarding the erection of 'sound-wires' for improving the acoustics of a building which is badly adapted in this respect. The particular building in mind is a small church capable of seating about three hundred and fifty people, having a low-pitched roof, and an interior constructed principally of wood.

Any information upon the relative merits of various kinds of wire, together with suggestions regarding their erection so as to obtain the greatest possible effect, would be warmly appreciated.—Yours, &c., F. P. A.

Walthamstow.

October 15, 1923.

'THE MUSIC TEACHER' AND THE R.C.O.

SIR,—The Editor of *The Music Teacher* has written to me taking exception to my having, at the R.C.O. Annual General Meeting, described some of that journal's comments on the R.C.O. as 'spiteful.' He points out that you, Sir, had first made use of the expression, and that, having been afterwards satisfied that the *Music Teacher's* article was written in good faith, you had withdrawn it. This being so,

I willingly follow your example, and take back my 'spiteful.'—Yours, &c.,
H. W. RICHARDS.

[We are sorry the expression to which the Editor of *The Music Teacher* objects escaped our notice when passing the report of Dr. Richards's speech. Having withdrawn our own use of it, we should of course have taken steps to see that it did not again appear.—EDITOR.]

Mr. E. Carrick Foster, 16, Beech Grove, Hull, writes asking for help in obtaining the music of the comic opera, *Midas*, by Kane O'Hara, produced at the Haymarket in 1764. The music was first published by Walsh, and a revised edition in 1802 by Birchall. Will readers who know of a stray copy kindly write direct to Mr. Foster? We have at present no space for letters by Mr. Ernest G. White and Mr. W. H. Chisholm on the evergreen subject of voice-production.

Sharps and Flats

In Shakespeare's day music was just getting upon its legs in England; in Goethe's day it was just coming to full flower in Germany; in France and America it is still in the savage state. . . . The leading American musical director, if he went to Leipzig, would be put to polishing trombones and copying drum-parts.—*H. L. Mencken*.

Girls, if you feel the divine spark of music within you, let nothing deter you from fanning it into flame! Study for opera!—*Emma Calvé*.

I believe that musical healing could be reduced to a definite art. I suggested to one organist that he could use consecutive fifths for curing housemaid's knee. I told him there was money in the idea, and I believe there is.—*Rev. Claude Tickell*.

To my ear, one of the best points of the Savoy-Orpheans is their use of the Bach trumpets. This instrument, a coach-horn with stops, has a shrill, resonant note such as, I imagine, gives signals to the heavenly host. Anyhow, it has played an important part in Bach's *Bright Seraphim*.—*Pall Mall Gazette*.

With the advent of 'guest' critics a new filip has been given to the nascent season at New York. The press gallery has been moved that much nearer the stage. Simon will say 'thumbs up' and 'thumbs down' with unfamiliar quirks of that dictatorial digit.—*Luther Clegg*, in *Musical America*.

A splendid list of works to be prepared includes Verdi's *Colossal* and Manzoni's *Requiem*.—*Tunbridge Wells Courier*.

Many favourite songs of long ago are still favourites of the present day; and this is not remarkable when we consider that such songs as Henry Purcell's *I attempt from love's sickness to fly* and *Nymphs and Shepherds* are as fresh and charming now as when first written some twenty-three years ago.—*Prospectus of 'The World's Favourite Songs'*.

. . . the beautiful singing of Miss Agnes Nicholls, especially in the number, *The Sun goeth down*, where she broadcasted over the building a beautiful sense of eventide.—*Eva Grew*.

When Hindemith's farrago ended an irresistible impulse to make a bad German pun seized me, and I cried: 'Hin damit!' ('Away with it!').—*Robert Lorenz*.

I don't regard myself as a composer, but it gives me pleasure to improvise on the pianoforte sometimes for hours at a time.—*Sir Homewood Crawford*.

No one has a right to practise music at the expense of other people's comfort.—*Judge Scully*.

I would go anywhere to hear Welshmen sing.—*Mr. Lloyd George*.

Organ recital. Triumphant March in E major, as played by Edwin H. Lemare (Guilmant); Variations in E major, *The Harmonious Blacksmith*, as played by G. F. Handel (Handel).—*Broadcasting Programme*.

Scheherazade lifts even the unmusical out of his seat; yet I, who have been listening to music all my life, got no tingling in the ears out of the dance-themes [in *Hassan*], which might have accompanied elders in Synod losing their temper.—*James Agate*.

. . . a maudlin sub-flattened mediant.—*Musical Times*.

ROYAL ACADEMY OF MUSIC

The Michaelmas term, which begins the academic year, opened on September 24 with an exceptionally large entry of students both for the ordinary curriculum, the Teachers' Training Course, and also for the special course for the training of conductors, which has recently been established and is now completely organized under the direction of the Principal and Sir Henry Wood. In this course the students begin their practice in conducting, under the supervision of Mr. Ernest Read, with a small orchestra of limited efficiency, in which they are taught the technique of beating time, rapid score reading, and the correction of faults in phrasing and interpretation which the ordinary orchestral player is apt to make. The orchestral works announced for study this term are Beethoven's *Eroica* Symphony, Brahms's *Tragic* Overture, and Richard Strauss's *Don Juan*. A critical study of these works, in preparation for the conducting of them, is made under the direction of Mr. B. J. Dale. When a student is sufficiently familiar with a work and the general method of conducting it, he is allowed to conduct the complete Academy orchestra under the personal supervision of the Principal or Sir Henry Wood.

In the study of choral and operatic conducting a similar method of procedure is carried out under the direction of Mr. Henry Beauchamp. In addition to actual conducting the student must learn to play an orchestral instrument as well as the pianoforte, and in order to become familiar with as many orchestral instruments as possible, he may study a different one each term. The course also includes lectures upon the instruments of the orchestra, upon rhythm and rhythmic analysis, upon the works which are played, and upon other related matters, by such able experts as Messrs. Adam Carse, Spencer Dyke, J. B. McEwen, Stewart Macpherson, William Wallace, and Rowsby Woof.

On Wednesday afternoon (October 24) the Principal gave an introductory address to the pupils in Duke's Hall, and on the following Wednesday (October 31) Mr. J. B. McEwen gave a lecture on 'Some Aspects of Musical Study.'

The following awards have been made: Elizabeth Stokes Scholarship (pianoforte), to Audrey C. Ellis (a native of London); Elizabeth Stokes Open Scholarship (pianoforte), to Betty Humby (a native of London), Dorothy Folkard and Frederic M. Jackson being commended; George Mence Smith Scholarship (singing), to David J. Williams (a native of Treherbert), Stanley G. Hemery being highly commended; John Thomas Welsh Scholarship (singing), to Luned L. Jones (a native of Bangor), Mabel E. Milne and Irene M. Thomas being highly commended; Ada Lewis Scholarships: Harp Scholarship, to Naomi Harben (a native of Tilford, Surrey), Violoncello Scholarship, to Winifred E. Read (a native of Bristol), Cecilia Fouracre being commended; Violin Scholarships, to Mavis E. Backer (a native of Ilford) and Alexander Kirk (a native of London), Isadore Haddes being highly commended.

ROYAL COLLEGE OF MUSIC

The concert and operatic fixtures already arranged are making a very busy term. They comprise four orchestral concerts, four chamber concerts, five students' recitals, and five informal concerts, as well as three Patron's Fund Rehearsals, and not less than four or five dress rehearsals of opera in the Parry Theatre. The Opera Class has in rehearsal two short works by British composers, viz., another little Dickens opera by Dr. Charles Wood (a scene from *Martin Chuzzlewit*), and an operetta by A. P. Herbert and Armstrong Gibbs; these will be given some time during the current term. Two dress rehearsals of *Hansel and Gretel*, with orchestra, took place in October, and served to enable two students of the Conducting Class to appear in the capacity of operatic conductors, and enjoy the rare experience of conducting a stage performance of a whole opera, complete with orchestra and scenery.

Mr. W. W. Cobbett, that generous lover and champion of chamber music, has from time to time offered prizes for the best performances by College students of chamber music, British and foreign: now, for a change, he has devised a variation of this charming theme, and is offering prizes for

the best short chamber music composition by a College student, to be followed by additional prizes for the best performance of the prize work. This double-edged competition is proving full of interest, and its effects should be highly stimulating to composers and performers alike.

TRINITY COLLEGE OF MUSIC

Amongst the recent successful candidates for the final Mus. B. degree examination of the University of Durham is George Henry Skaer, a scholarship holder of Trinity.

During the past month a number of professors' and students' recitals were given, including a pianoforte recital by Mr. Anderson Tyrer; a vocal and pianoforte recital by Mr. John Savile and Miss C. E. O'Brien; and a lecture recital by Mr. R. J. Wickham Hurd, on 'Music as a Language,' the illustrations to which were supplied by the Ear-Training Class. The scheme of advanced lectures in music inaugurated by London University afforded the first of two public lectures, given at the College by Sir Walford Davies, on the subject of 'Melody making.' The second lecture is announced for November 5, at 5 p.m.

THE COMING SEASON

(The following information is supplementary to that given on page 726 in our issue for October):

LONDON AND DISTRICT

BARCLAY'S BANK MUSICAL SOCIETY proposes to rehearse the following works during the season: *Overture, Hansel and Gretel; Une Nuit sur le Mont Chauve, Moussorgsky; Scènes de Ballet, Glazounov; Overture, Tannhäuser; Pathetic Symphony, Tchaikovsky; Ballade in A minor, Coleridge-Taylor.* The Male-Voice Choir will study part-songs, &c., by Bax, Vaughan Williams, Bantock (*Lucifer in Starlight*), and Deering's *Cryes of London*.

THE CIVIL SERVICE CHOIR is now conducted by Mr. Rutland Boughton. The first programme consists of part-songs, songs, and string music by Sir Edward Elgar; the second, of music by Purcell.

THE HANDEL SOCIETY is now under Mr. Eugène Goossens. The works chosen for performance include: *Alexander's Feast; The Nativity (Parry); Brahms's Requiem; Holst's Ode to Death*, and Goossens's *Silence*.

THE LONDON CHORAL SOCIETY, conducted by Mr. Arthur Fagge, is not yet in a position to issue a complete programme, but the following works are definitely chosen: *The Creation; The Dream of Gerontius*; and *Resurgam*, a new work by Henry Hadley.

We have received syllabuses from the following Societies, and quote a selection from the works they have chosen for performance:

NORTH LONDON PHILHARMONIC SOCIETY (Mr. Henry F. W. Horwood).—*Merrie England; Faust (Gounod); Hiawatha (Parts I and 2); The Messiah; Pathetic Symphony; New World Symphony.*

HARLESDEN PHILHARMONIC SOCIETY (Mr. Frank Greenfield).—*The Golden Legend; Hiawatha (Parts I and 2); The Messiah*, the *Italian Symphony*; Beethoven's second Symphony.

WEST LONDON CHORAL AND ORCHESTRAL SOCIETY (Mr. William Holmes).—*Judas Maccabæus; Merrie England; Homage to Music (W. S. Desborough).*

ISLINGTON CHORAL SOCIETY (Mr. Ronald A. Chamberlain).—*Elijah; Merrie England; A Tale of Old Japan; The Pied Piper of Hamelin.*

DULWICH PHILHARMONIC SOCIETY (Mr. Arthur Fagge).—*Samson and Delilah; The Dream of Gerontius; Victory and Peace (Edwards); Elijah; Symphony in E (Sullivan); Cleopatra (Tolkien).*

WEST LONDON CHORAL UNION.—*A Tale of Old Japan; The Pied Piper of Hamelin (Walthew).*

CRYSTAL PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Walter W. Hedgecock).—*A Tchaikovsky and Grieg programme; Hiawatha's Wedding-Feast; The Spectre's Bride.*

GRAFTON PHILHARMONIC SOCIETY, Clapham (Mr. Henry F. Hall).—*Part-songs, &c., by Holst, Elgar, Parry, and Vaughan Williams; the St. Matthew Passion.*

SOUTH LONDON CHORAL ASSOCIATION (Mr. Leonard C. Venables).—*Athalie; The Song of Miriam; The Pied Piper of Hamelin; Sullivan's Festival Te Deum and The Golden Legend; Macfarren's May-Day; Bridge's The Ballad of the Clampherdown.*

PROVINCIAL

LIVERPOOL PHILHARMONIC SOCIETY announces a series of ten excellent concerts. The choir is to sing Bax's *Mater ora filium*, Ernest Austin's *Hymn of Apollo*, and the *Mass* in B minor. The orchestral works include Delius's *Brigg Fair*, Holst's ballet music from *The Perfect Fool*, Holbrooke's *Brownen Prelude*, the symphonic poem *Returning waves* by Karłowicz, Goossens's *Sinfonietta*, and Strauss's *Don Quixote*. There will be eight conductors, including Fürtwängler.

CARDIFF MUSICAL SOCIETY (Mr. T. E. Aylward).—*Works of Bach and Palestrina; part-songs; The Messiah.*

PORTSMOUTH PHILHARMONIC SOCIETY (Mr. Hugh A. Burry).—*Hiawatha; Sea Symphony (Vaughan Williams); Bach's Mass in B minor.*

BECKENHAM CHORAL SOCIETY (Mr. E. A. Coombs).—*Tom Jones (German); St. Paul.*

KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—*Madrigals and part-songs (Byrd, Weelkes, Parry, Eaton Fanning, West); From the Bavarian Highlands (Elgar); Blest Pair of Sirens; Te Deum (Dvorák); Two Psalms (Holst).*

BRIGHTON AND HOVE HARMONIC SOCIETY (Mr. Percy C. Taylor).—*Samson; Judas Maccabæus; Acis and Galatea; The Spectre's Bride; Requiem (Verdi); Stabat Mater (Rossini).*

BRISTOL PHILHARMONIC SOCIETY (Mr. Arnold Barter).—*Enigma Variations; Beni-Mora (Holst); Pianoforte Concerto in D minor (Mozart); Now praise, my soul (Bach); Bethlehem (Rutland Boughton).*

SHEFFIELD MUSICAL UNION (Dr. Henry Coward).—*Walford's Night; Ode to the North-East Wind (Frederick Cliffe); selection from Tannhäuser; The Messiah; The Dream of Gerontius; Hymn of Jesus (Holst).*

KEIGHLEY MUSICAL UNION (Mr. R. H. Moore).—*The Mystic Trumpeter (Harty); Songs of the Fleet (Stanford); From the Bavarian Highlands (Elgar); The Seasons (Haydn).*

MALVERN ORATORIO CHOIR (Dr. Hamand).—*Two Psalms (Holst); There is an Old Belief (Parry); Requiem (Brahms).*

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY (Dr. C. B. Rootham).—*Mass in B minor; Choral Symphony; 'The Seasons' (Fairy Queen) (Purcell).* The programme also includes three chamber and two orchestral concerts.

GLASGOW CHORAL AND ORCHESTRAL UNION.—The sketch programmes of thirty concerts include: *Faust (Berlioz); The Messiah; Hymn of Jesus (Holst); The Music-Makers (Elgar); Hiawatha's Wedding-Feast; Concerto in D major (Ph. E. Bach); The Garden of Fand (Bax); The Planets (Holst); Elgar's second Symphony; Fantasia and Fugue in C minor (Bach-Elgar); Mist in the Valley (Maurice Besly); Enigma Variations; Symphony (César Franck); Mediterranean (Arnold Bax); Scriabin's Divine Poem and Poem of Ecstasy; Two Poems for orchestra (Frank Bridge); A Forgotten Rite (Ireland); Highland Concerto (Arthur Somervell); Fantaisie Espagnole (Lord Berners), and a number of other Symphonies. The season lasts from November 20 to February 16, 1924. The conductors are: M. Kussewitsky, Dr. Adrian C. Boulton, Sir Landon Ronald, M. Emil Mlynarski, Mr. Wilfrid Senior, and Mr. Maurice Besly.*

HOLMFIRTH AND DISTRICT MUSICAL SOCIETY (Mr. Edred Booth).—*Jesu, Priceless Treasure; Rose Maiden (Cowen); Hymn of Praise; Hiawatha's Wedding-Feast.*

STOKE-ON-TRENT CHORAL SOCIETY (Mr. Ernest C. Redfern).—*The Messiah; Dream of Gerontius*, and a miscellaneous concert.

LEIGH-ON-SEA CHORAL SOCIETY (Mr. Arthur Rose).—*Creation (Haydn); Blest Pair of Sirens; Judge me, O God (Mendelssohn); They that go down to the sea (Granville Bantock).*

DUNDEE AMATEUR CHORAL UNION (Mr. Charles M. Cowe).—*Sir Patrick Spens (David Stephen); King Olaf.*

KIRKCALDY MUSICAL SOCIETY (Mr. Charles M. Cowe).—*Requiem* (Brahms); *The Revenge* (Stanford).

LEICESTER PHILHARMONIC SOCIETY (Sir Henry Wood).—*The Golden Legend*; *The Messiah*; Bach's *Mass* in B minor.

TABERNACLE CHORAL SOCIETY, Pontypridd (Mr. Alun Dummer).—*The Redemption*; *Christmas Oratorio* (Parts I and 2).

CARDIFF BLUE RIBBON CHOIR (Mr. Jenkyn Morris).—*Elijah*; *The Messiah*; miscellaneous and carol concerts.

SOUTHPORT UNITED CHOIR (Mr. C. Kingsley Killip).—*The Pied Piper of Hamelin* (Parry); *The Messiah*; *St. Matthew Passion*; Tchaikovsky's *Pianoforte Concerto*, No. 1.

WINDSOR AND ETON CHORAL SOCIETY (Mr. B. C. S. Everett).—*Requiem* (Mozart), and works by Tchaikovsky, Byrd, and Weekes.

BERKHAMSTED CHORAL SOCIETY.—*The Pied Piper of Hamelin* (Parry); *Phaëdra* (Crohoore (Stanford)).

LOCHGELLY CHORAL UNION, Fife.—*A Tale of Old Japan*; *Requiem* (Brahms).

WESTON-SUPER-MARE CHORAL SOCIETY (Dr. J. G. Cooper).—*The Dream of Gerontius*.

SHEFFIELD AMATEUR MUSICAL SOCIETY (Dr. J. F. Staton).—*The Spectre's Bride* (Dvorák); *Faust* (Berlioz).

CRIEFF ORATORIO SOCIETY (Mr. J. D. Turner).—*The Creation* (Haydn).

ROCHDALE PHILHARMONIC ORCHESTRAL AND CHORAL SOCIETY (Mr. F. Leach).—*Song of Destiny* (Brahms); *Te Deum* (Dvorák); *A Song of Freedom and Joy* (Edgar Bainton); *Tragic Overture* (Brahms); the *Unfinished Symphony*.

LEEDS CHORAL UNION (Dr. Henry Coward).—*Aida*; *The Messiah*; *King Olaf*; *Cockaigne*; The Chamber Music Players.

HULL VOCAL SOCIETY (Dr. Henry Coward).—*Tannhäuser*; *The Messiah*; *Hiawatha*.

DERBY CHORAL UNION (Dr. Henry Coward).—*Acis and Galatea*; *Sleepers, wake!*; *Blest Pair of Sirens*; *The Messiah*; *Hiawatha*.

London Concerts

QUEEN'S HALL SYMPHONY CONCERTS

Sir Henry Wood, at the first of his Saturday afternoon Symphony concerts, retired during most of the proceedings to make room for Mr. Gustav Holst to conduct his *Suite The Planets*—all seven of them at full strength, with the required extra instruments and all—an hour of them. The hall was completely full. The performance was good—has indeed not, on the whole, been surpassed, and in some details it surpassed all others. Mr. Holst seems to be forging ahead as a conductor. And again the comforting conviction was borne in on us that the music itself was very good. Have we sometimes felt that perhaps the sway of this work might not last long, because, for all its largeness and boldness, its splendour and vitality, its qualities were all so plainly clear and lacked mysteriousness? Well, it proves to have life, and that is the essential. Whether it lives boldly or subtly is its own affair; and after all life itself is the greatest of mysteries, by the side of which all others are mere nursery riddles. We no longer at *The Planets* hear knowing persons remark, here 'Rimsky!' or there 'Dukas!' Sources could be named for elements of this music as for any other. A recent ingenious scribe has found tunes of the *Valkyrie* in Cherubini's *Deux Journées*, of *Tristan* in Boieldieu's *Deux Nuits*, and of the *Mastersingers* in *La Dame Blanche*. This does not invalidate Wagner's works. And the Queen's Hall public remains perfectly unaffected by the alleged relationships of parts of Holst's procedure. Holst is tremendously interesting to hear, that is the long and the short of it, more interesting, we say, than the people who may have given him such-and-such hints. One way in

which to praise this music is to mention how well it stood up alongside the *Mastersingers* Overture, which had opened the concert. M. Jacques Thibaud came afterwards in a Mozart Concerto, and at the end there was a modest little offering from young Germany, *Nush-Nushi Dances*, by Paul Hindemith, which probably played with respectability their original rôle as accompaniment to a marionette piece. They were received here with complete indifference. C.

THE PROMENADE CONCERTS

The Queen's Hall Promenade Concerts came to an end on October 20, with touching tributes from the faithful (who were there in a mass) to Sir Henry Wood—they broke into song, *Rule, Britannia*, in the course of his *Sea-Songs* Fantasia, and *For he's a jolly good fellow* later, at the point when the lights had to be turned out to drive them away. The end of the season of these wonderful concerts was the more regretted since the last fortnight had brought a succession of good things. There had, it is true, been some fairly dreary ones earlier. Miaskovsky, a voice from Moscow, was to have induced a *nouveau frisson*, but his symphonic tone-poem *Alastor*, if representative of present-day Moscow, points to that city regurgitating, in considerable depression, remnants of Scriabin, Tchaikovsky, and Wagner. Mr. Timothy Spelman's *Barbaresques* and Mr. H. F. Gilbert's *Dance in the Place Congo* came from the U.S.A. They proved that great country to possess, no less than the rest of the world, young men equipped both with the technique and the industry to produce large orchestral scores, whether impressionistic or dramatico-picturesque. Corresponding young men in other ages wrote three-volume novels or five-act dramas—simple child's play, in point of manual labour, compared with the toil of these copious young 20th century musicians. Max Reger's admirers, such as Mr. Samuel Langford and Mr. W. J. Turner, have so eloquently pleaded for his neglected virtues that we felt another serious effort at appreciation, on the occasion of the production of his F minor *Pianoforte Concerto* (soloist, M. Victor Schiöler), might mend previous injustices, and embellish our musical experiences. Again—our fault, no doubt—it was no good. The young pianist did his utmost, too. It was a *danse macabre* in Ezekiel's valley. But nothing therein lived, to our perceptions.

Elgar's first Symphony was played in the last week. The Symphony had been extraordinarily disseminated in its first year, 1908-09 (ninety performances), but left since the war to languish. It came home again, at this concert, on no uncertain tide. The beauty of the work, as it came sailing in, its stateliness and harmonious riches, seemed simply beyond cavil. Long of course it is, and too intricate for any orchestra to have mastered fully in such circumstances. But we shall be a strange people indeed if ever again we let the work so lapse, when it is quite certainly one of the greatest ornaments of our music. It has entered to-day into a quieter but more assured acceptance than in 1908. Elgar at one time came in for criticism for not writing the sort of music this or that critic would himself most have liked to write—if capable. That is a past phase. The A flat Symphony, on its return, was not blamed for not being something entirely different; but its own singular loveliness was welcomed for its own sake, with joyful and humble thanks. On the following night Elgar's Violoncello Concerto was played, with Miss Beatrice Harrison as soloist. The performance touched a new degree of the hushed tenderness which is necessary to the work—a work so slight, so stripped and, as it were, solitary, compared with the tumultuous, crowding beauties of the Symphonies and Violin Concerto: yet most affectingly beautiful, and invaluable filling its place in the tale of Elgar's compositions.

Mr. Holst's two new pieces, *Fugal Overture* and *Fugal Concerto* for flute, oboe, and strings, were played at one of the concerts of the Halifax Madrigal Society's visit, and that admirable Choir sang some of his part-songs. It was a brilliant evening. Mr. Robert Murchie and Mr. Léon Goossens played in the Concerto. This belongs to the Holst of the *St. Paul's Suite* and similar pieces, a little work and a merry one. It waves a greeting to Purcell, it shakes hands with the *Brandenburgs*, and contrives to remain extremely Holstian. Of course it will be a favourite.

of sentiment in her interpretation. She was so determined not to let Byrd's *Cradle Song* speak for itself that it ended by refusing to say anything! Her technique showed off its graces in Schumann's *Er ist's*, and songs of Monteverdi and of Brahms were her successes.

Mr. Laurence Leonard, tenor, sang at Æolian Hall, and had a most encouraging sort of audience. He is on the way towards being a good singer—if he realises that he is not one yet! So far his agreeable voice is fairly well controlled, but he has a great deal to learn in the grading of tones. He veered between excesses of strength and weakness, and his quality was either a cloying *vox humana* or a piercing trumpet call. But though he must, above all, modify those ruthless high notes, and abandon some of his romantic predilections, he is on the right lines, and can, if he will, be a 'somebody' one day. A stiff course of Bach would probably be the best thing for him. The programme contained an Aria of Giordani, a Russian group, and two songs of Madame Poldowski.

A negro baritone, Mr. J. Francis Morès, showed us at Æolian Hall to what ill uses can be put a good voice. Sledge-hammered accents, rough tones, and phrasing that had no rhyme or reason were only a few of his faults, and yet there was a certain attractiveness in his virile singing. It was at least a change to hear this primitive vigour, for most of the faults at the average London vocal recital are faults of nincompoopery. Mr. Morès did not scruple to carry his open tones up to E and even to F, so that we had shattering moments. But when he liked he soared somewhat in the devil-may-care manner of Titta Rufo, and gave us thrilling G's and an A flat. The programme, which audaciously ascribed *Dio Possente* to Bizet, was mainly made of operatic excerpts and plantation hymns.

Miss Marie Howes sang at Wigmore Hall, accompanied by Mr. Frank Howes. If her singing of everything had equalled that of the delightful English folk-song, *The Cuckoo*, we should have nothing but compliments for her. Her success there suggested that her best course is to pursue such gaily animated pieces, in which her voice tells capitally. Her sustained singing was not good. She was not half aware of the claims of clean phrasing, but allowed most of her sentences to tail off in a slovenly *decrecendo*. At its best her tone, though small, was good. The group of folk-songs was the most characteristic feature of the programme.

H. J. K.

PIANOFORTE RECITALS

The new stars of the month have been Mlle. Jeanne-Marie Darré and Mr. Walter Giesecking. Mlle. Darré, we are told, is well under twenty. She has not only a technique to marvel at, but something else which in the first few bars makes you sit up and say: 'This is a pianist.' Her judgment goes astray with sublime confidence, but it never errs through slackness. Mr. Giesecking, on the other hand, is brilliantly careful. Every note must, and does, receive its just weight, and Mr. Giesecking's rule of weight is probably more finely graded than that of any other pianist. Some of the music of his first recital lent itself to this inspired toying—Bach, for instance, and Debussy.

Among the older stars there have been Samuel, Cortôt (filling seventeen-and-sixpenny stalls), Rummel, and other soloists, with the Americans, Maier and Pattison, astonishing, as usual, in their two-pianoforte duets.

M.

RUTLAND BOUGHTON

Having been told—by what misinformer?—that *The Immortal Hour* was highbrow, Mr. Rutland Boughton resolved, he tells us, to fetch the lowbrows with three chamber concerts of his own works (two only of which we can consider now). We hope to be pardoned for telling him that he has his comparison upside down. Lowbrows ask for a loud-speaking purpose in every line and an inevitable kind of construction. Mr. Boughton writes string quartets on themes that appeal to the inner refinements of his taste, and the sequence of his ideas has a purpose equally remote. The best points in his *Greek Folk-Song Quartet* (October 12) and his *Welsh Hills Quartet* (October 19) were out of ordinary ken, and asked for a

particular mood of receptiveness even among the highly-instructed listeners. So it is with his *Chapel in Lyonesse* (October 19). All this music seems to claim highbrow indulgence in every bar, while Mr. Boughton's operatic music answers every taste from the highest to—well, a long way down. We are sure, too, that Mr. Boughton's inspiration needs a clear dramatic stimulus, and that without it he is only half articulate. We know that the fat emotions and picturesque personages of *The Immortal Hour* turned him into something like a genius.

M.

BLACKPOOL FESTIVAL

OCTOBER 15—20

This year's Festival created new records in every direction. There were no fewer than seventy-two classes, an increase of eight on last year, while the individual entries numbered 1,520, compared with 1,350 last October. The number of competitors taking part was 8,374, against 7,626 twelve months ago, and the services of twenty adjudicators were required during the week. The test-pieces were drawn from the works of fifty-six composers, representing the whole range of classical and modern works.

The most notable new feature this year was the Blackpool Musical Festival Scholarship. The idea of the scholarship, which is of the value of £150 per annum for three years, is to enable the most promising soloist, either vocal or instrumental, to pursue his musical studies at a recognised college, and for the scholarship there were 188 entrants.

Visitors to this meeting are always impressed by the enthusiasm and vitality of the audiences, and even at nine o'clock in the morning the singers or players are sure of numerous and interested listeners. The Tudor music classes, instituted last year, have now been expanded, and ultimately it seems probable that the duets, trios, and quartets will have as much vogue as the solos. Competitors in the latter class had to play their own accompaniments in the versions arranged by Dr. Fellowes from the lute tablature, and too few of them realised that sustaining pedals of a modern pianoforte destroy the atmosphere of these delicately fanciful miniatures. When the standard of accompaniment matches the quality of the singing, we shall see things as startling as we witness to-day on the 'Rose Bowl' final solo night. In the early portion of the week nothing was more encouraging than the success attending the classes in chamber music. Hitherto they have languished. Here and elsewhere the authorities have planted and watered, but the plant revealed no signs of life. Suddenly interest has quickened, and this, too, with no relaxation of the standard in choice of music: rather the reverse, for surely John Ireland's second Trio is a challenge to any professional trio; and we had the spectacle of a large, crowded hall filled morning and afternoon to listen to amateur trios playing this, and to quartets in the Haydn G major (dedicated to his patron, Erdödy). Possibly gramophone records of the piece may have stimulated interest, and I could wish that both first and second prize-winners had heard the record of the Catterall group playing the first movement—a just rate of performance is the first essential in all concerted music, and every aid to its attainment should be welcomed by amateurs. Success of a like degree was achieved in the work of half-a-dozen orchestras in Holst's recently-published *Marching Song*, scored for small bands. It is reported that one conductor thought this rather 'small fry'—'could be played at sight,' and more to the same effect. A well-known conductor, who was here in another capacity, discussing this very score, remarked on the difficulty of the first two pages for a first-class professional orchestra, and as he is to conduct this and the companion *Country Song* in a big Yorkshire centre this winter, we may pardonably point the moral of holding one's task too cheaply.

Many critics have commented on the undeviating standard of the selections here. For juveniles the tasks have been well thought-out in their bearing on subsequent development—witness Bach's *Short Preludes* or the *Finale* from an early Mozart Sonata, for youngsters of twelve or fourteen years; similar distinction marked the choice of Violin Sonatas by Purcell and Geminiani for those under sixteen

years. Wonderful to relate, a lassie of only twelve took the first place in both of these works! She may be too young for consideration in connection with the Scholarship, but it is hoped that her parents can give her the needful attention in the next few years. Similarly in an open violin class, two movements from Viotti's A minor Concerto were played by a lad from a village near Preston in such convincing fashion as to extract over 90 per cent. of marks from Miss Edith Robinson, who does not distribute praise in an indiscriminate fashion.

The selections in the open vocal solo classes constituted a definite challenge in point of range of voice, variety of style, contrasted mood, and in the demands made for both musicianly and intellectual qualities.

The songs in the vocal solo classes covered a very wide range of style and emotional power, being drawn from Bach, Beethoven, Mozart, Schubert, Moussorgsky, Strauss, Bantock, Quilter, and Purcell. The Moussorgsky idiom was quite new, and the mezzo-sopranos, contraltos, and baritones who had studied him rarely possessed a vocal style sufficiently keen-edged and drastic to do anything like justice to such things as the two songs from the cycle, *Songs and Dances of Death*. Bach was much better sung by baritones than by tenors or contraltos, and Strauss and Schubert, in their most restrained and intimate aspects, revealed many weaknesses in singers otherwise richly gifted. Similarly the mezzo-sopranos found their most searching experiences in an *Adagio* air from *Così fan tutte*. The bass and baritone classes contained a higher average both of good vocal material and musicianly qualities.

Children's day brought its accustomed scenes of animation, song and dance proceeding merrily from 9 in the morning till 10 p.m.! The music conformed to the high standard prevailing in all classes—bright, cheerful stuff, with just a dash of serious thought, as in Parry's *Jerusalem*. Successive generations of children and conductors seem to fall into the good old error of 'point-making,' but it is certainly less prevalent, if the evidences of the Lancashire Festivals are any true guide. The most precious 'find' in the juvenile music was two Old English Songs in an edition edited by Dolmetsch—*Have you seen but a white lillie grow?* and *My lytell pretty one*. Anything more fastidiously beautiful than the singing of these songs by girls of 14-16 years of age would be difficult to conceive.

Musically, the Children's Day furnishes the point of repose in the week's scheme. Saturday brought us into the thick of the choral contests. Standards were not maintained in the female-voice and sight-reading classes—indeed, out of sixteen entries in the latter only three were at all good. The alto-lead male-voice class attracted eighteen entries, and uniformly good singing was heard of Clarke-Whitfield's glee, *Wide o'er the brim*. The tenor-lead open class brought choirs to Blackpool from new parts—Northumberland, Cleveland, the Midlands, &c. Although several first-class Lancashire choirs were absent, Warrington maintained the Lancashire tradition. The huge number of choirs drawn from the South Yorkshire and Notts coalfields is very significant of the industrial development there; and in Sutton-Mansfield and Sharlston there are evidently good voices which, with efficient leadership, will rapidly develop.

The principal mixed-voice classes were not so overshadowed by male-voice work as in the past two years, and half-a-dozen performances in the big open classes furnished, as usual, the finished singing one expects. Gibbons's madrigal, *What is our life?* Elgar's *O wild west wind*, Parry's *There is an old belief*, Walford Davies's *These sweeter far than lilies are*, provided ample variety both of form, mood, and emotion, and tested mental equipment no less than vocal capacity. Five choirs from Sale, Blackpool, Huddersfield, and Blackburn passed forward to sing the Parry and Davies works. Four of these five choirs, Nos. 11, 12, 13, and 14, sang in the afternoon competitions. Blackpool Orpheus started the evening session, followed by Sale and District (Manchester), Gledholt (Huddersfield), Blackburn, and Blackpool Glee and Madrigal (now in its thirty-first year), each performance showing a slight improvement on that of its predecessor. The last choir started to sing at 10.30, after the others had gone for their trains. But the crescendo of interest and of performance was maintained.

On the evening's work Mr. Herbert Whittaker's choir gained 86 for the Parry and 95 for the Walford Davies item, Sir Hugh Allen declaring that

... the singing of the choir in the Walford Davies was so thundering good, that although they came only second on the entire day's result, he proposed to contribute from his own pocket an amount which would make their prize equal to that of the first choir!

In a long experience of these Festivals I have never known such a handsome declaration from a judge to a choir. No greater tribute could well be paid to steady consistency of performance than a comment like that after so many years' work.

The chief results on the final day were as follow:

Male-Voice Choirs (alto lead).—1, Matlock Prize Choir; 2, Mansfield and Sutton Co-operative Male-Voice Choir; 3, Sandal Glee Union, Wakefield.

Mixed-Voice Choirs (B).—1, Mansfield and Sutton Co-operative Choir; 2, Blackpool Lyric Choir; 3, High Peak Choral Society, New Mills.

Mixed-Voice Choir Sight-Test.—1, Gledholt Vocal Union; 2, Dr. Brearley's Contest Choir, Blackburn; 3, Blackpool Glee and Madrigal Society.

Ladies' Choirs (A).—1, Golcar Baptist Ladies' Choir, Huddersfield; 2, Barrow Madrigal Society; 3, Stockbridge Choral Union.

String Orchestras (open).—1, Blackburn Orchestral Society; 2, Huddersfield Philharmonic Society; 3, Blackpool Amateur Symphony Orchestra.

Male-Voice Choir (tenor lead).—1, Warrington Male Choral Union; 2, Cleveland Harmonic Male-Voice Choir, Middlesbrough; 3, Rochdale Male-Voice Choir; 4, Denton Male-Voice Prize Choir.

Mixed-Voice Choirs (A) (open).—1, Sale and District Musical Society; 2, Blackpool Glee and Madrigal Society; 3, Dr. Brearley's Contest Choir, Blackburn; 4, Gledholt (Huddersfield) Vocal Union. H. C.

BRASS BANDS AT THE CRYSTAL PALACE

At the Crystal Palace, on September 29, the eighteenth National Brass Band Festival brought together crowds almost as big as at a football 'final.' When such an assembly is seen—the central transepts were quite full at the evening concerts, and there were thousands standing in the nave of the building; an audience, all told, of probably 50,000—one is impressed by the power in the appeal of the music of the brass, which certainly touches hearts for whom other music is not. The sort of music that you or I, perhaps, most cherish—the string quartet, say, the madrigal choir, or the symphonic orchestra—does not attract these multitudes. For them, so the fact stands out—for a recognisable fraction of this island's people—music is the music of the brass band. It seems as though there is, beyond the reach even of big choral singing, a mass of listeners susceptible only to the brass—to the incomparable majesty of the brass: for although the brass band be never so often humbly harnessed to the vulgar tasks, it is essentially a majestic thing, proud and ceremonious by nature, and at the same time brimming with vitality. No organ could vie with the brightness-with-solemnity of the Crystal Palace bands that Saturday night when they lifted up their huge, soft voices in some Chorales of Bach. By human perversity the noble creations are, however, liable at any minute to be turned into menials, and the Chorales were sandwiched between Two-Steps.

The National Brass Band Festival was founded in 1900 by Mr. J. H. Iles, who has directed it with increasing success ever since. This year a hundred and fifty-five bands in all entered for the six competitions. The Championship Contest brought together some fifteen of the best brass bands in the country. It took place in the concert-hall, and lasted six hours. The weather that day was peculiarly sultry, and the hall was as stickily hot as a steam bath. At every previous Festival the trophy had gone to the North of England—to Yorkshire, Durham, Lancashire, or Cheshire. It came South this time, being carried off by the Luton 'Red Cross' Band, which was second last year. This from the sporting point of view

made the 1923 Festival remarkable. Musically there has for some years been a steady advance noticeable, and this time, though the concert programme might have been better, the test-pieces taken together were more musical than ever before. In not one of the classes did the nonsensical operatic pot-pourri figure. In the subsidiary competitions the test-pieces were arrangements of the Overtures of Mozart's *Clemenza di Tito*, Mendelssohn's *Ruy Blas*, and Gounod's *Mireille*. All these were undeniably music, even though one may divine a happier future for the brass band, when it will possess its own repertory and not need to raid the music of the strings. It may be a good thing to encourage technical developments in cornetists and trombonists by setting them the apparently impossible task of dodging about with the agility of the strings. But it induces a slight discomfort in the listener. It was marvellous to hear the Foden's Motor Works Band do anything at all with the Mozart Overture at a pace no whit less than Beecham might set at Queen's Hall. You would not have believed it possible, but the players did it. Yet it was not wholly 'it,' as the saying goes; and if the performance had been perfect it would still have savoured uncomfortably of a *tour de force*. Much as the Festival organizers are to be congratulated on the new musical interest they are cultivating among brass bands, there is a great field for more appropriate transcriptions, as most undoubtedly also there is for music directly conceived for these voices.

For the Championship Contest there had again been specially commissioned a composition by a serious musician—an Overture in B flat minor, called *Oliver Cromwell*, by Mr. Henry Geehl. This proved a thoroughly workmanlike piece—and heaven knows, one is delighted to hear from a brass band a piece that has an intelligible shape and consecutive sense. Why *Oliver Cromwell*, is not clear. There are no psalm-tunes (which sound so well on the brass), but a great deal of romantic agitation succeeded by a vehement triumph. On the way there are plenty of interesting incidents, including a fugal section which at each performance was looked forward to with particular pleasure—the moral of it all was that the brass band music of the future so clearly ought to be more contrapuntal, and less given to the odds-and-ends of filling-in harmonies and accompanying figuration, borrowed from symphonic orchestra scoring. With all respect to Mr. Geehl's Overture, we still did not feel in him the ordained composer whose imagination shall take fire from the peculiar qualities and restrictions of the medium. We cannot doubt he will come. Meanwhile there ought to be more Bach transcriptions made. The ability and the application of the bandsmen (all artisans—for the Festival is strictly an amateur affair) are always a marvel, and recall Shaw's observation that while the Englishman may be a failure as a political animal, he clearly shows an exceptional instinctive aptitude for music. C.

HALIFAX MADRIGAL SOCIETY

The visit to London of this choir awakened the greatest interest. The appreciation of its singing was manifest, especially on the second night, when the combined attractions of its presence and that of Mr. Holst drew an enormous audience. Mr. Shepley and his forces on this occasion succeeded in establishing a somewhat unusual footing of intimacy between themselves and their listeners. Probably one part of the basis for this intimacy was the respect for a body of singers quite well enough trained to be able safely to indulge in any of the tricks of 'stunt' singing, who nevertheless preferred to eschew these entirely, in favour of the dignified and musicianly performance of a programme almost every item of which was of genuine artistic value.

Performances were given upon two successive nights, those of October 10 and 11. On the former the principal work was Bach's great unaccompanied Motet, *Sing ye to the Lord*, which has more than once been sung in the same hall by various North country choirs. It did not show this one at its best. A competent performance was given, but the spirit of the words and the music was never fully realised. The chief reason for this was a lack of vital rhythm; the metrical accents were there, yet there was no inwardly felt impulse, no active flow, no rhythmic exaltation.

In madrigal singing this fault was very much less noticeable, and in many cases not at all. It appeared as though the madrigal style had been much better assimilated, as, of course, from the very name of the Society, we would expect to be the case. Such pieces as Wilbye's *Adieu, sweet Amaryllis*, Bate's *Sister, awake*, and Marenzio's *Yield up your ancient fame*, were very admirably performed—the last-named perhaps especially so. Peerson's *Ayre, Upon my lap my sovereign sits*, was tenderly sung, and Benet's *Thyrsis, sleepest thou?* and Morley's *Arise, awake!* were taken in the spirit of their words and music.

Some of the modern music was perhaps still better sung: Armstrong Gibbs's *Tears*, Peter Warlock's poetical *Corpus Christi*, two Carols of Holst and his vigorous arrangement of *Swansea Town*, Bantock's *On Himalay*, and Max Bruch's somewhat commonplace *Morning Hymn of Praise*. In this last the long-continued *crescendo* was well achieved, and an encore ensued, to the disappointment of the discriminating, who would rather have seen a worthier composition so honoured.

Despite its high standard it cannot be said that this choir fully satisfies the expectations of those who were acquainted with the best Yorkshire singing in the days before 1914. The voices are in no way exceptionally good. The sopranos, indeed, are decidedly thin in tone, and do not take high notes with the ease that might be expected, so that the wonderful B flat which in *Sing ye* Bach reserves for the end of the composition, was but snatched at, and did not ring. The contraltos are sound, but not rich in quality. The tenors are excellent in *piano* and *mezzo-forte* passages: they should, by the way, guard against the tendency of their tribe to appear too prominently in the final cadence of a composition. The basses, the best section of the choir, are good in quality and full in tone.

It will be gathered from the above that in sensuous beauty of tone the choir is somewhat deficient, and it is true to add that in technique also, though there are few or no serious lapses, the level attained is only near the highest.

In one respect the choir is excellent—the clearness with which it enunciates the words. There was a place where, a turnover occurring in the printed programme in the middle of a gentle piece, a disturbance was created by the simultaneous rustle of a thousand programmes. The judicious few left their page unturned, and lost never a word of the overleaf portion of the poem.

Though open to criticism on the points mentioned, the work of this obviously enthusiastic body of singers and of their conductor has rightly conferred upon them a place in the memory of London concert-goers, and it is to be desired that they may again be heard in London before this memory has had time to become dimmed. An annual visit to Queen's Hall would mean an annual welcome.

P. A. S.

Competition Festival Record

The Annual General Conference of the Federation of British Musical Competition Festivals will be held at the Memorial Hall, Albert Square, Manchester, on Saturday, November 3, at 2 p.m. All interested in the Festival movement are cordially invited.

COMPETITIONS IN LONDON

At the PEOPLE'S PALACE the seventeenth annual Festival will be held on February 20 and 23 (the junior classes) and May 13 to 24 (the adults). All but a few of the classes are for choirs, the exceptions being for vocal quartets and trios, orchestras, and chamber music parties. The music for combined performance, which Sir Walford Davies has promised to conduct, consists of Holst's *Two Psalms*, the *Sanctus* from the B minor Mass, and Wesley's *When Israel came out of Egypt*. The adjudicators are Mr. W. R. Anderson, Mr. Geoffrey Shaw, Sir Richard Terry, and Miss Edith Knocker.

The fourth SOUTH-EAST LONDON Festival will be held at Bermondsey Central Hall on February 29, March 1 (juniors), and March 7 to 13 (seniors), with a final concert

under Dr. Adrian C. Boulton, on March 15. The syllabus is very similar to that of the People's Palace Festival. Mr. Sydney H. Nicholson, Dr. Boulton, and Mr. Geoffrey Shaw adjudicate, and at the final concert, on March 15, Dr. Boulton will conduct Purcell's *Soul of the World*, Schubert's *Where Thou reignest*, Holst's *A Festival Chime*, and Parry's *Jerusalem*.

The LONDON FESTIVAL, at Central Hall, Westminster, March 24 to April 5, will be bigger than ever. It differs greatly from the competitions of the East and South-East in that solo-playing and singing occupy about a hundred of the hundred and thirty-six classes. A hasty glance through the solo test-pieces gives the impression of a high standard. New features include classes for conducting, quick study at the pianoforte, and violin sight-reading. The winning girl guides' choir is to broadcast the test-pieces. There are twenty-three adjudicators. Concerts by prize-winners will be held on April 10, 12, and 14.

Information as to festivals to be held in the provinces next year is held back until a more representative list can be given. A report of the Blackpool Festival is given on p. 795.

We have just seen a syllabus of the British Empire Eisteddfod (recently held at the Crystal Palace), and note the curious fact that of the sixteen test-pieces in the choral section, fifteen are by Cyril Jenkins. Why not call the event a Jenkins Festival?

Music in the Provinces

BIRMINGHAM AND DISTRICT. — Showing a marked advance in tonal balance and ensemble, the City of Birmingham Orchestra gave its first Symphony Concert of the season on October 10, under the conductorship of Mr. Appleby Matthews. The principal feature was Schubert's Symphony in C major, which, it is said, had not been performed at Birmingham for twenty years. It was given in its entirety, Mr. Matthews adopting a bold treatment of its rhythmic features, which prevented the almost too continuous beauty of sound from cloying. In Beethoven's G major Concerto for pianoforte and orchestra Mr. Frederick Dawson was a poetic and technically facile soloist. — For its first Sunday concert the orchestra had an overflowing audience. The Symphony of the evening—Mendelssohn's *Italian*—did not revive old enthusiasms, though it was well given. In Mozart's *Non temer*, and in two songs by Martin Shaw, Miss Emily Broughton sang attractively. — Miss Broughton was also the recitalist at one of Miss Sotham's Mid-day Concerts, which seem to be an established institution. She sang among other selections Bach's *Comfort sweet*, Handel's *Care Selve*, and an Aria from Mozart's *Don Giovanni*. These revealed a steadily perfecting technique and a wide interpretative range. — Miss Beatrice Hewitt has been compelled to resign her place in the Pianoforte Quartet bearing her name. In her stead Mr. Charles Kelly, a well-known Manchester pianist, has been enlisted, and the new combination is styled the Philharmonic Pianoforte Quartet. At another concert in the Mid-day series these players gave interesting performances of Brahms's Pianoforte Quartet in C and an *Andante* from a Beethoven Quartet. — On October 1 the Misses Stromberg and Clement gave a recital of pieces for two pianofortes, with Mr. Leslie Bennett as vocalist. — At the first Catterall Quartet concert of the season greatly admired performances of Mozart's G major Quartet and Ravel's Quartet were given; the concert concluded with the first *Rasoumovsky* Quartet of Beethoven. — Under the auspices of the New Concerts Society, the English Trio was heard, on October 8, in works by Tanéïev and Sinding. With Mr. Wilfred Ridgway at the pianoforte, Mr. Frederick Bye played Debussy's Violin Sonata, and Mr. Geoffrey Dams, accompanied by Mr. Nigel Dallaway, included in his songs the first five of the *Magelone Romances* of Brahms. — Pianoforte recitals have been given by Mark Hambourg and Miss Irene Scharrer, the latter concentrating

on Chopin. — Kreisler's appearance at the first 'celebrity' concert of the season drew a large attendance to the Town Hall on October 11. — At a concert by the Band of the 5th and 6th Battalions Warwickshire Regiment, Miss Dorothy Howell and Miss Winifred Small were heard in pieces of their own, as well as in other works for pianoforte and violin. — A fortnight's visit of the British National Opera Company proved so successful that a three weeks' season is to be given next autumn. The season included the first provincial performances of Holst's *Savitri* and *The Perfect Fool*. Its features were the fine audiences drawn by these works and the comparative indifference of Birmingham to the more hackneyed operas. — A performance of Haydn's *Creation* by the Birmingham Choral Union on the evening of Saturday, October 13, followed curiously on the production of Shaw's *In the Beginning* — the prelude to the *Back to Methuselah* cycle — at the Repertory Theatre in the afternoon. — Through pressure of other musical activities, Mr. Richard Wassell, the Union's conductor, has resigned his appointment after twelve years' work.

BOURNEMOUTH. — The Symphony concerts opened under Sir Dan Godfrey on October 11 with the *Unfinished* Symphony and Delius's *North Country Sketches* in the programme. The season's musical list promises to beat all records outside London, and compares with a 'Promenade' prospectus. The musical range is much the same, and the attention to novelties is as thorough.

BRADFORD. — At the meeting of the Bradford Gramophone Society, on September 26, a recital of records by Mr. William Murdoch, Dame Clara Butt, Mr. Frank Mullings, Miss Elsa Stralia, and Mr. Josef Hofmann, was given on the 'Clitophone.' — The Chamber Concert at the Mechanics' Institute, on September 27, was sustained by the Yorkshire String Quartet, a newly-formed body led by Mr. Bensley Ghent. Mozart's Quartet in F (Köchel 590), Brahms's second Quartet in A minor, and a Borodin Nocturne were played. Miss Annie Cockcroft and Miss Dorothy Parkinson joined in three Purcell duets, and each contributed series of songs. — At his organ recital at Lidget Green (St. Wilfrid's), Dr. Frank A. Chapple (Pontefract Parish Church) was assisted by a Jugo-Slavian violinist, Capt. M. J. Kovatchevitch, of Belgrade, now Serbian War Office Delegate in London. — A song recital of remarkable scope was given on October 1 at the Mechanics' Institute by Mr. John Coates, who sang thirty-two singularly pleasing items. — Mark Hambourg's pianoforte recital, on October 10, included a Chopin group, some Debussy, and a number of other pieces. — On October 12, the fifty-ninth season of the Bradford Subscription Concerts opened with Mr. Harold Samuel and Miss Olga Haley. The concert included Bach's Partita in C minor, the Beethoven (Op. 27) Sonata, and numerous songs from Coleridge-Taylor, Schubert, Schumann, and Richard Strauss, besides folk-songs of Canada, France, Hungary, and the Hebrides.

BRIGHOUSE. — At St. Paul's School, the local Orchestral Society gave a concert on October 6, under the conductorship of Mr. Hanson Haley. The soloists were Miss Maude Thornton (soprano) and Mr. Dennis Butterworth (tenor).

BRISTOL. — The West of England Musical Education Association opened its winter session on September 29. Miss Nellie Holland lectured on 'British Educational Music,' and played pianoforte music by Dunhill, Matthay, Sybil Fountain, Christopher John, Ruby Holland, Lilian Smith, Eva Pam, Waddington Cooke, Felix Swinstead, Harold Craxton, and John Livens. A Sonata for violin and pianoforte in F minor by John B. McEwen was played by Miss Small and Miss Porth.

CARDIFF. — At the Capitol concert on October 14, the orchestra played the *Unfinished* Symphony, and Miss Lilian Davies was the singer. — On October 15, the series of chamber music concerts opened with a Bach recital by Mr. Harold Samuel.

EDINBURGH. — At Mr. Lumsden's concert, on October 13, the vocalists were Miss Florence Austral, Miss Phyllis Archibald, and Mr. Norman Allin, and Mr. George Short was at the pianoforte.

EASTBOURNE.—A splendid musical programme has been set on foot at Devonshire Park. Five concerts a week are to be given throughout the winter, including one Symphony concert and one Sunday concert. Mr. Henry G. Amers is the musical director. A Festival is to be held on November 8-18, with well-known soloists and with Sir Henry Wood, Sir Edward Elgar, Dame Ethel Smyth, Mr. Granville Bantock, Mr. Gustav Holst and other conductors.

EXETER.—The opening concert of the Chamber Music Club season, on October 3, was provided by the Kendal String Quartet, who played Quartets by Schubert (D minor), Beethoven (F minor, Op. 95), Arnold Bax (G major), and McEwen (*Biscay*).—At the ordinary meeting of the Club on October 17, the programme included Bach's Concerto in D minor for two violins and pianoforte, Beethoven's Pianoforte Quartet, Op. 16, vocal Quartets by Parry, and Dr. H. J. Edwards played pianoforte music.—The new Civic Hall will serve a good purpose if it continues to attract touring artists as it is already doing, but the advantage would be much greater if these artists would give better programmes. At recitals given by Zacharewitsch on October 1, and Cortôt on October 5, the music played was hackneyed, and in some instances not worthy of audience or performer.

HARROGATE.—M. Sapellnikov gave a Chopin-Liszt pianoforte recital at the Royal Hall, on September 16, his programme including the *Funeral March* Sonata.—Berlioz's seldom-heard *Waverley* Overture, Brahms's third Symphony, and McEwen's *Grey Galloway* were prominent features of the Symphony Concert on September 20.—The afternoon and evening concerts on September 27 were complimentary to Mr. Howard Carr, and his *Orchestral March* (from *The Carnival of the Elements*) was played. A Purcell Suite, the Grétry-Mottl Gigue, Martin Shaw's *Cockyolli Bird* Overture, Norman O'Neill's Prelude from *Mary Rose*, Ravel's *Beauty and the Beast*, and part of Berlioz's *Fantastic* Symphony figured in a highly diversified programme. At the evening concert Mr. Howard Fry gave the first performance of Mr. Harry Gill's *A Yorkshire Song* (the winning piece of the *Yorkshire Evening Post* competition).—Schumann's fourth Symphony was finely conducted on September 27 by Mr. Howard Carr. In lighter vein was Haydn Wood's *Variations on a Popular Tune*.—The Symphony Concert on October 11 was the occasion of a fine reading, by Mr. Carr, of Cherubini's *Water Carrier* Overture, Wagner's 'Dreams' (*Tristan*), and the graceful 'Dance of Nymphs and Reapers' from Sullivan's *Tempest* music—all new to Harrogate. This concert concluded a season that has been distinguished for the excellence of its programmes, the number and distinction of the visiting soloists, and the great amount of music that, thanks to Mr. Howard Carr's enterprise, has been added to the already extensive Harrogate repertoire.

HERDEN BRIDGE.—The concert season in this district opened on October 7, when the Todmorden Orchestra, conducted by Mr. Arthur Greenwood, gave a varied programme. Mr. W. Victor Helliwell, of Leeds, was the bass vocalist, and Miss T. Moden contributed violin solos.

HUDDERSFIELD.—Madame Suggia, with Mr. Wills at the pianoforte, gave a violoncello recital at the Huddersfield Music Club on October 10, when her programme included Brahms's E minor Sonata and Bach's unaccompanied Suite in C.

HULL.—The 'international celebrity' concerts for this season opened in the City Hall on October 8, when the Hallé Orchestra, under Mr. Hamilton Harty, played Tchaikovsky's Symphony in F minor, Wagner's *Flying Dutchman* Overture, Strauss's *Tod und Verklärung*, and a Symphonic Entr'acte by Berlioz.

IPSWICH.—The first of the season's municipal concerts occurred on October 10, when the Ipswich Male-Voice Choir, under Mr. J. Job, gave a number of part-songs and joined Mr. Charles Knowles in Stanford's *Songs of the Sea*. Organ solos were played by Mr. Percy Hallam. A word of praise is due to the writer of the short and useful programme notes.

LEEDS.—The British National Opera Company was at Leeds during the first week in October.—The winter series of mid-day recitals in Holy Trinity Church, Boar

Lane, was resumed on October 2; classical movements were played by the Edward Maude String Quartet.—The Leeds Saturday Orchestral Concerts re-opened brilliantly on October 13, when Mr. Julius Harrison conducted Beethoven's fifth Symphony, *The Mastersingers* Overture, Elgar's *Enigma* Variations, *Finlandia*, and—for the first time at Leeds—Hamilton Harty's Suite from Handel's *Water Music*. The Leeds Symphony Orchestra, led by Mr. Edward Maude, played with great spirit.

LIVERPOOL.—Giving a sonata recital at Crane Hall, on October 1, Miss Isabel McCullagh and Dr. J. E. Wallace played Pizzetti's Sonata, Mozart's No. 17, and a Schubert Fantasia.—On October 5, at the inaugural meeting of the thirty-ninth session of the Welsh National Society, Mr. E. T. Davies, Director of Music at University College, Bangor, spoke on 'Musical Appreciation.' The Bangor University Instrumental Trio played three *Welsh Miniatures*, composed by the lecturer, and a *Scherzo* by Hubert Davies.—Miss Eveline Stevenson and Mr. Denbigh Edwards were the singers, and Miss Annie Longworth was the pianist, at the Crane Hall recital on October 10.—At the Rodewald concert, on October 15, the Quartet of Ravel and Brahms's Quartet in A minor were performed.

MANCHESTER.—The sixty-sixth Hallé season promises a full share of work calculated to maintain its traditions. The choral items include Bach's *B minor Mass*; Brahms's *Requiem*; Bantock's *Omar Khayyâm*; Hamilton Harty's *Mystic Trumpeter*; Holst's *Hymn of Jesus*; Vaughan Williams's *Sea Symphony*. Beecham conducts, on November 15, the first British performance of Strauss's *Alpine Symphony*; *Don Juan*, *Heldenleben*, and *Don Quixote* are also to be given, Casals playing in the latter on December 6. On December 13 Berlioz's *Symphonie Funèbre et Triomphale* for orchestra and full military orchestra is to be introduced to this country for the first time—Hamilton Harty being determined to continue the Berlioz tradition associated with these concerts since the early days of their founder. Incidentally *The Messiah* will be sung for the hundredth time at these concerts on December 20, and each programme is to contain a vocal score! Following his transcription of the *Water Music*, Hamilton Harty has re-scored Handel's *Music for the Royal Fireworks*, written in 1749 in commemoration of the Peace of Aix-la-Chapelle—nobody thought such procedure worth while after Versailles, 1919! The first performances at Manchester promised, are: Adagietto for strings and harp, Mahler; *Sea Symphony*, Vaughan Williams; *Dance in the Place Congo*, Henry Gilbert; *Alpine Symphony*, Strauss; *Hymn of Jesus*, Holst; *Beni-Mora* Suite, Holst; *Symphonie Funèbre et Triomphale*, Berlioz; *La jolie Fille de Perth* (a newly-arranged Suite), Bizet; *Rhapsody*, Moeran; Overture in D, Handel-Elgar; *Echo Nocturne*, for four orchestras, Mozart; *Garden of Fand*, Arnold Bax; Trumpet Voluntary, Purcell-Wood. The Brand Lane series follows its usual generous lines, Sir Henry Wood doing the bulk of the conducting. In his absence Beecham and Weingartner are each to conduct one concert. The Hallé and Brand Lane series conspire to give Manchester the opportunity to hear all the big soloists of the day. In Chamber Music there are four series, promoted by: (1.) The Bowdon Chamber Concerts Society; (2.) The Catterall Quartet (six concerts); (3.) Hamilton Harty Series (seven concerts); (4.) Edward Isaacs (six concerts). The Bowdon and Isaacs groups draw mainly on famous bodies of visiting players; the Harty series employs purely Manchester groups of players; the Catterall players call in occasional pianists, and, in the Brahms Sextet in B flat, extra strings. The Tuesday Mid-day series promises even more propagandist effort in the cause of chamber music; Messrs. Cohn, Forbes, Gregory, Merrick, and Isaacs are to give ten recitals of the Beethoven Pianoforte Sonatas, and quartets and trios are to form the staple diet at the other eleven concerts. The alimentary simile is used advisedly, as these concerts are held in the lunch-hour. The season will open and close with three weeks of British National Opera, and so holds promise of greater sustained interest than any previous winter.

NORWICH.—The Municipal Orchestra opened its season at St. Andrew's Hall on October 6 under Mr. Maddern

Williams with a programme that included the first movement of Mozart's G minor Symphony, pianoforte playing by Miss Adela Verne, and singing by Miss Frances Day and Mr. Charles Knowles.

PLYMOUTH.—Mr. Roland Hayes, assisted by Mr. Douglas Durston, gave a song recital on September 15, including some Japanese songs and several negro spirituals. Mr. Durston played the *Waldstein* Sonata.—The Orpheus Society, formed last season by the addition of a female section to the original Orpheus Male Choir, performed *The Dream of Gerontius* on September 22. Mr. David Parkes conducted, and band and choir numbered three hundred and fifty. The performance was of high standard, choir and orchestra—the latter largely local—being unusually well-prepared. The solo singers were Miss Mary Foster, Mr. John Adams, and Mr. Harold Williams.—In connection with the Church Congress, Dr. Harold Lake arranged several chamber concerts which included Schumann's Pianoforte Concerto, Dr. Lake playing the orchestral parts on the organ.

SCARBOROUGH.—The Scarborough Philharmonic Society is to give Gounod's *Faust*, on the Spa, with the Hallé Orchestra, and Miss Sarah Fischer, Mr. Webster Millar, and Mr. Norman Allin have been engaged as principals. Dr. Ely will again be the conductor.

SHEFFIELD.—The Hallé Orchestra, under Mr. Hamilton Harty, appeared (on October 2) at the 'international celebrity' concert in Victoria Hall. Tchaikovsky's fourth Symphony was preceded by orchestral works of Wagner, Berlioz, and Richard Strauss.—The Thurlstone Musical Festival Committee has granted twenty guineas to Sheffield Royal Infirmary and £5 to the Royal Hospital.—Miss Beatrice Beard lectured on modern composers on October 9, her discourse being illustrated by a recital of songs and pieces for flute, violoncello, pianoforte, &c.—The first of four Stockbridge Subscription Concerts was held at the Victory Club on October 9, when a general choral and vocal programme was submitted.

TAVISTOCK.—A chamber concert given on October 3 by Mr. George East (Tavistock), Mr. Douglas Durston, Miss Phoebe Cooke, and Miss Mabel Grose (Plymouth), included Pianoforte Trios by Godard and Tchaikovsky, Brahms's Violoncello Sonata in G minor, and a Violin Sonata in D minor by Coleridge-Taylor.

WAKEFIELD.—Sir Henry Hadow lectured on 'William Byrd,' on October 5, before the city branch of the British Music Society. The High School choir sang the anthem *Look down, O Lord*, and the Fantasia for strings was played.—A new series of Wakefield Musical Evenings opened on October 12, with a chamber recital by Mr. Albert Sammons (violin), Mr. Cedric Sharpe ('cello), and Mr. William Murdoch (pianoforte), who were heard in Schubert's Trio in B flat, Op. 99, Brahms's Op. 87, and duets by Grieg and César Franck.

YORK.—At the opening concert of the British Music Society's season on October 3, the York Male-Voice Choir was associated with Mr. Plunket Greene and Miss Dorothy Hess. Sir Charles Stanford was the visitor, and gave interesting recollections of his early connection with York music. The programme included choral works by Stanford, J. F. Bridge, Wood, Parry, and Granville Bantock. Mr. H. S. Wilkinson conducted, and Mr. Samuel Liddle was at the pianoforte.

IRELAND

From September 18 to 22, Belfast enjoyed a musical play, *The Little Duchess*, music by G. H. Clutsam, the cast including Miss Rhys-Parker and Mr. Leslie Jones.

The Glasgow Orpheus Choir, under Mr. Hugh S. Robertson, gave two delightful performances at Belfast (Ulster Hall), on September 22 and 24; the Choir also gave a performance at Dublin (La Scala Theatre), on September 23. Mr. Robertson announced that the three concerts were for Art's sake, *not* for money-making. Happy man!

On September 30, at La Scala Theatre, Dublin, an afternoon concert was given by Mr. Russel Owen, Miss Elsie Saunders, Mr. Plotenj Worth, and Mr. Arthur

Tomlin (humorist). The afternoon concert, on October 7, was orchestral (conductor, Mr. John Moody), with vocal selections by Mr. Norman Allin and Miss May Iluxley.

Admirable performances of *The Pirates of Penzance* were given at Belfast (Queen's Hall) by the Queen's Island Amateurs, under the direction of Capt. C. J. Brennan, during the week October 1-6. Two different casts took part, thus affording ample testimony of the undoubted talent in this Ulster association.

Mr. Walter Rummel, the distinguished pianist, gave recitals at the Theatre Royal, Dublin, on October 6, and the Ulster Hall, Belfast, on October 10. He was alike convincing in Bach, Liszt, and Chopin. Although he had a packed house at Belfast, the Dublin audience was small.

Sir Richard Terry gave an interesting lecture on 'William Byrd' at the third annual meeting of the Belfast branch of the British Music Society, on October 9, at the Y.M.C.A. Hall, Wellington Place. Mr. Richmond Noble presided, and there was a large attendance. Selections from Byrd's works were provided by St. Jude's Church choir, under Mr. John Vine.

At the annual meeting of the Coleraine Musical Festival, on October 9, Sir Ivor Atkins was selected as adjudicator for next season's Festival, in May, 1924.

Mr. Lauritz Melchior, Miss Dorothy Clarke, and Mr. T. C. Earls were the attractions at the Sunday afternoon concert at La Scala Theatre, Dublin, on October 14, the Symphony Orchestra being under the direction of Mr. John Moody.

The Carl Rosa Opera Company opened a three weeks' season with *Aida*, at the Gaiety Theatre, Dublin, on October 15, with Mr. Hubert Bath as conductor.

Chevalier Grattan Flood, has been appointed to the Commission of the Peace for Co. Wexford.

It is interesting to record that Sir Richard Terry has taken an Irish residence in the Free State.

Musical Notes from Abroad

AMSTERDAM

The first two subscription concerts of the Concertgebouw gave us Schubert's Symphony No. 1, Pich-Mangiagalli's *Sortilegi*, Till *Eulenspiegel*, Haydn's *Military* Symphony, and Franck's *Symphony*. Dr. Karl Muck conducted in the absence of Mengelberg, whose malady in his right arm seems to baffle medical science. Max Fiedler conducted a mediocre concert on October 7, when Joseph Schwarz, the Russian baritone, sang operatic pieces. A more satisfying programme was presented on October 11, under Bruno Walter. He gave a great performance of Mahler's first Symphony, and admirably accompanied Walter Gieseking in the new Pianoforte Concerto of Pfitzner.

A few days previously Gieseking had afforded signal proof of his qualities in a Beethoven recital with Madame Melanie Michaelis, the violinist. Recitals have been given by Hellmut Baerwald, Irene Scharrer, and the American violoncello prodigy, Mildred Wellerson.

A series of concerts given in various towns of Holland by the famous choir of the Dresden Kreuzkirche, conducted by Prof. Otto Richter, was successful everywhere, musically and financially. The organist Pfannstiel, and the violoncellist Bottermund, both of Dresden, added to the scope and to the interest of the scheme.

Last, but not least, I have the agreeable task of recording the musical victory gained by the 'English Singers,' who, with their highly-finished singing of Old English motets and madrigals, astonished that part of the audience which was still ignorant of English Tudor music. No less great was the hit secured with two sets of folk-songs arranged by Dr. Vaughan Williams.

Thanks to the untiring efforts of M. G. Koopman, the National Opera is enabled to embark upon a new season. It will depend on the financial results whether this venture, which has to be limited to only five months, can be extended over a longer period.

W. HARMANS.

GERMANY

COMMOTION AMONG OPERA CONDUCTORS

At a time when everything is changing, even the opera-conductor cannot remain what he was. Never has there been so much movement among conductors as at present. Is it the critical state of German opera which instils in each of them a feeling of uneasiness? Take, for instance, the Berlin State Opera. Leo Blech, just returned from the United States—where, as a conductor of Wagner opera, he had been very successful—decided to leave the State institution, having been offered a far larger salary by the Deutsches Opernhaus. At once there arose a great disturbance among conductors, and changes in the operatic life of Berlin. How was Blech to be replaced? Of course, Dr. Fritz Stiedry, a young and gifted exponent, who had hitherto been Blech's colleague, hoped to become his successor. But Max von Schillings, general-director of the State Opera, feeling that during the last season his position was becoming more and more undermined, wished to fill the vacancy with a partisan of his own, and appointed Erich Kleiber—who is only forty years old!—as general musical director. (At the present time such a title seems rather ridiculous, but in this case it means much more than is usually the case, and confers on its bearer full power over the repertory.) A consequent dispute between Stiedry and Schillings has aroused much interest, since the whole question is intimately connected with the position of general-director, which many people hoped would fall to Bruno Walter, once general musical director of the Munich Opera.

OPERA

Russian opera has been represented by Rimsky-Korsakov's *Snowflakes*, which had its first German performance at the Berlin Volksoper. More lyric than dramatic in character, it proved not very much to the taste of the public just now, when we are in the midst of a highly revolutionary period. Never was a time more critical for art and artistic life than the present.

GREAT SINGERS AND PLAYERS TAKING LEAVE

This is the moment when some great and less great artists are giving farewell concerts before departing to America and elsewhere. Claire Dux, Joseph Schwarz, and Alexander Kipniss have already left. Among singers Madame Cahier never fails to make a deep impression upon her hearers by reason of the sheer depth and greatness of her art. On the stage of the Deutsches Opernhaus, as well as in the concert-hall, she indeed represents the ideal of German musical culture. Mattia Battistini, the master of them all, far from leaving Europe, has, however, just finished a highly successful tour through Germany, and at Berlin, in spite of—or perhaps because of—the present confusion, attracted a public whose enthusiasm exceeded all bounds. Sound, pure sound, is what most people actually demand; they do not want to think of reality, but to be distracted from it. So they flowed to these concerts, which appealed alike to ear and eye.

Among instrumentalists Carl Flesch, the distinguished violinist and teacher, also gave his only concert on the eve of his departure for America. He was heard in wonderful performances of Brahms's Concerto and of Joseph Suk's entertaining *Fantasie* for violin and orchestra.

Carl Friedberg, that most simple, natural, musical, and always effective pianist, was never more applauded than at his farewell concert, when he gave proof of such great qualities in Chopin, the most maltreated of composers. Friedberg never changes nor underlines. He contents himself with interpreting even Chopin in the most delicate way, and in the style of the great master.

Claudio Arrau, last but not least in this array of artists, is not nor does he aspire to be a virtuoso. His farewell programme drew an enthusiastic audience that appreciated not only the regular items, but found delight in some symphonic pianoforte music by Heinrich Knödt. This was, however, of scientific rather than artistic interest.

A WANDERING CHOIR

Not only artists, but choirs, however poor their efforts may be, are just now wandering about Germany. The

St. Michael Choir, of Hamburg, has come to Berlin, conducted by Alfred Sittard, the well-known organist. The effect of the music sung was diminished owing to the obviously untrained quality of the vocal ensemble. Sittard himself, as organist and conductor, proved equal to his reputation.

ADOLF WEISSMANN.

NEW YORK

The opening of the serious musical season of New York is not at New York! It is up in the Berkshire hills, where Mrs. Coolidge's annual Festival collects the best chamber music, the best performers, and the best quality of listeners—including the foremost New York critics—that could possibly be brought together.

This is the sixth season of these Fall Festivals given by Mrs. Coolidge at her residence at Pittsfield, Mass. All are invitation affairs, the hostess assuming the expenses of the performers and the listeners being her guests. So much has the popularity of these concerts increased that the little 'temple of music' on South Mountain will no longer hold all whom Mrs. Coolidge wishes to invite or those who desire to attend, and a long waiting-list is increasing each year.

For the previous five seasons well-known chamber music organizations from all parts of the world have played the various old and new compositions presented, but this year a new quartet has been formed by Willem Willecke, called 'The Festival Quartet of South Mountain.' The names of the players are not, however, so well known as that of the founder, but as their summer has been spent on the spot practising for this Festival, and as the results of their work have been so favourably received, William Kroll (first violin), Karl Kraeuter (second violin), and Edward Kreiner (viola) may yet be as famous as the violoncellist.

The other combination participating in the performances needs no Press announcement and no individual or collective praise, for the London String Quartet has firmly established itself in the hearts of music-lovers, and was warmly welcomed as a group of old friends. A special greeting was accorded James Levey, who reappeared as leader after a year's illness.

Prominent among the soloists were Myra Hess and Katherine Goodson (pianists); Albert Spalding and Edouard Dethier (violinists); Mabel Garrison, Elena Gerhardt, and George Meader (vocalists).

No prizes were offered for new compositions, but some works were commissioned by Mrs. Coolidge, and others had their first hearing in America. The most notable novelty was a Quartet, Op. 10, by the young German, Paul Hindemith. While quite distinctly a modern composition, it proved to be astonishingly grateful to the ears, and furthers our hopes that the Paris 'Six' have not set the pace for all the young aspirants for fame. Hindemith shows originality also, and America shares Germany's confidence in the future of this young melodist, who seemingly understands how to mix new wine with old.

Eugène Goossens presented a new Sextet for three violins, viola, and two violoncellos, which had been commissioned by Mrs. Coolidge and is dedicated to her. It is in one movement, and is a good example of this well-known composer's art, sometimes interesting us very much and sometimes setting us wondering whether our grandchildren would understand it better, or if it would suffer death before our grandchildren were born. A Rhapsody by Rebecca Clarke, for pianoforte and violoncello, also commissioned by Mrs. Coolidge, was hardly equal to some of this composer's best work. A Ballade for string quartet, by Malipiero, completed the list of novelties.

A Sextet by Frank Bridge, written some time ago, was very pleasing, another proof that the ultra-moderns cannot make music-lovers believe that only discords are worth listening to.

From the works of the older composers, the Brahms Sonata, Op. 120, No. 1, for pianoforte and viola, played by Myra Hess and Lionel Tertis, calls for most commendation. It was a remarkable performance, Miss Hess and Mr. Tertis sharing equally the well-deserved appreciation of the audience.

The vocalists had an afternoon to themselves, singing songs by Schumann, Cornelius, Schubert, and Brahms, Mrs. Coolidge herself assisting at the pianoforte.

This annual Festival has come to be the prelude to the regular New York season, which soon after bursts into a flood of orchestral concerts and numberless recitals. Already for the opening month in New York City, four orchestras have dates announced, and over eighty recitals are scheduled. In the first week of recitals such names as Zimbalist, Chaliapin, Schumann-Heink, and Pachmann appear—the last-named playing in New York for the first time in eleven years. * M. H. FLINT.

TORONTO

The Pageant Chorus of the Canadian National Exhibition, under the conductorship of Dr. H. A. Fricker, increased its membership this year from 1,600 to 2,300. Two concerts were given in the Coliseum and two before the Grand Stand, the combined audiences numbering over eighty thousand people. Two hundred church choirs and fifty choral societies were represented. The following programme was chosen: *Creation's Hymn* (Beethoven); 'And the glory' (from *The Messiah*); *Holy art Thou* (Handel); 'The heavens are telling' (from *The Creation*); *Sweet and low* (Barnby); *Drink to me only with thine eyes*; *The Keeper*; *Love's Benediction* (Irish folk-song); *John Peel* (for male voices); *Rule, Britannia*; Introduction to Act 3 and Bridal Chorus from *Lohengrin*; March, Chorus, and *Finale* from *Tannhäuser*. The Queen's Own Band co-operated with the chorus under the direction of Capt. R. B. Hayward.

The Annual Musical Competitions at the Exhibition were even more surprisingly successful than last year. The entries numbered two hundred and thirty-seven against a hundred and seventy-four in 1922, and were divided among band, pianoforte, violin, vocal, and instrumental contests. A Ukrainian Chorus, the famous Mexican Band (Capt. Ramon Hernandez), the Cuban Band, Negro Singers, Kiwanis Gypsies, the Polish Choir, and Old English Folk- and Country-Dances featured largely in the musical activities. The De Feo Grand Opera Company produced *Il Trovatore*, *Cavalleria Rusticana*, *Pagliacci*, *Rigoletto*, *Carmen*, *Martha*, and *Hansel and Gretel*.

More numerous than ever are the announcements for the season 1923-24 at Massey Hall. Twenty concerts have been arranged with the New Symphony Orchestra (Luigi von Kunitz), the visiting bodies being the Boston Symphony, New York Symphony, and Philadelphia Orchestras. The following solo artists have been booked: Melba, Clara Butt, Freida Hempel, Schumann-Heink, Mary Garden, Sophie Breslau, Chaliapin, Martinelli, Tito Schipa, Edward Johnson, Rosing, De Pachmann, Paderewski, Rachmaninov, Hofmann, Lhevinne, Mischa Elman, and Kreisler. The Mendelssohn Choir, National Chorus, and Chamber Music Society programmes are announced. The latter is bringing the London String and Flonzaley Quartets. H. C. F.

VIENNA

The startling feature of the new musical season is the invasion of the German musical element. The catastrophe of the German currency, with its inevitable economic breakdown, is quite naturally expelling hundreds of musicians of lesser or higher qualities into the neighbouring Austrian Republic. Our concert-halls are flooded with German artists, and German instructors of music are crowding into the city. Their hopes of profit are bound to be disappointed, for they are but adding to a supply which is already greater than the demand. No less than two hundred symphonic concerts, to quote one instance, are scheduled for the first half of the season, and now that another beautiful hall of the former Imperial castle has been opened for musical entertainments, we may anticipate an average of eleven concerts for every night of the season. Such feverish concert activity, which is more than the public can support, merely sets up indifference towards the cause of music. Meanwhile the newcomers are streaming in, among them men of renown such as Erich Kleiber (by the way, he is a native of Vienna), who has recently achieved prominence as a conductor at the Berlin Opera, and Hans Knappertsbusch, director of the Munich Opera. Each will devote a considerable portion of his time to Vienna activities. Knappertsbusch—with Clemens Krauss,

Leopold Reichwein, and Bruno Walter—has inherited the Vienna duties of Wilhelm Furtwängler (who will limit his Vienna appearances to a still smaller number this year), with the Gesellschaft der Musikfreunde and Tonkünstler concerts. The Philharmonic Orchestra, whose second South American tour was a signal failure, besides causing the death of four of its most famous members, will produce but one novelty this year (Julius Bittner's maiden Symphony), under Weingartner. For the first time in years, the chorus of the Staatsoper will give a series of concerts under Schalk and Strauss. A season of promenade concerts on English lines is promised, also a Smetana centenary festival, a Bruckner centenary festival, and a Tchaikovsky festival, to be conducted by Dr. S. Rumschisky, of London, in commemoration of the thirtieth anniversary of the composer's death.

HANS PFITZNER

A week of Pfitzner's music celebrated the visit to Vienna of this much-discussed and highly-problematic German composer. Opinions clash as to the true value and significance of his life-work, and the various works performed—among them the new Pianoforte Concerto, several orchestral and pianoforte songs, the *Romantic Cantata*, and the opera *Palestrina*—served little to dispel such uncertainty of judgment. It is extremely difficult to find the formula for this deeply idealistic artist, who set out to combat the towering influence of Wagnerism by means of a renaissance of the romantic school, who built his own ideal world with a cumbersome diligence so truly Teutonic, one day to find it shattered by grim reality, and who even now, amid disillusionment and suffering, seeks consolation in a romantic past. Having outlived his programme, and, indeed, himself, he clings to his obsolete ideals with the determination of a self-chosen martyr. Thus his music, rooted in a mentality which is no longer that of his fellow-men, fails to grasp the spirit of our time with its utterly changed and infinitely more complicated aspects. The Pianoforte Concerto, new to Vienna, is happiest in its last movement, so palpably influenced by Schumann. The first movement is weak, and the Mendelssohnian *Scherzo* all too uniform in its rhythm. Pfitzner's lyric disposition is probably best suited by the small song form. His songs are, for the most, melodically attractive, but the simple and monotonous accompaniments render them tiring in the long run. Along with the majority of Pfitzner's work, they reveal the pensiveness of a noble mind, while disclosing the discrepancy between his ideas and the inability to materialise them. Whatever red blood pulsates in Pfitzner's music is found in his patriotic, indeed national songs, which, however, almost touch the border of Männergesangverein music. They have made him the hero of the Pan-Germans, to whom, however, he is more of a political figure than an artistic issue. It was all the more surprising, therefore, to find that Pfitzner's political companions were virtually absent from his own concerts, as well as from the two performances of his Cantata, *Von deutscher Seele*. These were, as last year, directed by Furtwängler.

OTHER CONCERTS

The Pan-German element was also poorly represented at two other concerts, when a humiliatingly small audience assembled to hear the celebrated choir of Berlin Cathedral. Conducted by its director, Prof. Hugo Rüdell, this organization of fourteen men and thirty-six boys sang gems of a *cappella* literature ranging from Palestrina to Brahms, in a manner which compelled deep admiration. The balance of the vocal tone is flawless, and the quality of the boys' voices could scarcely be surpassed. Comparison was provoked by the visit, within the same week, of the choir from the Sistine at Rome. The work of these singers was undoubtedly of a high standard, but not to be compared to that of the Berlin choir. By extensive advance advertising, along with the support of the Catholic clergy and the sensational flavour of the enterprise, the Italians drew crowded houses and enthusiastic applause.

New compositions have so far been scarce this season. Theodore Spiering—an American conductor and at one-time assistant of Mahler at New York—in the course of his creditable orchestral début at Vienna, introduced one novelty, a 'Song-Scene' for soprano voice and orchestra

entitled *Vor einem Bilde*, by Albert Noelte, the Munich composer-critic. It is a well-worked and brilliantly orchestrated piece employing the Wagnerian idiom and orchestra. Of artists new to Vienna, Amalie Merz-Tunner, a soprano from Munich, made an excellent impression as soloist with various choral performances, but less so in her own song recital. The art of Roland Hayes, the negro tenor, was even more appreciated this season than last year. Increasing familiarity with his work has proved him to be not a mere curiosity, but a serious and legitimate artist of the highest order.

OPERATIC EVENTS—ARTISTIC AND OTHERWISE

At the Volksoper *Louise* served to introduce a Rumanian tenor with a remarkably beautiful voice, but innocent of the most primitive stage routine—Trajan Grosavescu. The Staatsoper has only recently resumed its regular work, following the return of the Philharmonic Orchestra.

The latent crisis of our National Opera, to which reference has repeatedly been made in this column, has finally led to an open scandal. Carl Lion, the omnipotent official of the Staatsoper, has been dismissed, following the sensational disclosures made against him in Parliament and Press. It appears that Lion has been misusing his official position to exact heavy personal payments from various artists and theatrical agencies. The expensive and inartistic 'guest' system, of which I have often complained, and the huge deficit it helped to bring about at the Staatsoper, now find their explanation.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

OLIVER KING, on August 23, at the age of sixty-eight. In his day he was well-known as a pianist, conductor, and composer. He studied at Leipsic for three years, and was soon afterwards appointed pianist to Princess Louise. His duties took him to Canada, whence he visited the United States, producing a Symphony entitled *Night*, at Boston, in 1880. His Overture, *Among the Pines*, won a prize offered by the Philharmonic Society. Another award was made for a Pianoforte Concerto, which received its first performance at St. James's Hall. Mr. King composed a number of cantatas, orchestral works, organ pieces, part-songs, &c. His *Soldier rest, thy warfare o'er*; is the most popular choral setting of the well-known words. From 1893, for many years, he was a professor of the pianoforte at the Royal Academy of Music.

OTTO MILANI, on September 11. His death came as a personal loss to a great number of musicians in the West of England. From 1887 to the day on which he died he held the post of music master at Blundell's School, Tiverton. His influence was chiefly exercised, however, in his violin teaching at Taunton, Exeter, and, later on, at Bristol; by his thirteen seasons of chamber concerts at Taunton; and by the example of his own vivacious playing, which was frequently to be heard in the chief musical centres of the West. He was a playing member of the Bristol Symphony Orchestra, and conducted one of its concerts, the principal work being Borodin's Symphony in B minor. He was born, in 1866, at Frankfort. His father was Italian, his mother was French, and he married an Englishwoman. He was naturalised as an Englishman in 1912.

ARTHUR W. MOSS, at Reading, aged sixty-eight. For thirty-six years he was organist and choirmaster of Christ Church, Reading. A prominent and successful choral trainer, he gave performances, with the Reading Free Church Choral Society, of many fine works. On several occasions he conducted the massed choirs of the National Temperance Union at the Crystal Palace.

Miscellaneous

MUSIC IN PUBLIC SCHOOLS

The arrangements for the 1923-24 season at Tonbridge include a concert by the Fformby Trio (October 18), a concert by the Oriana Madrigal Society (November 27), a lecture, with illustrations, by Dr. T. Wood (February 28), and a concert by the Philharmonic String Quartet (March 7). The Musical Society gives its concert on February 12.—The B minor Mass will be sung at Oundle, on December 16.

Mr. Sterling Mackinlay will have completed at Christmas a period of twenty years as a teacher of singing. To commemorate the occasion two scholarships will be instituted at his Vocal Academy. The first, for female voices, will be named the 'Antoinette Sterling Scholarship,' in memory of his mother, and the second, for male voices, the 'Manuel Garcia Scholarship' in memory of the great teacher under whom he received four years' training. The scholarships will be competed for early in December.

Dr. Charles Harriss is in London to call together the members of the Imperial Choir for the series of great choral concerts he will conduct in the Empire Stadium at the British Empire Exhibition next year. The chorus will number ten thousand voices, and the orchestra five hundred players. The Stadium has accommodation for a hundred and twenty-five thousand people.

The programmes of four Symphony Concerts, announced to be held at the Théâtre des Champs-Élysées, Paris, under the direction of M. Piero Coppola, include the Bach-Elgar Fugue, and the following songs to be sung by Madame Marguerite Nielka: Felix White's *Thou hast left me ever*, Jamie, Frank Bridge's *Love went a-riding*, and Arthur Bliss's *Madame Noy*.

Original works and arrangements for military bands were heard in a recapitulatory concert at Kneller Hall on October 3, the programme including three of Holst's *The Planets*, Bach's Toccata and Fugue in C major arranged by Student D. Plater, and a Folk-Song Suite by Vaughan Williams.

The West Middlesex Musical Society will give *Hiawatha* (Parts 1 and 2) and orchestral works at Ealing Town Hall, on November 17, under Mr. Stanley Smallman.

Mr. Henry Franklin has been appointed conductor of the Philharmonic Society of Londonderry.

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WALTER HYDE.

The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1923

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BRITISH PLAYERS AND SINGERS

No. X.—WALTER HYDE

By H. JULIAN KIMBELL

If one were to meet Walter Hyde without knowing him to be a singer, one still would immediately say on the strength of his speaking voice that this man surely ought to sing. Not that singers are inevitably good speakers, but the possession of such an attractive, cultivated speaking voice, soft, clear and well modulated, is assuredly a good part of the way towards good singing. Given this, it is felt that the common fussy process of a singer's preparation is now obviated, with all that nervous business that so often causes him to brace himself just at the moment when he should be most flexible. Well, this first impression of Mr. Hyde would be perfectly sound. He is, as three-parts of the civilised world knows to-day, a singer of distinction, and in this distinction I hold that his gift and his cultivation of good speech must have counted for a great deal. Mr. Hyde is a thorough musician, a leading interpreter of the great Wagnerian tenor parts, and the 'creator' of some of the most formidable later operatic music, such as Delius's and Debussy's; but this has not been the whole of his story, and we shall not apprehend how his art has become quite so fine and lucid as it is, if we underestimate the virtues of the drilling he has had on the scenes of less weighty musical entertainments, wherein clumsy or clouded verbal utterance is simply not tolerated. Mr. Hyde in fact has sung in everything from the lightest of operettas alongside sparkling Miss Isabel Jay, to the grandest of music dramas, where one never dreams of making love to anyone less imposing than an Amazon.

What, when Mr. Hyde sings, first commands admiration is the perfect poise of the voice and its freedom from all disconcerting gaps between registers. He is not two tenors in one, strong here, weak there, light and heroic within the course of a single phrase. He does not depend on a few ringing high notes to dispel the memory of many rank bad ones. His scale is even, the notes strung from top to bottom with rare equality. He may not surpassingly excite the masses by pealing high tones. The pleasure gained from his singing is not pre-eminently sensuous. Above all he is a singer of taste, of conscience, of a finely judged and measured art, and he stands in an age of confused standards for the veritable technique of song, which the world of musicians may neglect, but at a sad risk. It is a capital thing for our opera that he is an opera singer, for he brings to that scene—to-day in England in many ways still so crude and incomplete—a skill that every connoisseur must esteem. It is in my mind a most serious compliment when I acclaim him as one of the few *correct* singers in the land to-day. This must not for a minute imply that his singing is stilted or lacking in immediate charm. The charm

THE MUSICAL TIMES

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simply is not of the romping physical order, but one that springs from a notably distinguished grace. Musically he is safe as a rock. I think of him as standing in relation to opera much as did Gervase Elwes to lyrical music.

A SINGING FAMILY

Mr. Hyde was born at Birmingham, and his family have long been associated with music there. His father still sings in the Birmingham Festival Choral Society, and two of Mr. Hyde's brothers carry on in a more modest way the family traditions. Curiously enough, all are tenors.

'Ever since I can remember [says Mr. Hyde] I have been devoted to music. I always had at the back of my mind the desire to be a public singer. My voice broke rather early, at thirteen, and then I began to sing bass—that is, with a smile, 'if you like to dignify my puling efforts thenadays by calling them singing. Anyway, I still keep—possibly you may have noticed—a dark quality on the lower notes, and at one time I could have been trained quite easily either way, up or down. So you see I might have turned out to be a Hunding, instead of being the man who behaved so badly that night in Hunding's house! Under Mr. George Arnold Breeden I took my first serious lessons, and then the real turning-point in my life came when I won a scholarship at the Royal College of Music. There for vocal study I was under Mr. Gustave Garcia. For harmony and counterpoint I was with Sir Walter Parratt, Sir Charles Stanford, and others, and tried to make of myself a bit of a musician.

'Those were fascinating fields, and I am always glad to have browsed humbly among the elements of creative music, although of course my chief interest lay always on the interpretative side. Better a fair interpreter than a poor creator, don't you agree?'

Mr. Hyde's first musical venture was in light opera—*My Lady Molly*—and there is much to be said for such a beginning, for under such conditions he was not obliged to put his young voice to undue hazards. Followed an introduction to Liza Lehmann and his engagement in her *Vicar of Wakefield*, produced at the Prince of Wales's Theatre, with Miss Isabel Jay as Olivia and David Bispham as the Vicar. Through the introduction of Mr. Percy Pitt, Mr. Hyde sang to Hans Richter, and in 1909 made his first appearance in grand opera. Mr. Hyde paused in his story to pay a tribute to that great man.

'Richter believed in English singers, and deeply trusted them in Wagner—and that was more remarkable for those days than now. The newest young people to-day can hardly imagine the absurd prejudice there had so long been against us poor natives. But this magnificent musician was one of the greatest of the forces that were to explode that superstition, and in his now historic production of *The Ring* in English, a number of us made our entrance into the sacred grove along with leading Continental singers of the

day. And I believe we did quite well. In that first English performance I sang Siegmund, and what an education it was! How I kept my eyes and ears open!

'After that I crossed the water to sing with the Metropolitan Opera Company, first at New York, later in a tour of the Middle West, as far south as Atlanta. On the way we sang at St. Paul, Boston, Chicago, Minneapolis, and so on. You can imagine this was a tremendously valuable experience. In that fascinating time I was working with such grand people as Geraldine Farrar, Gadske, Olive Fremstadt, and Scotti. A year later I began my work with Sir Thomas Beecham, and after that I was in all his enterprises.

'What a man! Nobody has done so much for music and particularly opera here in England as Sir Thomas, and I am quite certain people do not yet see in the light they will later his sheer national importance. We, at any rate, then under his direct influence, knew his power and his extraordinary musicianship. And what a tongue! The caustic comments at rehearsals! . . . If only a fiftieth of his witticisms could be recorded! But even then the effect of that urbane, mild voice of his would be missing. Sometimes they verged on harshness, but harshness in such a wit is so forgivable! 'They just were inevitable, his *bons mots*, but you felt very lucky if one did not come your way. In the effort to establish opera here in the very best style he spared himself no more than us. If we were rather afraid of him, we all enormously respected him, and his withdrawal from musical doings was a most deplorable blow. So I say, anyhow.

'Again at the end of 1911 I went to America, and for nearly two years toured there in light opera and concerts. It was pleasant to be back in England after so long. A tour in the provinces followed with Denhof, and there I sang most of the Wagnerian tenor parts. In that season there was the first performance in English of Debussy's *Pelléas and Mélisande*, produced at Birmingham, and I was, I think, the first English Pelléas. It meant, I remember, extraordinarily hard work for us all. For instance in one week I sang Loge (*Rhinegold*), Siegmund (*Valkyrie*), Siegfried (*Twilight of the Gods*), and Walter (*Mastersingers*).

The scribe gasped at this. Mr. Hyde went on to describe the necessity in such circumstances for the strictest attention to a healthy mode of life.

'Music is a jealous mistress, and the public singer must be like a prize-fighter or professional footballer in keeping fit and up to scratch. If the body is not in tune neither is the voice.'

Mr. Hyde also spoke of Continental experiences, at the Budapest opera among other places. 'Naturally I knew no Hungarian, but they were extraordinarily liberal there in the matter of language. I was to be allowed to sing in English, in Italian, in Chinese if I wanted to—in any tongue on earth, in fact, except German. It so happened that I knew *Lohengrin* only in German, but they would not have this at any price. I had a contract with the Munich opera to sing there for

three years, but this was knocked on the head by the war. I had some rather interesting operatic experiences in the provinces with the Moody-Manners Opera Company, and if anyone thinks an opera singer's life all cakes and ale, I should like him to have been in my shoes when I had to learn the parts of Don José, Romeo, and Samson, in about four days apiece. The first two of these I sang without a single stage rehearsal, I remember. Rehearsing is a matter of some difficulty on these occasions, and I recall that at Swansea I was once driven from pillar to post before I found refuge for a little quiet work in the gallery bar. Also during the war I joined Miss Lena Ashwell's 'Firing Line' concert party—an experience I would not have missed for anything. Then came the Beecham Opera Season of 1917 at the Shaftesbury Theatre, which was launched by the artists themselves (rather on the lines of the present British National Opera Company), to be taken over later by Sir Thomas. That season introduced Miss Rosina Buckman to London. We produced Bizet's *Fair Maid of Perth*, in which I was the tenor, and I added to my little list—not, I must say, with any passionate love for it—the part of Johnson in the *Girl of the Golden West*.

Mr. Hyde was asked to name the part he most enjoys singing. 'On the whole, Loge perhaps. It is a pleasant change to have a chance to be a character quite off the lines of the usual sort of operatic hero. Tenors in opera are so often such arrant sentimentalists, or else fools, or else such cads as Faust or Pinkerton. Even Walter in *The Mastersingers*—of course a jolly good part musically—is a nonentity when Sachs is about. After all, Loge is a somebody. Everybody defers to him, and he can even afford sometimes to be rude to Wotan—a delightful privilege. And he is not a slave to feminine whims. How tired I do get of the ultra-emotional nincompoops who are always helplessly dragged about the stage at the skirts of their various mistresses! Loge, by the way, I never found an easy part to memorise, and every time I sing it afresh, I discover something new in it to study.

'Parsifal is one of the most difficult parts of all to enact. The stage manager cannot help you here. Parsifal must all be felt, and to my mind only by feeling it deeply can it be tackled at all.'

Mr. Hyde believes that there is better acting nowadays on the opera stage than ever before, and attributes this in large part to the greater freedom allowed by stage managers to their artists.

The conversation then turned to the topic of vocal technique, and Mr. Hyde was asked to put the fruit of his life's experience into a nutshell. At this tall order he began:

'First of all, I would emphasise the paramount importance of clear diction. I am convinced of the great service done to me by my experience in light opera, where the music does not pretend to be all-in-all and diction is three parts of the battle. The value of diction in more serious music is not so much to explain clearly the story or the

argument, as to enhance the sheer melodic interest of the phrase. By diction [said Mr. Hyde] I do not only mean the clear-cut utterance of individual words, but also the broad intelligible sweep of a whole sentence, in the act of which the entire colouring of the voice is affected. Remember, beautiful diction means beautiful tone. And then there must be cultivated a feeling for pathos and humour, qualities which, of course, materially affect the primary tone. It is the faculty for this cultivation which lifts a great artist above his fellows.

'To come to technical details, I could of course fill pages, but it is not so easy to sort out my ideas simply. Let me try a definite illustration. How do I feel when I stand up to sing, say, Walter's *Prize Song*? In my mind I foresee a phrase from beginning to end, and it tells me just how much breath I require to launch my voice, so that I can end as I began—that is, with supported tone and wide-open throat. I hold it to be just as great a mistake to take in too much as to take in too little breath. It is experience that tells the singer how much, and that is one of the reasons why the training of a voice is such a long job. Such exercise of technique ought to be quite automatic.

'Having taken my breath, I lock it for a moment to make sure none has escaped, and then, starting on the song, release it gently but firmly. Thereafter I strive to bow on my breath much as the violinist does on his instrument, increasing or decreasing the breath-pressure or "support" as the notes go up or down, but always bearing in mind the line the music is to take for a bar or so ahead, so as to aim at continuity instead of a succession of choppy notes. This gives a sense of command, and enables me to clip off the final consonant with the throat still wide—a condition most important in good singing.

'Too much nonsense is talked about the registers of a voice. The phrase of course is sometimes useful, but it is thoroughly bad for the idea to arise that the different registers mean, as it were, separate compartments or different processes. I think singers mostly are not much concerned with the existence of these differences.

'I think also very grave mistakes are often made by singing teachers in their recommendation of experimental methods and fanciful principles for the placing of the voice here and there. There seems to be no specific place on which to focus tone, so long as I take reasonable care to enunciate clearly. Otherwise I like simply to feel that I am making my whole body a definite vibrating element. To go back to this question of breath command—it is not only so important in itself, but it is of direct assistance against nervousness. And who has not been a victim of nervousness? In oratorio the orchestra is behind you, in opera in front of you. Such different conditions are disconcerting, and I used once to be much embarrassed by them all. My breath in those days would play me all sorts of tricks. But now with

the experience I have won, I can manage to hide my nervousness however much of it there is in my heart of hearts—and this may be an encouragement to younger singers.'

At the end of our talk Mr. Hyde spoke to me of the doings of the British National Opera Company, particularly of the readiness of the directors at all times to hear fresh voices, and their keenness to foster young talent. 'There is no one in the chorus who has not a fair chance to step into the limelight, and we do our best to give everyone who comes under our notice his appropriate opportunity.'

In the Company's young career, Mr. Hyde has been one of those generous architects—others too have been recognised in these columns, men and women, who have worked with faithful art, mere pecuniary gain the least of their considerations—for whose gallantry the history of English opera will, in all justice, have an enduring word of praise.

THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

IV.—THE MANNER

(Continued from November number, page 759.)

We now reach a point when musical instruments are gradually coming into view, not in their maturity, but with experimental steps. Music was becoming secularized, but the Church had a stout grip and the best went for her service. It is, however, a relief to leave behind the ecclesiastical prohibitions and comminations which give so disturbing an impression of early Church singing.

Dates are of little avail here, at any rate from the 12th to the 15th century, and it is not necessary—for our purpose, at least—to examine the pedigrees of instruments up to the 16th century. What instruments were at hand were primitive, home-made, defective in compass, and, we may well believe, horrible in sound.

There are frequent references in early French poetry, and the pastourelles are interesting in showing that some kind of music, instrumental as well as vocal, was entering largely into the lives of the people. These pastourelles seemed for the most part to deal with incidents which ended one way or the other, making no Bohns (not even in an extra volume) about it. But there is a joyousness, an engaging winsomeness which we also find in the dainty early English poetry, whose exordiums carry us back to Homer's fondness for the 'rosy-fingered dawn.' So we have much of this kind:

L'autrier en Mai au douz tems gai
 que la saisons est bele,
Main me levai joer m'alai
 a une fontenele.
En un vergier clos d'aiglientier
 oi une viele,
la vi dancier un chevalier
 et une damoisele.*

The *viele* mentioned may be either a hurdy-gurdy or an early type of fiddle, for a bow is mentioned along with the *viele* in another pastourelle. There were sellers for strings for the *viele* early in the 14th century: 'J'ai bones cordes a vieles' runs the advertisement in 'Le dit d'un mercier,' quoted by Franklin in *La Vie privée des premiers Capétiens*, vol. ii., p. 107. Froissart, of *The Chronicles*, wrote pastourelles, and speaks frequently of musical instruments. Thus:

Et il aura ma cornuille,
la musette et la flahutelle,

and

Pipes, canemeaus et flagos
et musettes a bourdon gros
tamburs et esclifes trawes.*

In another place, but not here, it might be interesting to discuss whether a facility for rhyme indicates a low or a high degree of creative powers; what we have to note is its presence here, and an obedience to rhythm indicating accent. In an age like ours, with the complexion of music displaying apparently various and brazen hues, it is difficult to appreciate the slowness with which so simple a matter as the bar was evolved. But on went the theorists, plodding in what we would call words-of-one-syllable style, just for the lack of that little vertical line, the bar-line.

As counterpoint to the plainsong developed, it was impossible for two or more singers to keep together without some understanding about the rhythm. That this was recognised is clear from the treatises that have survived, and they are not inconsiderable. Measured or mensural music enlarged the time-values of notes, and reduced rhythm to something approaching a system. One matter stands out clear on all sides, and that is the conviction that, dignified and melodious as the music of these centuries could be when interpreted by a skilful musician, it could not be allowed to ramble on in tuneless meanderings which came violently in collision with ritual and decorum. Adventures there were, we may be sure, with secular music, gentle zephyrs more attuned to the ear than the boisterous plainsong and its rolling discant, artfully insinuating itself into ecclesiastical chants, and there was need to warn the singers that they were in church, there to praise the Lord, 'e non a sodisfattione delle loro passioni amorose.'† These were 16th-century manners. A century earlier singers were begged not to sing the discant with a loud, lugubrious noise.‡

Even the organ—not the instrument as we know it—was denounced as whole-heartedly as was the 'kist o' whussles' in Scotland in our own time, its crimes being that it lulled the senses and smothered the words ('Quod cantici verba obscurat, sensumque

* Bartsch, pp. 323 and 329. *Esclifes* were whistles for decoying birds; *trawes* cannot be traced, but might be akin to *trou* or *travers*.

† Ludovico Zacconi, *Prattica di Musica* (Venice, 1592), quoted by Schoenemann, page 65 n. I failed to find the expression at the place which he indicated.

‡ Keck (1442), in *Scrip.* iii., p. 321.

* K. Bartsch. *Romances et Pastourelles des xii. et xiii. siècles.* Leipzig, 1870, p. 78. It would be cruel to impose a homespun translation upon this delicate lacework.

sepeliet, et adobruat.' Gerb., *Cant.* ii. 217). Many like pearls of rhetoric might be strung from these old writers. To judge from their admonitions we might infer that they regarded the organ as an instrument likely to lead man's soul into jeopardy.* It might be asked if their warnings were genuinely necessary, or if the moralists were 'persevering in grace,' or if, to put it bluntly, they were merely plagiarists. One writer speaks of the *terribilis personantia* of an instrument of the tuba kind (perhaps an organ-pipe) calculated to strike terror into the doughtiest heart, and another likens the sound to the torment and menace of war.

Zacconi, who has just been mentioned,† is explicit about the beat being decisive; it is not to be divided into shakings, or to be half-hearted, or half-alive, or to worry the singer, but to be steady and straightforward, taking no risks with *allargandos* and *stringendos*. In more than one passage he speaks of *il tempo del orologio*, implying some rigidity of the beat. Apart from his disquisitions on music, he sets himself up, no doubt much to his own *soddisfazione* (a word which he appears to use) as *arbitrarius elegantiarum* on such matters as diet (f. 71), dress and conduct (f. 54). Singers should be distinguished and correct in their costume; they should be young, tidy, and not quite illiterate (f. 54). Indeed, like many books published about this time, a good deal of space is taken up by directions as to conduct and politeness, a manual of Music and Manners in fact.

Definite as were the instructions as to the beat, it persisted up to the end of the 16th century chiefly as the measure of a note, with the up and down or down and up movement, the semibreve being the unit. It gave the *tempo* to the singer, but nothing in the way of accent, and there was no cross-movement of the hand from one side to the other.

In this connection the number of people taking part in a performance has to be considered. We are told‡ that in 1475 a double choir, each with sixteen singers, was considered large (*molti cantori*): in 1497 there is the record of a band of thirty-four. A usual number was eight, and Kinkeldey refers to a writer who said that in the Duomo of Florence a Mass *pro eligendo pontificem* was sung *con otto cantori*. Masses with this intention must have been fairly well-known, for they had to be sung often between 1590 and 1592 for the four Popes who were elected in these years, an unusual number even at that period.

As the singers, few in number, were grouped by the music-stand which held the tall folio choir-book with its large notes, a demonstrative action with the beat was unnecessary. But there were not wanting those who carried their gestures too

far. So we have Philomates,* determined not to be behindhand with invective or in the use of a rare and refreshing vocabulary:

There are those who resort to vulgar gestures to control the singing, fancying themselves endowed with the special qualities and the studied methods of singers.

Philomates was translated into 'Deutsch' by Martin Agricola, apparently for the use of schools, for he is in three bits—like all Gaul—and mostly imperfect at that. Far from giving us the real Philomates in his Venetian cloak—perhaps he was a trifle beyond him—he dressed him in sober home-spun. Here is his

Sechste Kapitel vom schlag odder Tact. Der Tact odder schlag wie er alhie genomen wird ist eine stete und messige bewegung der hand des sengers durch welche gleichsam ein richtscheit nach ausweisung der zeichen die gleicheit der stymmen und Noten des gesangs recht geleitet und gemessen wird.†

In two of these 32mo books Agricola gives a picture of 'Pytagoris' weighing in big scales 'anpos mit hemmern' (amboss = anvil) used for giving the intervals notes of the scale—surely an early example of the predecessor of the tuning-fork. The picture is described thus:

Pytagoris weget die hemmer mitenander one stil und merckt wie viel einer schwerer deñ der ander ist auch was vor resonantz daraus entspringt.

The researches of Kinkeldey (p. 9) have brought to light the works of two Spanish writers, Bermudo and Sancta Maria. The first brought out, in 1549, his *Libro primo de la declaracion de instrumentos musicales*, followed, a year later, by *El Arte Tripharia*. Sancta Maria's, published in 1565, was *Arte de tañer Fantasia*.‡

Bermudo refers to the use of a stick—which, however, is not to beat loudly—and Sancta Maria has much to say about the beat (see Kinkeldey, from p. 26 onward).

Other writers in the early half of the 16th century speak of the beat *all' uso antico* with the foot, or with the stick in the hand, *veteri more*; but the conductor as a special functionary was not yet on the scene.

In his treatise on music, Vanneus§ speaks of the beat being made *quovis instrumento*, and continues:

It can be made in silence (*tacite*), that is, without visible and manifest stroke of some instrument, but noted mentally.||

* *Philomates de Nova Domo Musicarum*: Vindobonae, 1512. The British Museum does not possess a copy. The book went through several editions, possibly used as a school-book. I am indebted to Schoenemann (p. 45) for the first three lines of his quotation:

Sunt quibus est usus moderari turpibus odas gestibus, egregios mores se scire putantes atque exquisitam cantorum conditionem.

† Martinus Agricola: *Ein Kurz Deutsche Musica*, 1528; *Musica Instrumentalis Deutsch*, 1529; and *Musica Figurata Deutsch*, 1532. The quotation is from the last. All three were printed at Wittenberg.

‡ Of these, only the second is in the British Museum in the form of a facsimile, published in 1875, of which fifteen copies were made. Kinkeldey consulted this copy. He calls its 'Schrift sehr knapp.' I thought it *einfach höflich*.

§ Stephanus Vanneus: *Recanatum de Musica Aurca*, Romae, 1533. Schoenemann has *recenatum*, a word that does not exist.

|| Vanneus, ii., 8, p. 54.

* In Gerb. *Cant.* ii., pp. 196-97, the word *lascivus*, with its derivatives and synonyms, occurs no less than twenty-eight times!

† Zacconi, *Prattica di Musica* (Venice, 1592).

‡ O. Kinkeldey: *Orgel und Klavier in der Musik des 16 Jahrhunderts*. Leipzig, 1910, p. 166.

Schoenemann (p. 44) thinks that this does not exclude the beat, but the passage, obscure as it is, seems to deprecate the practice of beating time with a stick against some hard object, hence the caution *tacite*. Oddly enough, Schoenemann's quotation stops at a point of interest, for the text runs on to say that 'the movements should be equal, like the action of a clock'—*qualis horologii motus*—yet another suggestion of the metronome that was to come.

Again, Salinas* refers to the sound of the beat, 'fit sonus in positione manus sive pedis.'

A century later the beat was still a matter for commentary, either because the rhythmic sense was ill-developed or because musicians had not attained to perfection of muscular control. In this instance the authority hails from Sweden—Olaus Retzelius, who sent forth his little *Disputatio Musica de Tactu* from Upsala in the year 1698. The interest of his remarks lies in his pointing out the necessity for expression in *accelerandos* and *ritardandos*. Speaking of speeding the beat or holding it back ('nunc velocius, mox iterum languidius'), he says that 'such a change is often met with in symphonies and sonatas, and passages are marked *adagio*, *allegro*, and with other signs.' Later, coming to different kinds of rhythms, he observes that 'the instruments demand extreme rapidity of fingering.'†

Here we take leave of our Latin authors, although their writings are voluminous, and years might be spent in forming a collection of extracts from their works. When the means of intercommunication and the state of the roads are considered, it is surprising that the desire to cultivate the art was so widespread, and that there were men (not to speak of typefounders, printers, and paper-makers) with the intelligence to give their thoughts a permanent form, and with the sureness of vision of all pioneers.

Musical notation was swaying not between two stools, but between three. The outside stools were (a) the four-line Staff with square notes and other short-hand signs, and (b) the Staff as we have it, but with indications as to the value of notes. The middle stool was the string—and wire—entanglement of tablatur, of which Agricola, no doubt with good reason for his exasperation, wrote in 1532:

I will go so far as to say that it must have been a blind man who invented lute-tablatur: this naughtiness does not surprise me, since people with their eyes wide open have trouble enough to understand it.‡

Without labouring the matter, we may take the three-stool theory as a summary of the position.

We shall next examine the material with which the conductor had to work.

(To be continued.)

AD LIBITUM

BY 'FESTE'

ROUND ABOUT THE 'FORTY-EIGHT'

A favourite question for silly and other seasons is, 'If you were left on a desert island with an extremely limited library, what books would you choose?' Musicians have often made the question apply to music instead of books, and there is no more drastic way of separating the handful of works that we cannot do without from the great mass of quite excellent material that we can merely do *with*. A week or two of enforced leisure recently threw me back on my music shelves and pianoforte. Composers soon began to sort themselves out, and the company got more and more select till only one was left. What was the special quality that caused his works to be left on the pianoforte after the others had got back untidily to the shelves? The answer is, Variety. His name? Bach.

Having winnowed the composers, I proceeded to winnow the works of the chosen one himself. The Suites, Partitas, *Anna Magdalena's Little Clavier Book* (most intimate and human of collections), the *Goldberg Variations* (with shameful stumblings over the more difficult ones, and with my hat off all the time to Harold Samuel for showing us what delightful stuff there is in this hitherto neglected masterpiece), even the *Art of Fugue* and the *Inventions*—all these and others had their turn, until one volume gradually took pride of place, being always either open on the music-desk or at the top of the stack. You will have guessed what it was, no doubt.

That desert island game is easy if you allow the castaway even as many as half-a-dozen works. (Unscrupulous folk have made up a decent library by counting the *Ring* as one, Beethoven's Symphonies as another, and so on.) Let him be thrown up on the sandy beach, breathless, with but a single volume tucked into his life-belt. What shall it be? Until a few weeks ago I should have had no answer ready. I have it now: the *Forty-eight*. In what other collection of keyboard music can we find so much variety of mood and style, and such a large proportion of pieces that may be played (at least passably) by the average pianist? Of Chopin, as a rule, only the weak examples are not forbiddingly difficult. How dreadfully debilitating one would find a constant playing of such things as the Nocturnes in G minor and E flat! The average player has to shy at nearly all the finest of Beethoven's Sonatas, and of the negotiable remainder several are admittedly 'prentice work. Schumann is a likely candidate because his persistent romanticism is salted with intellect, but on the whole he calls for a pianist rather than for a musician who merely plays the pianoforte. Mozart and Haydn are too slender and elementary, Schubert too repetitive. Weber and Mendelssohn are too superficial to

* Franciscus Salinas; *De Musica Libri Septem*: Salamanca, 1577 and 1592.

† Summam quidem digitorum velocitatem instrumenta requirunt.

‡ Quoted by R. Brancour: *Histoire des Instruments de Musique*, Paris, 1921, p. 54.

be called on to provide the castaway with daily bread. (Of course a pianoforte would be duly washed ashore, happily packed in a stout crate with oilskin wrapping.) No; I can think of no other single volume of pianoforte music that would fill the bill as the *Forty-eight* would fill it.

Suppose this work to have been among those lost, stolen, or strayed, through the carelessness of that young rip Friedemann. (We know how narrowly the C minor Organ Fantasia and Fugue was rescued from a shopman's heap of wrapping paper.) Inasmuch as the first English steps in Bach were taken mainly *viâ* the *Forty-eight*, one result of the loss would have been the delaying of Bach's progress in England, with all that that progress has meant for our music generally. Few of the organ works were known, and those few could very rarely be heard save in arrangements, owing to the scarceness of pedal organs in England.

The story of the introduction of Bach's music into this country is told mainly in the delightful letters Sam Wesley wrote to Ben Jacob. (After repeated readings of the letters, I simply cannot call them Samuel and Benjamin.) Most of the early references are to the *Forty-eight*. It is curious to note that only the Fugues seem to have been played, and that these were usually given in some form of transcription. Thus, Wesley, writing to Jacob on October 17, 1808, says:

We are going on swimmingly. Mr. Horn is furthering the cause of our grand Hero with might and main. He had arranged 12 of the Fugues for 4 Instruments before I had the pleasure of his acquaintance, and was longing to find some spirited enthusiast like himself to co-operate in bringing the Musical World to Reason and Common Sense, and to extort a Confession of the true State of the Case against the Prepossession, Prejudice, Envy, and Ignorance of all Anti-Bachists.

And a little later we find him lamenting that 'a severe Touch of a bilious Complaint' is keeping him at home and likely to interfere with a Bach evening; but, he adds:

... a Day's nursing and a few grains of Rhubarb and Magnesia or the like, almost always sets me to Rights again, and I fully expect to get out To-morrow, of which indeed I should much regret to be disappointed, as I am engaged to a Party where we are to have some of Sebastian, arranged by Horn, for 2 violins, Tenor, and Bass, and a glorious effect they produce, as you may guess. What must they do in a full Orchestra?

Nothing of the purist about Sam! He would not have been among the head-shakers over the Elgar transcription.

One of Wesley's greatest triumphs was the conversion of Burney. The Doctor had no great opinion of Bach, and wrote to Wesley:

In order to be consistent with myself with regard to the great Sebastian Bach, before I precisely coincide with you, I must refer to what I have written at various times... but I shall feel exceedingly gratified in hearing his elaborate and erudite Compositions performed by you (for I never yet HEARD any one of

them), and can tell you that I have a very curious and beautiful Copy of *his Fugues*, which was presented to me many years since by his Son, Emanuel, and which I shall have much pleasure in shewing you.

When Wesley called on Burney to see the copy, he found it 'so full of *scriptural* faults,' that he had much ado to play from it.

We have long since ceased to think of the work in its original form of two sets of twenty-four, but that, of course, is how these pioneers regarded it.

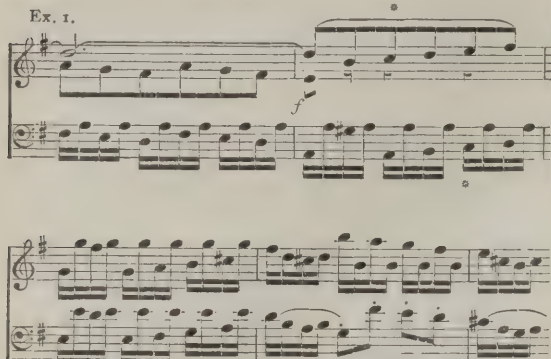
In a letter to Jacob, describing this visit, Wesley says:

I must also tell you another Piece of News; namely that this imperfect and incorrect volume... happens to contain only the 24 *first* Preludes and Fugues; all written in the Soprano Clef (to make them more easily understood, I suppose)... Ever since I had the privilege of so great a triumph (for I can call it nothing else) over the Doctor's Prejudice, he has evinced the most cordial veneration for our Sacred Musician, and when I told him that I was in possession of 24 *more* such precious Relicks, he was all aghast in finding that there could be any Productions of such a Nature which he had not seen: this again is another proof of his having hastily judged, and also how remiss the Germans must have been not to have made him better acquainted with the Works of their transcendent Countryman.

When I started this column I had no intention of touching on the Wesley correspondence, but after all the column is headed *Ad libitum*, isn't it? There is my licence to digress. (I hope it even excuses my quoting Shakespeare from memory and making a hash of it, as a pained reader tells me I did last month.) Moreover, the little volume containing the Wesley-Jacob letters is not very well known except by name (to forestall inquiries I may say that W. Reeves, Charing Cross Road, is the publisher), and it is well for us to get a glimpse of the devoted struggle of the early Bachites. The present revival of our Elizabethans has much in common with it, but we have the advantage of music printing facilities. Those old worthies had to do a deadly lot of copying. Horn, for example, made a copy of all the Preludes and Fugues, and even went so far as to use a specially ruled paper 'capacious enough [says Wesley] to contain an *entire Fugue*, however long, upon two pages only, thus avoiding the inconvenience of turning over, for which there is hereby no necessity even from the beginning of the Work to the end.' I would give something for a sight of Horn's MS. of (say) the long B minor and A minor Fugues. He must have bought his paper by the square yard, or written very minutely... But I must get somebody to hide that little Wesley book, or I shall digress all my space away.

When I interrupted myself, I was about to raise a point in connection with the G major Prelude in Book 2. Playing it a few days ago, after a longish interval, I once more marvelled that no editor adds a sharp to the C's in bar 7. Bars

1-3 are an ornamental treatment of the chord of G; bars 4-6 give us the same thing in D, the one C that occurs being sharpened. Now, save in bar 7, there is not another C natural in the whole of the first part of the Prelude. Bars 8-16 contain eleven C's, and all are sharpened. I have never been convinced that bar 7 is right as it stands:



The C natural would have sounded right had not the bars that precede and follow it insisted so emphatically on the key of D, and the C sharps.

(8) Quinta vox. (Soprano II.) (6a)
CODA. (6b)

A few pages of this sort of thing make one reel. How many people have been effectually choked off Bach by such methods?

Of all the German editions of the *Forty-eight* give me Kroll. He can be depended upon for a faithful text, and his abstention from any sort of phrasing or expression marks has much to be said for it—for, after all, few things in music are so indefinite in mood as these works. It is not the least of their merits. Most of them are the humble and obedient servants of the player, ready to respond to his mental and emotional state. There is no more crushing contrast to the paper pretentiousness of so much modern music than the austere pages in Kroll's Bach. In the former we have too often a mass of notes and signs that come to little or nothing in performance: the latter carries reticence to the pitch of making the work look bleak, yet everything is there, waiting to be evoked by the player who happens also to be a musician. Of course, a composer or editor who dares to be so reticent does so at his peril. Many a player, seeing no Italian or other flowers of speech, no

Carrying my researches a bit farther, I find that the editors are justified in omitting the sharps, so far as the earliest available manuscripts are a guide. The C's in bar 7 are sharpened in two copies only—that of Schwenke, and the one in the National Library at Berlin by an unknown copyist. In both cases the sharps are in handwriting different from that of the rest of the copy.

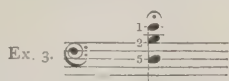
This is slender support for me, I admit, but I feel in my bones—and even more in my ears—that the interpolated and discredited sharps are right. Perhaps some Bachites among my readers will tell me how the matter strikes them.

In comparing various editions concerning this G major Prelude, my roving eye naturally proceeded to compare them generally. Has Riemann yet edited the *Forty-eight*? I remember seeing a good many years ago his analysis of the work, and a dizzying affair he made of it. His edition of the *Art of Fugue* shows what he might have done had he been let loose on the *Forty-eight*. I open the *Art of Fugue* almost at random, and give, in facsimile, an example of what a fairly simple passage looks like after the analytical Riemann has finished toying with it:

network of shapely curves for phrasing marks, and no hints as to nuance, will proceed to treat the music as if it were a mere affair of mathematics. No doubt much of Bach's reputation for dryness—at all events, so far as his fugues were concerned—was due to players who, having no guide as to the interpretation, refrained from interpreting.

Czerny's edition has a real distinction on its title-page, being No. 1 of the Peters Edition. Could any series have opened the ball better than with such a work? Probably Czerny's version still has a vogue, thanks to its inclusion in so notable a collection, yet it has many faults. For one thing, its pages are badly crowded. In the Fugue in A, for example (Book 1), the staves are so close together that one has to peer impatiently in order to see whether certain marks apply to the treble stave of one pair or the bass of its neighbour. The fingering is ridiculously overdone. With Riemann-like thoroughness, Czerny often marks the fingering for every note in a whole stave, and often in chords where there can be no question as

to which members are to be used. For example, can any normal left hand play these notes (A minor Fugue, Book 1) otherwise than as marked?



(It reminds me of the feat of a German editor of Bach's organ works, who marked the fingering of every note in the two five-note chords at the end of the F minor Fugue, the result being two neat little stacks of figures that one felt tempted to add up.) And here is the *Rule, Britannia* cadence of the *Saints in Glory* Fugue:



I hope they never, never shall be slaves to such unimaginative fussiness as this!

Since Czerny's day we have come to see that it is better to mark only the skeleton of fingering. Give the essential points—the crossing-under of the thumb, an indication as to whether such crossing is followed by the third or fourth finger, for example—and any intelligent pupil can be relied on to think out the rest for himself, and benefit from the exercise of his gumption in applying the principles of good fingering.

Textually, Czerny needs overhauling. In the first Prelude of Book 1 the bar interpolated by Schwenke is retained, and the retention is not excused by its being marked *eingeschobener Takt*. At the end of the second Fugue, the last seven bars have octaves in the left hand. There is a good deal to be said for a discreet doubling of the bass in a few cases, but it is doubtful policy to print such additions, even in small notes. It is generally agreed that consistency in phrasing is important, yet the crotchet-and-quaver theme at the opening of the C sharp major Prelude is phrased differently at its first and second appearances, and the subject of the Fugue is phrased in several different ways. Carl is over-lavish with his staccato marks. For example, isn't the pleading little G minor subject spoilt by this hiccuping method of delivery:



The C sharp major Fugue in the second book is marked *maestoso* and *pesante*—the last qualities suggested by a tiny theme that is little more than the musical equivalent of some such casual remark as 'Pleased to meet you.'

Only two more textual points can be discussed, owing to want of space. In the E minor Fugue, Book 2, the dotted quaver followed by a semiquaver should surely be regarded as the rhythmical equivalent of the quaver triplet. I know there are cases in Bach where he clearly wishes the two rhythms to be independent, but such cases are exceptional, and are to be ascertained by the context and by the pace and style of the movement. Here there can be no doubt about the matter. But Czerny prints the two groups thus:



which at the pace marked (*Vivace*, minim = 60) is absurd.

The other point concerns the F sharp major Prelude in this Book. Czerny groups the opening notes in this way:



and later adds to an already difficult piece by omitting the triplet mark. Bach, it is true, wrote it thus, and without the triplet figure, but notation in those days was casual: plenty of passages in Bach's works show that he knew what he wanted, but was by no means decided as to the setting-down of it on paper. The example under notice should surely be noted:



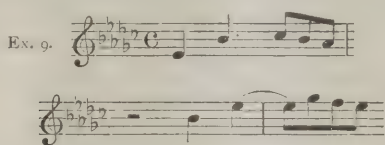
In pointing out these things I am not depreciating Czerny. The fact is, a perfect edition of such a work as this takes a long time to evolve. We may say that a successful editor reaches the goal over the corpses of his predecessors. He begins by noting what his forerunners did, and then proceeds to discover in what way improvements can be effected in the laying out, phrasing, grouping, and so on, as well as in such textual matters as have been made clear by recent research. We may be sure that if Czerny were editing Bach now he would have produced a very different result.

Kroll was my favourite edition until I came across that of Harold Brooke. I have often been on the point of saying something about this edition, but have refrained—over-scrupulously, I begin to think—on the grounds that the editor happens to be a personal friend and that the publishers are the

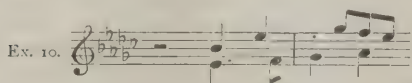
proprietors of this journal. Yet, on reflection, it is absurd to deny the parties fair publicity for such reasons. Personal animosity does not prevent us from giving praise when it is due, so why should friendship be an obstacle? As no answer seems to be forthcoming, I venture to bring to the reader's notice an edition of the *Forty-eight* that, after several years' intimate knowledge, still strikes me as being easily the best of the bunch that has so far come my way. In several respects it differs from all other editions. Thus, although of course adhering faithfully to Bach's text, the editor has not hesitated to depart from Bach's method of setting forth that text. Discussing this point, the Preface says :

The one reason for these variations from the script of the original is the desire to make the text more easily legible at the pianoforte both by those who know the Preludes and Fugues and by those who do not—and more particularly the latter. The fugue form, more than any other, depends for its thorough appreciation upon a clear apprehension of the interwoven melodic lines as they recur; *a priori*, then, any device of notation seems justifiable that, without doing the slightest violence to the actual text, so disposes the melodic lines as to make their recurrence and their relative place in the fugue scheme at once clear to the eye of the player. . . . Anyone who thinks it sacrilege to alter Bach's notation on the ground that if the composer had not wanted the phrase to look so on paper he would not have written it so, may be invited to evolve, if he can, a consistent method of notation out of Bach's scores. The truth is that the composer will often write precisely the same phrase in two different ways, according to the fancy of the moment.

As an example of this sort of change, the subject of the E flat minor Fugue (Book 1) may be quoted. Bach gives it in two ways :



Mr. Brooke points out that on the analogy of other passages in the work, Bach might have written it thus :



Evidently it was all one to Bach. But it is not all one to the player, especially when the theme appears in a complex passage. At such moments one sees the advantage of a uniform method such as that adopted by Mr. Brooke. In every case he gives the opening of the subject thus :

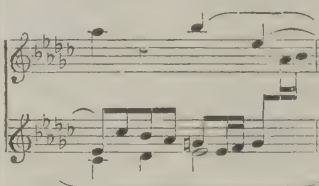
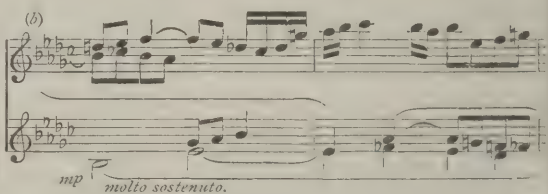
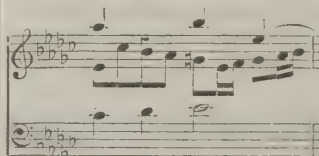
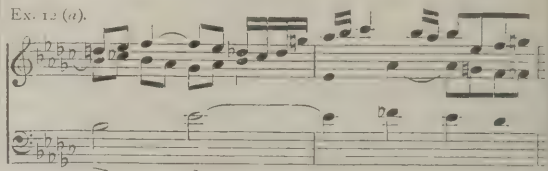


with the tied crotchet, no matter in what part of the bar the theme enters.

A further step in the direction of comfort for the player is the placing of all notes played by the right-hand on the upper stave, and those for the

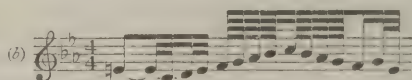
left-hand on the lower. What this means to the performer may be shown in a quotation from this same Fugue—(a) being as laid out by Czerny, and (b) by Brooke. It is not the most striking example, but one that lends itself easily to extraction :

EX. 12. (a).



The part-writing is never allowed to appear foggy in such re-arrangement. In cases where the melodic line passes from one stave to another, its course is shown (in the absence of connecting quaver or semiquaver bars or slurs) by a straight line.

Another point : A familiar form of snag in the *Forty-eight* is a sudden long group of small value notes with no grouping, so that one has more or less to count up the notes and do a rough and ready grouping oneself. In this edition all such strings of demisemiquavers are broken up into their proper time-divisions, and the player can take the passage in at a glance. Here is such a group as it usually appears, and as laid out by Brooke :



In regard to the use of expression marks, the edition is rightly sparing. A few indications are given—just enough to set the student on the

likeliest path, but too few to bother the player who has ideas of his own. Metronome marks are suggested. The few directions as to pace, &c., given by Bach himself are shown in Roman type. In order to keep the page as clear as possible, only a pattern of the suggested phrasing is given, the student's own intelligence being called on to apply the pattern if he prefers it to a scheme of his own. The fingering is new, and, so far as I have been able to discover after a long trial, thoroughly practical. Like the phrasing, it is not given in childish detail: all that matters is there. The bars are numbered, so that the student who wishes to avail himself of Dr. Iliffe's analysis can set about it with ease. It remains only to add that the edition, originally issued in eight parts, is now to be had in two parts only.

It is not easy to account for the fact that at the time of its publication this scholarly and practical edition attracted far less attention than it deserved. But 'tis never too late to mend an injustice of that sort—at all events, I hope not. That is why I welcome this chance of bringing to your notice the work that no musician can do without, in an edition that is an honour to both editor and publishers. Not many years ago teachers automatically went to foreign publishers for their *Forty-eight*—not without reason. To-day the reason no longer exists. If there is any edition better than—or even as good as—the one under notice, I have yet to see it.

Music in the Foreign Press

By M.-D. CALVOCORESSI

NEW LIGHTS ON WAGNER

The special Wagner number of the *Revue Musicale* (October) contains in its 192 pages a wealth of interesting material, historical and critical.

To the first category belong articles by Maxime Leroy on Wagner's first French friends; on the performance of the *Tannhäuser* Overture at the Concerts-Pasdeloup in 1865 (for the first time after the collapse of the work at the Opéra), by Adolphe Jullien, who was in the audience on that memorable occasion; on Wagner at Paris, by Dubuisson, Servières, and Prodhomme. To the latter category, essays by Paul Dukas on Wagner's influence; by H. Lichtenberger on contemporary opinion and Wagner; by André Schaeffner on Wagner and early 19th-century French Opera.

Paul Dukas, after referring to the extent of Wagner's influence on French music until the end of the 19th century, and pointing out that Debussy's *Pelléas et Mélisande* marks a further stage of evolution, and shows the lyric drama freed from enslavement to Wagner's system, concludes thus:

Neither Debussy nor Wagner had found—nor sought—the final solution to the problem of relationship between music and poetry, for the simple reason that, most fortunately, no final solution can exist. Wagner's influence is still felt, for his foremost merit was that he created a new link between the work of art and the public. It may be affirmed that it is he alone who taught the public to deal with bold and lofty conceptions in a spirit of earnestness and self-

possession. Thus he opened the way for that which now tends to overthrow his kingdom. Whichever way we consider him, we see how great he was.

André Schaeffner's main concern is with discovering traces of the influence exercised by the music of various composers—chiefly of Cherubini and Auber, but also of Méhul and Boïeldieu. There are, he says, few actual traces of these various influences, but these few are remarkable enough to deserve mention. The instances he quotes are quite convincing.

Wagner's hitherto unpublished letters to Léon Leroy and Gasperini, published by Maxime Leroy, and to the French publisher Flaxland, will be welcome to all writers in search of fresh biographical material.

In *Die Musik* (October), Julius Kapp devotes an article to Wagner's relations with Meyerbeer, and publishes several hitherto unknown letters from Wagner to Meyerbeer.

NEW BEETHOVEN LETTERS

In the same issue, Max Unger publishes the text of a letter from Beethoven to the publisher Heinrich Albert Probst, and of one to Karl Holz. Photographic facsimiles of both had appeared elsewhere, but correct readings were not provided. The letter to Holz, especially, is so difficult to read that even now, on Unger's own showing, certain passages in it remain doubtful.

NEW METHODS IN MUSICAL EDUCATION

In the November issue, Gisella Selden-Goth briefly describes and praises Heinrich Jacoby's educational activities at Hellerau.

TRANSCRIBING FOR THE PIANOFORTE

In the same issue, Max Broesike Schoen discusses the best methods of transcribing orchestral scores for the pianoforte. He publishes the following composers' views: Paul Bekker, Julius Bittner, Walter Braunfels, Fritz Busch, Busoni, Paul Graener, Wilhelm Kienzl, E. W. Korngold, Joseph Marx, Mraczek, Egon Petri, Reznicek, X. Scharwenka, and Schönberg.

SCHÖNBERG'S 'GURRE LIEDER' RE-SCORED

In the *Musik-Blätter des Anbruch* (November), Erwin Stein describes the reduced orchestral setting which he devised, with Schönberg's approval, for the *Gurre Lieder*. Only seventy performers will now be needed, instead of a hundred and forty. It is in this new version that the work was performed last month at Vienna.

FRENCH COMPOSERS' RECENT ACTIVITIES

As usual at this period of the year, the *Monde Musical* (September-October) publishes a report on what French composers have been doing during the summer months:

Vincent d'Indy has completed the scoring of his new *drame-bouffe* and started revising and preparing for publication Monteverdi's beautiful *Return of Ulysses*, 'recently published in Germany in a nonsensical and most incorrect form.'—Ravel has been working at his Violin Sonata and at a Pianoforte Concerto; Kœchlin has written songs, two Sonatas for clarinet and pianoforte, and chorales; Honegger has written incidental music for Shakespeare's *Tempest*; Albert Roussel, a small score, *La Naissance de la Lyre*, for a satirical drama of Sophocles, reconstituted by Théodore Reinach; Caplet, several important works; Auric, a part-song for the Harvard Glee Club and a Ballet for Diaghilev; Louis Aubert, a Violin Sonata and a Ballad for orchestra; Pierre de Bréville, a Pianoforte Sonata.

ON VARIOUS YOUNG COMPOSERS

In the *Revue Musicale* (November), E. Ansermet offers most interesting critical remarks on composers represented at the Salzburg Festival:

The music of Hindemith, Krenek, Hábà, and Jarnach owes a good deal to Schönberg—atonality, the avoidance of sequences, chords in fourths, and various methods of working out. But it lacks Schönberg's pathos and æsthetic refinement. Nor does it ever originate, like Schönberg's, in the desire to express or suggest anything perceived or felt. It is under the sway of the old German metaphysical spirit reinstated by Busoni. Through Busoni, these young men go back to the tradition of Reger and Brahms, but a tradition altogether purged of sentimentality and of aims towards direct emotional appeal. Hábà's Quarter-tone Quartet is remarkably spontaneous and live. The quarter-tones act as so many 'super-leading-notes,' and, far from destroying the tonal feeling, they multiply this feeling, and emphasise it under many elusive aspects.

The whole of the article (impossible to summarise) is well worth reading and digesting.

In *Der Aufakt* (No. 8), Dr. Erich H. Müller devotes an article to Joseph Gustav Mraczek (born in 1878, at Brünn), whose operas, songs, and tone-poems he praises warmly.

In the *Musikblätter des Anbruch* (November), Dr. Hugo Leichtentritt is equally warm in his praise of Philipp Jarnach's music, especially the Quintet for strings (Op. 10), the *Sinfonia Brevis*, and the String Quartet performed at Donaueschingen. He gives a list of Jarnach's recent works, still unpublished.

In the *Signale* (October 3, 10, 17), Prof. Max Chop describes, very circumstantially, the career and activities of Wilhelm Rinkens (born at Röhe, near Eschweiler, in 1879), who has written a good deal of chamber music, and (in 1918) a Symphony.

La Belgique Musicale (October) contains an article on the Belgian composer, Gaston Knosp (born about forty-five years ago), by C. Seldenslagh.

BRITISH MUSIC AS KNOWN ABROAD

In the *Courrier Musical* (October 1-15) appears a short essay by Charles Dyke on modern musical tendencies in Great Britain.

Here are, *in full*, the paragraphs devoted to Holst and to Vaughan Williams:

Gustav Holst, who is of Dutch origin, is one of the most gifted among contemporary British composers. A born melodist, a first-class colorist, deeply mystical, he has written, among other things, *Four Songs for Voice and Violin*, whose religious character recalls to mind Rembrandt's chiaroscuro, and *Beni-Mora*, an orchestral Suite on Algerian themes which for verism and colour will bear comparison with the best things of Moussorgsky, Mascagni, and Turiña. Vaughan Williams, a Welshman (not to be confused with Gerrard Williams, another gifted composer), is endowed with refinement and a sense of the graceful (*possède de la grâce et de la finesse*).

LISZT'S LETTERS TO DRAESEKE

Excerpts from Liszt's correspondence with Draeseke appear in the *Signale* (October 24). They contain nothing sensational, and nothing particularly useful to biographers or students.

ARABIAN MUSIC

The *Revue Musicale* (November) contains an article by Jules Rouanet on the aspects of Arabian music, 'Les Visages de la Musique Arabe.'

The *Courrier Musical* (October 15) contains an article by Maurice Galerne on the Modes of Arabian music, in which it is asserted that these Modes are not derived from the Greek Modes.

MUSICAL APES

The *Guide du Concert* (November 2) gives a synopsis of an article in the *Revue Anthropologique* by P. G. Mahoudeau, in which the musical instincts and capacities of certain monkeys and apes are described.

Occasional Notes

We are glad to hear that *The Immortal Hour* has returned to the Regent Theatre and is again drawing full houses. It is good news, too, that Mr. Boughton's *Bethlehem* is to be produced at the Regent on December 19, for a season of six weeks. By the way, seeing that much of the success of *The Immortal Hour* is due to the tunefulness and simplicity of the music, it is a pity the Regent's press representative should send to the newspapers a note stating that 'The music of the *The Immortal Hour* is one of the most intricate and difficult scores ever played, and calls for employment of the finest players in the Symphony Orchestra—the best of their kind in the world.' Mr. Boughton is not at all likely to write a score of that kind, thank goodness. What is the 'Symphony Orchestra'? The communication speaks, too, of a 'music-lover' who, during the recent run of *The Immortal Hour*, 'paid for admission sixty times.' Well, taste is an odd thing, and a man may do as he likes with his own, but we can imagine few more hideous fates than to be condemned to see or hear any work, however good, sixty times during a few months. Evidently there is to be something like a contest in this matter of repeated visits, for we heard a lot recently about the records set up at *The Beggar's Opera*. 'Music lovers' who have so much spare cash should not hand it all in at the box office; they should distribute it among the many enterprises that languish for want of support. A few nights ago Albert Sammons and William Murdoch were giving a joint recital (and, it was agreed, playing as near to perfection as can be desired) to an audience that did not half fill Wigmore Hall. Where were the 'music lovers' who went a hundred times to *The Beggar's Opera*, and sixty times to *The Immortal Hour*? Saving up for another prolonged orgie of the next craze, we may be sure. Funnily enough, such folks are apt to pat themselves on the back as supporters of art, especially of the native variety. We venture to remind them that Bacon's homely remark about money may well be applied to patronage: 'Money is like muck, not good except it be spread.'

The following appeared in a recent issue of the *Musical Courier*:

Editing a musical paper is a sinecure of the first order. If we criticise artists they get angry; if we praise them, their rivals get angry. If we publish instructive articles, our paper is called dry; if we inject humour into our columns we are accused of a lack of dignity. If we accept advertising they say we are 'commercial'; if we keep advertising out they say we can't get any. If we print original editorials we are told that we withhold news; if we fill up with news we hear that we have no ideas. If we remain in the office, we

ought to go out and hustle; if we go out, then we are not attending to business. Now, what are we to do? Like as not, someone will say we stole this article from an exchange. We did.

And we carry on the good work by stealing it from our lively contemporary, for we too know what a sinecure is the editorial post.

From a programme note:

In this descriptive work, *An Ocean Tempest*, the composer portrays the feelings and emotions of ship's passengers in storm and calm.

Not all of them, we hope! Programme music to-day goes to great lengths, but musical storms have so far been concerned with the elements rather than with their results on the feelings of the passengers.

If a composer feels he *must* carry realism much farther, we suggest he should be content with quoting a few bars of the once popular song, *The Return of the Swallow*.

We are glad to see that American critics have expressed themselves frankly on Pachmann's boastings and platform clownings. It is a pity he has been allowed to disport himself in England for so many years with scarcely a printed word of protest. Not only critics in America have spoken strongly. Among other letters on the subject in *Musical America* of October 27 is a long letter from Ethel Leginska, who, as might be expected, doesn't mince matters. We quote a passage:

The interview given to the New York papers recently by Vladimir de Pachmann has come to my notice, and in the name of modern pianism and sincere musicianship I protest that such things should answer without public resentment from the many splendid musicians in America to-day. True, they may consider such piffle not worthy of serious consideration, but then again there is a large body of music students in this great country, a few of whom might be influenced by such stupid statements. Having waited in vain for some of my colleagues to answer these assertions, I have decided to express my own opinion. De Pachmann quite modestly calls himself 'the greatest pianist in the world,' and impudently declares that both Hofmann and Rachmaninov are 'third-rate pianists.' That de Pachmann has made a name for himself as an exquisite performer of small pieces cannot be denied, but where is the big sweep, the gigantic power, the colossal brain of a great pianist such as Liszt (with whom he so discreetly (?) compares himself) or a Rubinstein of olden days—of a Hofmann, a Busoni, or a Rachmaninov of to-day—where the superb musicianship of a Harold Bauer or a Gabrilowitsch?

The fact is, Pachmann, so far from being the greatest of pianists, is one of the most limited. There are at least half-a-dozen English pianists who can give recitals of infinitely greater range, and whose playing is equally good in works of widely-differing style. Pachmann is intolerable in almost everything but Chopin, and even in this narrow field he has lately taken to distorting and sentimentalizing. It is time to prick the Pachmann bubble, and induce a long-bemused public to give a hearing to some of our own players.

In his recently published book, *Written in Friendship*, Mr. Gerald Cumberland pokes mild fun at the League of Arts. Where is that League now? he asks. Mr. Cumberland will see the answer from time to time in the Press. The League did

just what it set out to do at the time of its formation. It organized very successful massed singing of folk-songs, and it is still busy. Every summer thousands of people enjoy its open-air performances in Hyde Park of such things as old operas and masques by Purcell and others, Martin Shaw's *Brer Rabbit*, and folk- and other dancing. In the winter it gives really popular concerts at the Victoria and Albert Museum, as well as innumerable shows at its headquarters in Eccleston Square; and it is now organizing a competitive festival for next May. As for folk-dancing, if Mr. Cumberland thinks there is nothing in the revival, he should read the article by Mr. Fox Strangways in the current *Music and Letters*. If the article has the effect on Mr. Cumberland that it had on us, he will want to shake a leg himself.

Mr. Cumberland is no less hasty in generalising about the music in certain provincial towns. Thus he says of Portsmouth that

... a millionaire might conceivably give a series of orchestral concerts there, and charge quite reasonable prices, but would he be able to induce the public to attend them?

He would. Mr. Cumberland may be surprised to hear that Portsmouth has a flourishing Philharmonic Society which, during the past few years, has given excellent performances of such works as Vaughan Williams's *Sea Symphony*, the B minor *Mass*, &c. (we believe that the *Mass* is to be given again during the coming season). The Town Hall is so much too small for the audience that we understand little or no advertising is necessary; the seats fill automatically, so to speak, and the Society has (or had very recently) a waiting-list. Moreover, the town has for some years past run a very successful competitive Festival for junior organizations, and last year blossomed out into a promising adult one, at which was heard some choral singing at least as good as any in the North by choirs of the same size—fifty to sixty voices. Yet Mr. Cumberland says:

At Portsmouth I know about a hundred people of education. But among that hundred there is not one who knows the difference between a Beethoven Symphony and a turnip-field.

We hope these hundred friends feel pleased with Mr. Cumberland's estimate of their culture. But clearly he is unlucky. The few Portsmouthians of our acquaintance can talk well on Beethoven's Symphonies and lots of other music, though we admit that what they don't know about turnips would fill a large book.

New Music

SONGS

A collection of unusual merit and interest is a book of thirty folk-songs under the title *Songs of many Lands* (Great Britain, France, Russia), with new copyright translations by Helen Taylor, and with accompaniments written by Lawrance A. Collingwood, Alfred J. Swan, Rachmaninov, Prokofiev, Liadov, Alio, &c., the whole edited by Mr. Swan (Enoch). The set contains some beautiful songs, notably those from France, Mr. Collingwood's accompaniments to this section being delightful. The collection is of special value owing to the unfamiliar character of its contents.

Felix White's *That's the way for Billy and me* is a bright and attractive setting of James Hogg's capital

poem. Mr. White is apt to overload his accompaniments; here he is deft and economical, and the result is first-rate (Curwen).

Cyril Bradley Rootham's *The West Wind* (Curwen) is a setting of a poem by Masfield. With all its good points there is too much of it. The poem contains six verses, each of four long lines, and as they all voice the singer's homesickness for the West country monotony of mood is inevitable. (When is somebody going to be so daring as to sing of the delights of the South country, or the East, or the Midlands? It is time we gave the West a rest.)

Alfred Henry's *Ten Alpine Pastorals*, in two books (Chester), are arrangements of popular Swiss airs, with French text. They show little of the characteristics of folk-song, being apparently of fairly modern date; and those that do not hint at the yodell usually suggest some of the less robust types of dance. As tunes, they seem strangely weak by the side of the traditional melodies of Great Britain, and Mr. Henry has made them even weaker in places by rather sugary harmonies. The most enervating of his methods is a habit of adding a ninth to dominant chords.

A batch of songs comes from Winthrop Rogers. Gwynn Morris's *Song of the Highway* is on commonplace lines. Alec Rowley gets off the beaten track with an effective setting of Drinkwater's *The Toll-gate House*. In Hilaire Belloc's carol, *The Birds*, he adopts with success the mediæval idiom that is just now being a bit overdone. His occasional splashes of modern harmony seem natural, and he makes a beautiful thing of the final phrase.

W. Denis Browne's *To Gratiana dancing and singing* is an ambitious effort in which the accompaniment is based on an Old English dance. The result would have been happier had the composer gone to work more simply in both pianoforte and voice parts. As laid out, the accompaniment is a formidable affair, and the singer will have much ado to hold his own rhythmically in several passages where triplet quavers and crotchets have to be fitted into the scheme. Some of the clumps of notes in the pianoforte part are so clumsy as to destroy the idea of grace which the song is supposed to express. The composer is happier in *Diaphenia*, having hit on a swaying, pleasant tune. But again the accompaniment suffers from some unhappy touches. If I remember aright, Denis Browne was a young doctor with a genuine musical gift. It is a pity these posthumous songs had not been revised by a skilled hand before publication.

The Cupboard (Curwen) is a grim setting by Gerald Finzi of a striking ballad-like poem by Robert Graves. The dialogue between the mother and the erring daughter is admirably set, and the close is fine:

'What's in that cupboard, Mary?
And this time tell me true.'
'White clothes for an unborn baby, mother,
But what's the truth to you?'—

the answer coming after a dramatic pause, and the 'White' *f* on a high G.

Oddly, one of the most conventional songs of this batch and one showing in its harmony strong traces of the hated Teutonic convention is by Leigh Henry! It's only a very little one—a setting of a two-verse poem by Percy Haselden called *Spring Morning* (Curwen). An even worse convention—Mr. Henry ekes out his musical phrases by repeating words with bad effect, e.g., 'Songs in the river's lisping purl, the

river's purl.' And: 'In the heart a sweet content, in the heart content.' No mean lyric poet himself, Mr. Henry should know better than this!

Eugène Bonner's three songs *A Clear Midnight*, *Phantoms*, and *The Dismantled Ship*, published separately (Chester), are settings of poems by Walt Whitman. Melodic line there is none. The voice part delivers the words more or less on series of repeated notes while the pianoforte is concerned with chords that appear to have little to do with the voice part. Sometimes things are further complicated by the two hands being in different keys. One never knows in music of this type, so I suggest with due diffidence that in *A Clear Midnight* the final C in the voice part of bar 1, page 3, needs a sharp, and that the F's in the L.H. of the last bar of page 1 are crying out for sharps.

Herbert Hughes's *Carol of Jesus Child* (Enoch) has the mixture of tenderness and drama called for by Francis Macnamara's striking poem. The occasional touches of archaic harmony and free rhythm are delightful. A good soprano could make much of this song.

The best way to fight the shoddy ballad is to write songs that can beat it at its own game of ready appeal. Armstrong Gibbs's *Covent Garden* (Enoch) is as immediately attractive as the shoppiest of shop ballads, and is good light music. There is about it a touch of Edward German at his best.

Among the new works produced at the Worcester Festival was Edgar F. Day's song, *Night in the Desert*, a setting of Southey's poem, beginning, 'How beautiful is night.' It is now published (Novello) in two keys, of which the higher seems the more suitable. Though employing fairly simple means, Mr. Day's music manages to convey a good deal of the calm and sense of space suggested by the poem. The song could be made very effective by a good high soprano.

Janet Hamilton has a knack of tunefulness, well shown in a setting of Edward Shanks's *The Great Child*. In *Endymion* (words again by Shanks) she is less happy. The rhythm becomes monotonous, and the occasional plunges into unrelated keys seem forced. A good point about this composer is that her accompaniments are not overdone.

The best things among all these new songs are the old ones, so to speak—two more albums of Dowland, edited by Dr. Fellowes. Here is beauty of vocal line, variety and subtlety of rhythm, and delicate accompaniments, in which every note justifies itself and nothing is superfluous. As in the preceding albums, Dr. Fellowes gives two versions of each song—an exact transcription from the original lute tablature, and a setting in which the accompaniment is laid out for the pianoforte. When one version is high the other is low, so most singers are catered for.

Songs for children are notoriously difficult to write, though—no less notoriously—few composers seem to realise the difficulty. Perhaps they are never quite clear as to whether the songs are to be sung to or by children. Moreover, they usually choose humorous words, and when words are really funny in themselves it is no easy task to write music that shall at least maintain the standard of humour. May H. Brahe has essayed a set of *Four Songs from Peacock Pie* (Enoch). I feel that Miss Brahe's success as a composer of 'winners' in the ballad market is not a help in setting these miniatures of Walter de la Mare. *The Cupboard*, for example, is

one long platitudinous triviality from start to finish. The only song of the four that is not commonplace is *The old stone house*, in which some of the fancy of the words gets expressed. The whispered ending is a happy touch.

The Littlest One is a collection of thirty songs for children, with words by Marion St. John Webb, music by Ralph Dunstan, and pictures by Margaret W. Tarrant and Kathleen Nixon (George G. Harrap). Here the palm goes to the writer of the words. They are genuinely funny, and we feel that they are actually the kind of thing that kiddies think and say—sometimes to the discomfiture of the assembled elders. I wish I could say that Dr. Dunstan's music meets the exacting case. It doesn't. It is good enough music, of course, but the too frequent streaks of commonplace are fatal. The illustrations, in colour and line, are capital.

La France qui chante is a book of sixty-one French folk-songs, nursery rhymes, singing games, &c., collected and edited by H. E. Moore, with accompaniments by H. Rodney Bennett (George G. Harrap). Mr. Moore says that so far as he is aware many of the songs appear in print (at all events in this country) for the first time. Be that as it may, even a casual glance shows the material to be unhackneyed. These delightful songs provide a happy way of helping the young idea to shoot in French. Mr. Bennett's accompaniments are well in keeping, and seeing that in many cases voice and pianoforte parts appear to occupy two staves only, he has shown skill as well as taste in deciding what to leave out. In every way a very attractive collection.

Finally, here is something for the happy little 'uns who are not too old for nursery rhymes. It is a second set of *Nursery Songs from the Appalachian Mountains*, arranged with pianoforte accompaniment by Cecil J. Sharp (Novello). Perhaps the best way of reviewing this book is to say that I have heard these delightful old ditties sung to (and in some cases by) a couple of youngsters with constant joy almost daily for the past two months. If at times the nonsense-rhymes and quaint tunes needed any help, it was there in the fascinating silhouette drawings by Esther B. Mackinnon. Here is a book about which Father Christmas must receive instructions in good time.

H. G.

NEW CHURCH MUSIC

Some recent issues of Church music by the Faith Press should be noted by clergy and choirmasters, particularly those who are looking for music definitely written to meet the needs of small choirs, and in which the congregation also might, with suitable preparation, be enabled to take a part. It is interesting to note the attention now being given to music for the Office for the Holy Communion. No less than six new settings are to hand, in all of which a high standard is maintained.

Sydney H. Nicholson's *Service in C*—suitable for congregational singing—is written in four-part harmony throughout. It may be sung either in unison or harmony, and with or without accompaniment. Optional descants for boys' voices are provided in places, and where these are used the main melody, of course, is sung in unison. A nine-fold *Kyrie* is provided as well as two settings of the Responses to the Commandments. This *Service*, by the way, is the only one of the six which includes the *Creed*, a plainsong setting being presumed in the case of the others.

Henry G. Ley has designed his music to meet three requirements—congregational singing, simple four-part harmony (S.A.T.B.), boys' or women's voices only. There is a setting of the *Kyrie* for congregational use, and two others—one nine-fold—for choir. There are also alternative settings of the *Sanctus* and *Benedictus*, the one for choir being for boys' and women's voices in two- and three-part harmony. The *Agnus Dei* and parts of the *Gloria* are also set for the same combination of voices; the main part of the *Gloria* is, however, in unison, and sung by choir and congregation.

In places where plainsong is in favour C. E. Hoyland's *Missa Sancti Wilfridi* will be found useful. It is intended for unison singing, and is written in plainsong style with the now familiar quaver notation. Excellently written are the alternative settings in harmony (S.A.T.B.)—for unaccompanied singing—of the *Sanctus*, *Benedictus*, and *Agnus Dei*.

Very simple, but interesting and musicianly withal, is the setting in E, by E. L. M. Pritchard. It is mainly in unison.

Archdeacon Gardner's *Missa Sancti Laurentii* is written for three equal voices. It may be sung by trebles and contraltos, without accompaniment; by men's voices, an octave lower; or the treble part only may be sung, in which case it is suggested that the two staves should be played softly on two manuals of the organ. Although it obviously needs capable voices, it is not difficult.

Similar in style, but rather more elaborate, is Robert T. White's *Mass* for two sopranos and alto (unaccompanied). It is provided with both Latin and English words, this necessitating in the case of the *Gloria* two distinct arrangements. The parts freely cross, and there is occasional four-part harmony.

Also from the Faith Press comes a second edition of Alan E. L. Burr's *Magnificat* and *Nunc Dimittis*, set to music in the key of A minor in a 16th-century style and intended to be sung unaccompanied. It is an interesting setting and not difficult.

Percy W. Whitlock's *Motet for a Saint's Day* (S.P.C.K.) is a setting for S.S.A.T.B. of words from the Sequence of Adam of St. Victor, translated by J. M. Neale. It is contrapuntal in style, and needs a good choir.

A very fine anthem for Advent is C. V. Stanford's setting of *Lo! He comes*, words by Charles Wesley and J. Cennick (Novello). It is written for full chorus throughout, and, given a good choir and a good organ, it should prove deeply impressive.

The same composer has also set to music the well-known Christmas hymn, *While shepherds watched* (Novello). The work is in 6-8 time, and opens with a charming introduction in *pastorale* style, after which the voices enter softly, unaccompanied. The organ part throughout is very gracefully written. The voice parts are grateful to sing, and are not difficult, while opportunity is provided in the middle section for some effective work by a good bass soloist.

An easy hymn-anthem which would suit choirs of quite modest resources is a setting by H. A. Chambers of W. Cowper's hymn, *O for a closer walk with God* (Novello). It is founded on the tune, 'Caithness' (*Psalmes*, Edinburgh, 1635), and is a tastefully-written, expressive little work.

Also from Novello's come a vesper hymn, *May the grace of Christ our Saviour*, words by the

Rev. J. Newton, and music adapted from *Evening Prayer*, by H. Smart; and Set 5 of Novello's *Hymns and Tunes for Sunday School Anniversary Services*. The set contains ten hymns by various composers, and the music appears in both notations.

From the Oxford University Press come further numbers of the *Oxford Choral Songs from the Old Masters*, of which series W. G. Whittaker is the general editor. These are all by Dr. Maurice Greene (1695-1755), and are edited and arranged by E. Stanley Roper. They are for single voice, and it must suffice to give the titles: Recit., 'The eyes of all,' and aria, 'Thou openest Thine hand,' from *The Lord is my Shepherd*; 'Salvation belongeth unto the Lord,' from *Lord, how are they increased*; 'O give me the comfort,' from *Have mercy upon me*; 'Praised be the Lord,' from *O sing unto God*; 'My lips shall speak the praise,' from *Let my complaint*.

Godfrey Scaets has set to music the first four prize-winning carols of the *Daily News* Carol Competition, December, 1922. They appear under one cover as *Four New Carols for Christmastide*, and copies (6d. net) are obtainable from the composer at 18, Ballina Street, S.E.23. They are intended for unaccompanied singing, and need a nicely balanced choir. The first appears to be the most attractive. It is a little unfortunate that the second and third, which happen to be in the same key, should have, melodically, identical cadences. It would obviously be advisable not to sing these two consecutively. The collection is inscribed to Mr. Wolstenholme, and it should be noted that the proceeds of the first edition will go to the National Institute for the Blind.

G. G.

BOOKS RECEIVED

[Mention in this column neither implies nor precludes review in a future issue.]

Voice Magnetism: The Psychology of Voice. By Quetta. Pp. 40. The Henslowe Press. (No price given.)

Impressions that Remained. By Ethel Smyth. New edition. Longmans, 2 vols. 6s. each.

Gramophone Nights. By Archibald Marshall and Compton Mackenzie. Pp. 101. Heinemann. 5s.

Musical Criticism. By M.-D. Calvocoressi. Pp. 148. Oxford University Press. 6s. 6d.

Shakespearean Music in the Plays and Early Operas. By Sir Frederick Bridge. Pp. 93. Dent. 10s. 6d.

W. S. Gilbert, His Life and Letters. By Sidney Dark and Rowland Grey. Pp. 260. Methuen. 15s.

Modern Music: Its Aims and Tendencies. By Rollo H. Myers. Pp. 89. Kegan Paul. 2s. 6d.

A History of Music. By Paul Landormy, translated, with a supplementary chapter on American Music, by Frederick H. Martens. Pp. 397. Scribners. 10s. 6d.

Wagner. By Tobias Norland (in Swedish). Pp. 116. Hugo Gebers Forlag, Stockholm. (No price given.)

The Psychology of Music. By H. P. Krishna Rao, B.A. Pp. 201. The Author, 26, Sankarapuram, Bangalore City. 4s.

Max Reger. Heft IV., Reger und die Orgel. By Hermann Keller. Pp. viii.—302. Otto Halbreiter, Munchen. (No price given.)

Harmonic Material and Its Uses. By Adolf Weidig. Pp. 423. Clayton F. Summy Co., Chicago. (No price given.)

Melody-Making. By Sir Walford Davies. Pp. 56. The Gramophone Company. 1s.

Pulpit and Platform Oratory. By Harold Ford. Pp. 65. Fifth Revised Edition. Smith's Publishing Company. 2s.

Modern British Composers. Seventeen Portraits by Herbert Lambert, with a Foreword on Contemporary British Music, by Eugène Goossens. F. & B. Goodwin. 15s.

Music, Health, and Character. By Agnes Savill. Pp. 240. John Lane. 7s. 6d.

The Musician's Bookshelf

A Dictionary of Old English Music and Musical Instruments. By Jeffrey Pulver.

[Kegan Paul, 12s. 6d.]

This book comes happily at a time when interest in our old music is more widespread than it has ever been. We may congratulate ourselves that the task has been undertaken by the excellently qualified Mr. Pulver. Badly done, a dictionary of this kind not only fails of itself; it stops the road of a better work, since a publisher would think hard and long before bringing out another book covering the same ground, however superior it might be. Mr. Pulver's book is so thorough that it may be taken as the standard work of reference so far as its special field is concerned.

Apart from its value to the musician, the volume has a pleasant secondary use. It is a common experience of all who read old plays and books that the musical and dancing terms with which they are plentifully sprinkled are rarely dealt with adequately in the notes or glossary. There are good reasons for this. The terms themselves are obscure, and—to make matters worse—are not always used consistently; the general public has never been credited with much interest in music, old or new, so we could hardly expect literary editors—themselves hazy on the subject—to be at great pains where such references are concerned. With Mr. Pulver's book at hand, the reader of old books is not likely to be beaten by any expressions connected with music, musical instruments, or dancing.

Mr. Pulver has been well-advised to omit such references as are explained in *Grove* and other dictionaries. By so doing he has been able to deal adequately with his chosen subjects. This is no dictionary of bare, niggardly definitions. If a subject needs four or five pages it gets them. And the information is given, not only clearly, but in an interesting manner, with copious reference to the dramatic and other literature of the period.

Mr. Pulver's knowledge is so wide and his method so careful that one makes suggestions with due trepidation. But is he not lacking in regard to the country dance 'hay'? He tells us that

Dr. Johnson supposes that it obtained its name from the sense of 'to dance in a ring, probably from dancing round a hay cock.'

Mr. Pulver rightly says that this is 'not a very convincing definition,' and—surprisingly—adds 'but no better can be advanced.' But surely the 'hay' of the title was merely the ejaculation 'hey.' Mr. Pulver adds that 'at least one modern composer has revived the name.' Exactly; but (assuming the composer to be Percy Grainger) he calls his dance *Shepherd's Hey*, not *Hay*.

Discussing the Chaconne, Mr. Pulver thinks it may be 'a product of the Motet of the 12th and 13th centuries—or, at least, have been influenced by it'—a surmise that seems far-fetched. His other suggestion of a Spanish dance origin seems far more likely. Mr. Pulver wonders why the old English composers made comparatively little use of the Chaconne compared with the Germans and Italians. A probable reason is that the organ in Italy and Germany was well-established with pedal-boards, and that all forms of ground-bass treatment were popular with organ composers because of the

convenience of the pedal organ for the delivery of the theme, leaving the hands free for variations. In England the organs of the period had no pedal-boards. Mr. Pulver's references to the Passacaglia and Chaconne might well have alluded to the remarkable success and the large number of Purcell's treatments of ground-basses. 'Snap, or Scotch Snap': This was so popular a feature with many of our post-Handelian composers (as with Handel himself) that one is surprised to find Mr. Pulver describing it merely as 'not unknown in 17th and 18th century Italy,' and as a characteristic of Scottish music.

One may question Mr. Pulver's definition of a 'catch' as:

... a canon so constructed that a great deal of skill was necessary for each voice to 'catch' up his part at the right point.

But surely the 'catch' quality lay at least as much in the text, which, as Mr. Pulver says, was written 'in such a way that the various entries caused very amusing word-combinations.' The title is more likely to come from the text than from the music (*cf.* our modern colloquial phrase 'There's a catch in it somewhere').

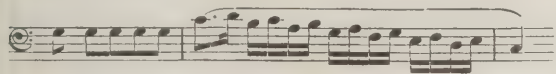
Mr. Pulver as an authority on old instruments is well-known to readers of this journal. The *Dictionary* articles on these subjects are particularly full, and are helped out by some admirable plates. The book is well produced. If there be any misprints I have not been able to spot them. Mr. Pulver is to be complimented on a book as attractive as it is learned—one for the layman as well as the trained musician.

H. G.

Richard Wagner. His Life and His Dramas. By W. J. Henderson.

[G. P. Putnam's Sons, 12s. 6d.]

This is a second and revised edition of Mr. Henderson's well-known book. Over twenty years have passed since it first appeared, during which time a good deal of fresh information has become available. This the author has made use of in his revision. It is a pity that the revision did not extend to the music-type examples. There are several in which bad slips occur, or the wrong clef is used; for example, the first on page 325, that on page 345, and the third on page 348; in a few cases the ranging or type-setting is clumsy. By the by, Mr. Henderson describes this ending of Kothner's statement of the laws of the mastersong:



as 'a fine vocal exfoliation in the old style.' But there is nothing 'fine' about so rank a cliché. The whole of the song is made up of such stilted material, and is an obvious parody on musical pedantry. And the example quoted does not come at the end of Kothner's statement, but almost at the beginning. Kothner kept a far more florid version of the C major scale up his sleeve for a final fling—a string of semi-quaver triplets. In looking over *The Mastersingers* chapter, I come across a quotation in which appears this choice piece of English libretto:

The bird who sang to-day
Has got a throat that rightly waxes.
Masters may feel dismay,
But well content with him Hans Sachs is.

The right butterwoman's rhyme to market!
Involuntarily I find myself carrying on the good work with:

The singer last competing
In several places laid false stress, sir;
In thus his music treating
He's on a par with Herr Beckmesser.

In the preface to this edition Mr. Henderson laments that Wagner is now so much taken for granted that his theories are no longer discussed, and his works regarded as mere operas, as are *Faust* and *Aida*. Mr. Henderson

... would rejoice to secure for Wagner a new trial at the bar of public opinion in order that his case might be properly presented.

But is not 'public opinion' right on the whole in forgetting that Wagner was anything more than a great composer? 'Give us his music,' says the public, 'either on the stage or in concert versions, and we will overlook the rest of him.'

The public shows good sense here, for life is not long enough for everything, and all we want of a man is his best. To trouble overmuch about Wagner's prose works would be little better than performing Samuel Butler's amateurish musical efforts. We have no use for Samuel save as a writer of books, nor for Wagner save as a writer of music. There should be a new public and a warm welcome for this second edition of Mr. Henderson's book.

By the way, in view of the performance at Queen's Hall a few weeks ago of Wagner's early Symphony, we read with special interest the appendix in which Mr. Henderson discusses it fully, with lengthy music-type examples.

C. W.

Written in Friendship. By Gerald Cumberland.

[Grant Richards, 7s. 6d.]

'I can't help it,' said that delightful chap in Boswell; 'I try hard to be a philosopher, Dr. Johnson, but somehow cheerfulness keeps breaking in.'

If titles go for anything, Mr. Cumberland started to write a book that should be the reverse of his *Set Down in Malice*, but, he too, cannot help himself: he tries hard to be friendly, but malice is always at his elbow. At least half a dozen people are ill-used in this book, on no better grounds than those of the poet's dislike of Dr. Fell. In some cases it does not appear that Mr. Cumberland has even spoken to his victims. But a trifle of that sort does not matter. He does not like Lord Aberdare, Arthur Bliss, Percy Scholes, &c., so they must be dropped on. There can be no objection to frank criticism of a man's public work, of course, but his personal appearance, manner of speech, tastes, and outlook on life are matters that may well be left alone, especially when some of the traits are merely guessed at by the critic. What right, for example, has anybody to pitch into Lord Aberdare for 'his apparent lack of interest' in 'the great music which left him (at least outwardly) unmoved'? Nor was this the sum of the 'hard, unsympathetic aristocrat's' offence; he was 'an inconspicuous figure, noticeable only for his arrogance.' 'His reserve, his silence' were also a crime in the eyes of one who certainly has little use for those qualities; moreover, he was 'repressed, without ideas, not at ease,' &c. Dreadful: hand me another brick. . . . *That'll* learn him to be a lord! These things read like the chips left over from *Set Down in Malice*. But perhaps Mr. Cumberland regards them as the faithful wounds of a friend.

If so, his victims may well pray to be saved from such friendship. They will do even better, however, if they wave them aside as little exhibitions of spleen and bad taste. Such barbs may be used in the heat of argument, orally or in newspaper dispute; but to let them stand through the deliberate processes of putting a book through the press shows vindictiveness. Yet Mr. Cumberland holds himself to be a sensitive man. Bemoaning the fact that one of his idols, James Agate, has never given him a word of praise, he says, 'I am hurt by hostile reviews.' So is everybody else, though they don't think the matter sufficiently interesting for publication. But since Mr. Cumberland's sensitiveness is such that he must parade it, why does he so often go out of his way to hurt other people? Does he suppose that he is the only man with a skin instead of a hide?

Apart from these lapses, and a few chapters that don't belong to the scheme—reviews that the author thought worth rescuing, and which seem dullish in their lively surroundings—the book is good entertainment. It is useless for the reader to say from time to time, 'This is small beer. Why do I read it?' The answer lies in the fact that he *does* go on reading it. For, beyond a doubt, Mr. Cumberland has a knack. He can on occasion hit you off a portrait in a few neat phrases, and his reports of conversations are either the real thing well remembered, or cleverly imagined and built up from a few scraps.

Music plays a prominent part, as in all Mr. Cumberland's books. There are thumbnail sketches of the Coates's (John and Albert), Mullings, Martin Shaw, Bax, Ireland, Beecham, Bliss, Marchesi, Radford, Ethel Smyth, William Wallace, &c., besides many references to music and musicians. Plain and shrewd sense is talked on Wales and her music (or lack of it), on the log-rolling among our young ultra-moderns, and in regard to publishers: he is speaking of book publishers, but *mutatis mutandis* everything he says applies also to music. His contention that reviews should always be signed or initialled applies also to concert notices and music reviews. As he truly says:

If every critic were compelled to sign his work, criticism of all kinds would become more responsible. To be hit by an unknown man is, at the least, disconcerting; to be praised by him merely arouses one's curiosity.

This being a musical journal, I must resist the temptation to discuss the literary chapters, but I cannot refrain from commenting on Mr. Cumberland's idolising of Caradoc Evans. He describes him as 'a writer of genius . . . with a mind both subtle and delicate.' I have read nothing of Evans's save his eulogy of one of the books of Dennis Bradley. Can a man be 'a writer of genius' and at the same time an admirer of such a collection of platitudes as Bradley's *Adam and Eve*? Answer by asking a parallel question in music: Can we imagine a gifted composer (or even a good musician) singing a paean over *Roses of Picardy* or *Two Eyes of Grey*?

This book will not advance the author's reputation; its best pages are so good, and a few of its worst so bad, that we grow impatient over a talent so unevenly used. But we shall never see the first-rate book that is in Mr. Cumberland's power until he drops some of his poses, and, above all, that of the 'devil of a fellow' The phrase is his own. Speaking of the large number of people who on the appearance of *Set Down in Malice* wrote expressing a wish to

meet him ('The larger proportion of these invitations came from women'), he says, 'they imagined, I suppose, that I was a very devil of a fellow. Perhaps I am.' Not a bit of it, Gerald; one has only to read between the lines—or, better still, talk to you for five minutes—in order to see that, on the contrary, you are what the orator on the soap-box calls a 'Boorjwaw,' and as soft-hearted as they make 'em. Drop all that, as well as the lapses into a weary *ehu!* fugaces mood. What does it matter to ourselves or to anybody else that you and I will never see twenty again? Middle-age, like youth, is no crime; it is not even a disaster. Despite the thinning crown and sagging equator, life has still its share of surprises, and is more richly interesting than ever. But it is a time for dropping things, too, and among them is the rôle of *enfant terrible*. You've made quite a hit in the part, but you can now do something far better, so why not set about doing it? This is written in friendship, which is more than can be said of a good deal of your latest book. H. G.

Gramophone Notes

By 'DISCUS'

One of the healthiest signs in the musical life of this country is the regularity with which our gramophone companies now issue records of big classical works. I understand that nothing on the same scale is done in America. Either the British public is the more musical of the two, or our recording companies the more enterprising. Whatever the reason—probably there's a bit of both—the English gramophonist is now in clover. The H.M.V. has recorded the Beethoven Violin Concerto, played by Isolde Menges and the Albert Hall Orchestra, conducted by Sir Landon Ronald (five 12-in. d.s.). Readers who heard Miss Menges give a memorable performance of this work at Queen's Hall about a year ago will be glad to renew acquaintance with her fine playing. The recording is excellent.

Six of MacDowell's *Woodland Sketches* have been orchestrated—*To a Wild Rose, Will o' the Wisp, At an old Trysting-Place, In Autumn, To a Water-Lily, and From Uncle Remus*—and a capital record of their performance by the Regent Orchestra, conducted by Percy Fletcher, has been issued by the Aeolian Vocalion (12-in. d.s.).

The Columbia Company is strong on the modern English side this month. It has issued a 12-in. d.s. of No. 2 of *The Planets*, 'Venus,' played by the London Symphony Orchestra, conducted by the composer. The record succeeds in capturing much of the remoteness and delicacy of the work. Particularly good is the ending, with the fascinating celesta touches.

The same Orchestra is recorded in Frank Bridge's Suite, *The Sea*, with the composer in charge (Col., two 12-in. d.s.). Of its four movements, the second, 'Sea-foam,' comes off best—a truly delightful *Scherzo*, unusually well recorded. The *Finale*—'Storm'—evidently loses something, as is inevitable, seeing that so much of its effect depends on the brass and percussion. But the record as a whole is a welcome aid to our better knowledge of a British musician who, both as composer and conductor, receives less than his due.

Two military band records exemplify the old and new style. A Col. 12-in. d.s. of a selection

from *Haddon Hall*, played by the Grenadier Guards, is very ordinary, both in material and execution. The powers of the military band are better shown in such real live stuff as Holst's Suite in F, capitably played by the 1st Life Guards, under Lieut. Eldridge (Æ.-Voc. 12-in. d.-s.). Here the composer has adopted the old-fashioned military band method of stringing together a series of airs, with no attempt at development, exactly the form—or no-form—of the *Haddon Hall* selection. It is instructive to note the difference in result. Holst's airs are all folk-tunes, and all first-rate melodies. How he harmonizes and scores them needs no telling to-day, when even the 'man in the street' is a Holstian. I am glad to find that the composer has included in this enjoyable Suite the *Shoemaker's Song*. He appears to have used, with little or no alteration, the choral version he wrote a few years ago. I have heard it sung, and have done my best to help sing it, but I never felt that it quite 'came off' with voices. Evidently the passages that gave singers so much trouble had no terrors for the 1st Life Guards bandmen. With more work of the quality of the two Holst Suites, military band records will soon be formidable rivals to those of our best orchestras. The large proportion of wood-wind is all in their favour where clearness and colour are concerned. There is, I feel sure, a large public for such records as this—musicians who want records of concerted music of all kinds, but who have no use for the old-style operatic fantasia.

Chamber music is well up to the average this month. On the whole, I think the best record is the Columbia 12-in. d.-s. of Frank Bridge's *Phantasie*. The English String Quartet gives it just the vivid performance it calls for, and the recording is first-rate.

More subdued in style, of course, but equally well recorded, are the first and second movements of Brahms's Quartet, Op. 51, No. 2. The players are the London String Quartet, than which nothing more need be said.

A couple of *Bagatelles* by Dvorák, arranged for violin, viola, and pianoforte by Lionel Tertis, and played by Sammons, Tertis, and Ethel Hobday, make pleasant hearing (Æ.-Voc. 12-in. d.-s.). Schumann's *Phantasiestücke* for violin, violoncello, and pianoforte do not strike me as very arresting, despite the excellent playing of Catterall, Squire, and Murdoch (Col. 12-in. d.-s.).

From the Æ.-Voc. comes the third and last movement of Grieg's Violin and Pianoforte Sonata in C minor, arranged for viola by Tertis, and played by him and Ethel Hobday (12-in. d.-s.). This, I feel, is easily the most successful part of the Sonata. If all Mr. Tertis's piratical excursions into the violin repertory came off so well, the raids would be justified. But it is clear that as a rule violin music loses in being adapted to a lower instrument. Perhaps the results would be better if Mr. Tertis adapted violoncello pieces. But seeing that the viola has now a big gramophone public, and that Mr. Tertis cannot go on arranging indefinitely, why don't some of our many excellent string composers write some pieces for viola and pianoforte, with Mr. Tertis and the recorder specially in view? Moreover, the viola as a solo instrument for domestic and concert purposes will never again be so neglected as it was in the past. Here is a new and growing market for composers. There ought to be a similar market for

violin music, too, if we may judge from the poorness of the repertory of our chief concert players. Leo Strockov, for example, falls back on a couple of arrangements for solo and string quartet—*Solweig's Song* and the threadbare *Still wie die Nacht* (Col. 12-in. d.-s.). He plays them with great delicacy but why play things that are more effective sung?

Paul Kochanski does better, but not much, in choosing Wieniawski's *Le Carnaval Russe* and one of Sarasate's *Spanish Dances*—superficial music very brilliantly played (Æ.-Voc. 12-in. d.-s.).

Better still is one of the Dvorák *Slavonic Dances*, arranged by Kriesler and played by Thibaud, with pianoforte accompaniment (H.M.V. 10-in.).

Mr. Warwick Evans is recorded by the Æ.-Voc. (10-in. d.-s.), playing a beautiful and all too short *Grave* from a Sammarti Sonata, and Cecil Sharp's arrangement of *Believe me, if all those endearing young charms*. The violoncello is such an attractive solo instrument that I wonder more records of it are not issued. There must be heaps of beautiful old airs by early string composers waiting to be popularised. The instrument is so appealing in melodic work that it should never be allowed to waste its sweetness on fireworks and twiddly bits.

Only two pianoforte records have been received. Una Bourne plays a couple of movements from Albeniz's *Spanish Suite*, and contrives to give us far better pianoforte tone than we usually get per gramophone (H.M.V. 10-in. d.-s.). Mark Hambourg deserves praise for letting us hear de Falla's *Fantasia Batica*. It is a highly picturesque work. Hambourg makes light of its difficulties, but is unduly hard on the keyboard, if we may judge from the tone. But much may be forgiven a pianist who gets so far off the beaten track as he does here. The *Fantasia* has been published only a few months (H.M.V. 12-in. d.-s.).

Operatic records abound. The most popular of this month's lot is likely to be that of everybody's old friend the 'Miserere' from *Il Trovatore*, sung by Rosa Raisa, Armand Tokatyan, and chorus. With these all doing well, the orchestra playing, and the bell tolling, something like an exciting result is obtained (Æ.-Voc. 12-in.). When the problems of recording choral singing are solved, the recording companies will no doubt see the wisdom of producing substantial chunks from popular operas. After all, we get rather tired of solos, because all the best ones have been so overworked. Some good ensemble extracts would make a wide appeal. In the case of familiar works, the gramophonist can easily visualise a scene while an ensemble passage is being played, whereas a solo becomes a mere song, with the minimum of dramatic interest. Celys Beralta is recorded in 'Charmant Oiseau,' from David's *Le Perle de Brésil*, with orchestral accompaniment. The flute obbligato is well played by Charles Stainer, and comes out so clearly that the instrument beats the voice for purity of tone and truth of intonation (Æ.-Voc. 12-in.).

A good Galli-Curci record comes from H.M.V. (12-in.)—the Cavatina from Donizetti's *Linda di Chamounix*. Beniamino Gigli is a much-boomed tenor. He is recorded in *Tu Sola*, by E. de Curtis, and, with Lucrezia Bori in 'Ah! ne fuis pas encore' from Gounod's *Romeo and Juliet* (both H.M.V. 10-in.). He has a beautiful voice, but a miserable style. I do not recall a tenor with more tears and sobs—not to say snivels.

Something of the same fault is to be found in Lenghi-Cellini's singing of Marshall's *I hear you calling* and Leoni's *In Sympathy* (Æ.-Voc. 12-in. d.-s.). I found it a relief to switch on to a good manly bass—Malcolm McEachern, in Handel's *Hear me, ye winds and waves* and Elliott's *Hybrias the Cretan*, the latter with a stirring orchestral accompaniment (Æ.-Voc. 12-in. d.-s.). An enjoyable record, although Mr. McEachern is far from satisfactory in florid passages. With better execution in this respect, he would be in the very front rank of basses. Think what that fine voice would be in the best florid songs!

I understand that Ezio Pinzi has recently created a furore in his native Italy. He has a first-rate bass voice, but so long as he continues his present almost incessant *tremolo*, he is not showing it to advantage. The wobble spoils his performance of 'Il lacerato spirito,' from Verdi's *Simon Boccanegra* (H.M.V. 12-in.). H.M.V. has recorded Chaliapin in the monologue, 'I have attained the power,' from *Boris Godounov* (12-in.). He sings in Russian, and if you want to be at his heels with an English version, you must ask your dealer for a November H.M.V. list, in which you will find it. Chaliapin is infinitely better on the platform than on the gramophone, because more and more he tends to drop pure singing for a mixture of song and half-speech, with a touch of acting thrown in. This is all very well if you can see him at it, but on the gramophone only the singing tells. On the whole, I prefer Norman Allin to Chaliapin. He is well recorded this month in the desolating *Volga Boatmen's Song*, and in 'When a maiden takes your fancy,' from *Il Seraglio* (Col. 12-in. d.-s.). Even better is a record of him in Mendelssohn's *I'm a Roamer* (Col. 10-in.). It is good to find a tenor leaving ballads and operatic airs for such a work as Quilter's song-cycle, *To Julia*. Herbert Eisdell sings it with string quartet accompaniment, directed by the composer (Col., three 10-in. d.-s.). Nobody pretends that Mr. Eisdell has as fine a voice as the Gigli's and Lappas's, yet his singing is far more artistic than theirs, judged by recent records. Other new vocal records are Edna Thornton in 'But the Lord is mindful' (with far too many breathing-places, unless the record lies), and 'In gentle murmurs,' from *Jephtha* (H.M.V. 12-in. d.-s.); Albert Downing in Sullivan's *The Sailor's Grave* and Pinsuti's *The Last Watch* (another tenor who could do with a manlier method) (Æ.-Voc. 10-in. d.-s.); Marie Cartwright in Sanderson's *My Dear Soul* and Bridge's *Oh! that it were so* (Æ.-Voc. 12-in. d.-s.); Margaret Balfour in 'When all was young,' from *Faust*, and *Creation's Hymn* (Æ.-Voc. 10-in. d.-s.); and Dame Clara Butt in Penn's *Smilin' Through* (Col. 10-in.). Our Queen of Song—as the Columbia Company hails her—may stoop to conquer, like the rest of us, but need she stoop to such abysmal depths?

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist wishes to meet two violinists, 'cellist, and double-bass for mutual practice and enjoyment.—4, Fairland Road, Romford Road, E.15.

A few good first violin, 'cello, wood-wind, and brass players required for keen amateur orchestra; good library. Practice, Tuesdays, at 8. Camberwell Green.—M. T. EVANS BOND, 35, Station Road, Camberwell, S.E.5.

Pianist wishes to meet singer for mutual practice.—

WILLIAM A. GEBHARD, 253, Aston Road, Birmingham. Good pianist and violinist wish to meet 'cellist for trio practice. Must be good reader. Hampstead district.—O. M., c/o *Musical Times*.

Instrumentalists (especially 'cellists and wood-wind players) wanted for small amateur orchestra; Beckenham district.—Hon. Secretary, E. W. J. NEWBY, 65, Kent House Road, Beckenham.

A young lady accompnist wishes to meet a contralto for mutual practice. Meeting at pianist's house preferred. Good music only.—I. M. BOWELL, 12, Eaton Rise, Ealing, W.5.

Wanted, violinist, violist, and 'cellist to complete quartet for study of chamber music.—147, Manchester Road, Swindon.

Orchestral pianist and accompanist (gentleman) desires to join good orchestra: also to meet vocalists and instrumentalists with extensive repertoires for mutual practice.

—Write, 'ACCOMPANIST,' 37, Palace Square, Crystal Palace, S.E.19.

Organist and pianist (gentleman) offers services; London.—D. R., c/o *Musical Times*.

Lady violinist (advanced) wishes to join good trio or quartet; evenings. W. or S.W. districts.—P. S., c/o *Musical Times*.

Violin and violist would like to meet pianist or string players for practice of good-class music. Advertiser has had fair experience in string quartet playing.—'VIOLA,' 6, Hauberk Road, Clapham Junction, S.W.11.

Timpanist, side-drummer, and bass drummer desires to join orchestra.—A. W., 36, Tivoli Road, West Norwood, S.E.27.

Soprano wishes to meet good accompanist for mutual practice, preferably at accompanist's house.—L. R. C., 239, Ardgowan Road, Catford, S.E.6.

Violinist (gentleman) would like to meet pianist and 'cellist (gentlemen), excellent and experienced players, for the mutual pleasure of playing chamber and orchestral music.—J. P. WALKER, 115, Waleran Buildings, Old Kent Road, S.E.1.

Pianist-accompanist offers services in exchange for pipe-organ practice. S.E. district.—L. G. B., 94, Salehurst Road, Crofton Park, S.E.4.

Three good madrigalists (soprano, tenor, and bass) required to complete party. Good reading, enthusiasm, and regularity essential. Meet near Victoria at 6.15 every Friday. Occasional concerts given. Byrd, Palestrina, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

Sopranos (two) and a tenor wanted to join a small amateur organization for high-class church music at monthly recitals on Saturday afternoons during winter (Streatham). Opportunity for solo work. Must have good voices, and be able to read well.—E. PASCOE, 36, Norfolk House Road, Streatham, S.W.16.

Flautist wishes to meet accompanist (gentleman) for mutual practice. Also to join trio or small orchestra.—F., c/o *Musical Times*.

Experienced lady pianist would like to meet instrumentalists for chamber music practice. N.W. district.—D. B., c/o *Musical Times*.

Pianist wishes to meet good and enthusiastic instrumentalists with view to forming small orchestra.—M. H. C., c/o *Musical Times*.

Young bass singer desires to meet tenor for mutual practice for quartet.—Write, V., 22, Leslie Road, Croydon.

Dorian Symphony Orchestra, Westminster (capable and enthusiastic amateurs), requires few strings—especially viola players—including a good 'cellist as principal, and bassoonist. Rehearsals (best classical and modern music), Mondays, 7.30 p.m.—Write SECRETARY, 30, The Green, Twickenham.

Players wanted for small string orchestra meeting Wednesdays, 8.30, at Nechells Wesleyan Church, Nechells Park Road, Birmingham.—Apply, HERBERT S. MOUNTFORD (organist), 'Stanley House,' Hillaries Road, Gravely Hill, Birmingham.

Experienced pianist wishes to join pianoforte quintet or small dance orchestra in London. Excellent references.—A. E. P., 'Windermere,' Upminster, Essex.

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ORGAN.

*p Swell.*SOPRANO. *p*ALTO. *p*TENOR. *p*BASS. *p*

O praise the Lord of

O praise the Lord of

O praise the Lord of

O praise the Lord of

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Ped.

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O praise the Lord of Heaven, . . . praise Him in . . . the
 O praise the Lord of Heaven, . . . praise Him in the
 O praise the Lord of Heaven, . . . praise Him in . . . the
 O praise the Lord of Heaven, . . . praise Him in the

height. O . . praise the Name of the Lord.

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height.

p O . . praise the

p O . .

Ch. Org.

the . . Name of the Lord, O

O . . praise the Name, the . . Name of the Lord, O

Name of the Lord, O . . , praise the . . Name of the

praise . . the Name of . . the Lord, the . . Name of the

cres *cen* *do* *al*

praise the Name of the Lord. O . . . praise, O . . . praise the

praise the Name of the Lord. O . . . praise, O . . . praise the

Lord, O praise the Name of the Lord, the

Lord, O praise the Name of the Lord, the

cres *cen* *do* *al*

f *dim.* *pp* **FULL CHORUS.** *marcato.*

Name of the Lord, O praise the Name of the Lord. His

Name of the Lord, O praise the Lord. His

Name of the Lord, O . . . praise the Name of the Lord. His

Name of the Lord, O praise the Lord. His

f *dim.* *pp* *marcato.*

Name of the Lord, O praise the Lord. His

f *dim.* *pp* *marcato.*

Name of the Lord, O praise the Lord. His

Name is ex - cel - lent; . . . And His praise a - bove

Name is ex - cel - lent; . . . And His praise a - bove

Name is ex - cel - lent; . . . And His praise a - bove

Name is ex - cel - lent; . . . And His praise a - bove

marcato.

ff *Gt. Org.*

Heaven . . . and earth, . . . a - bove Heaven and
 Heaven, a - bove Heaven and earth, . . . a - bove
 Heaven, a - bove Heaven and earth, . . . and His praise a - bove Heaven and
 Hea - ven and earth, . . . and His praise . . .

earth, . . . a - bove . . . Heaven and earth. . . . O
 Heaven and earth, His praise a - bove . . . Heaven and earth. . . . O
 earth and . . . His praise a - bove . . . Heaven and earth. . . . O
 . . . a - bove Heaven and earth. . . . O praise, O

poco ri - tar - dan - do. SEMI-CHORUS.
dim.
pp *Swell.*

poco ri - tar - dan - do.
dim.
pp *poco ri - tar - dan - do.*

a tempo.
p praise the Lord of Hea - - ven, praise Him in the height, . .
a tempo.
p praise the Lord of Hea - - ven, praise Him in the height, . .
pp a tempo.
pp a tempo.
pp a tempo.
p praise the Lord of Hea - - ven, praise Him in the height, . .
a tempo.
p

Ped.

This musical score is for a hymn titled "O Praise the Lord of Heaven". It is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first four lines of music, with lyrics "O praise the Lord of Heaven, praise Him in . . the height. O . .". The second system contains the next four lines, with lyrics "praise the Name of the Lord. O praise the Name of the Lord, . .". The third system contains the final four lines, with lyrics "Name of the Lord, of the Lord, the Name of the Lord. . . the Name of the Lord, the Name of the Lord. . . the Name of the Lord, the Name of the Lord. . . of the Lord." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex harmonic accompaniment in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *morendo* (diminuendo). The score ends with a double bar line.

O praise the Lord of Heaven, praise Him in . . the height. O . .

O praise the Lord of Heaven, praise Him in . . the height.

O praise the Lord of Heaven, praise Him in . . the height.

O praise the Lord of Heaven, praise Him in the height.

praise the Name of the Lord. O praise the

O praise the Name of the Lord, . .

O praise the Name of the Lord, . .

O praise . .

Name of the Lord, of the Lord, the Name of the Lord. . .

the Name of the Lord, the Name of the Lord. . .

the Name of the Lord, the Name of the Lord. . .

the Name of the Lord, . . of the Lord.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The distribution of diplomas by the President, Dr. Alan Gray, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 19, 1924, at 11 o'clock. During the proceedings Dr. Gray will play upon the College organ the following organ-work pieces selected for the July examination, 1924:

Fellowship

Prelude and Fugue in E minor ('Wedge') ... *J. S. Bach*
(Novello, Bk. 8, p. 98.)

Canon in B minor *Schumann*

Associateship

Psalm xii. No. 1 of Three Preludes, from
the Genevan Psalter *Charles Wood*

Cantabile in G *Jongen*

Sonata No. 4 (1st movement) *Mendelssohn*

Members and friends are cordially invited. No tickets are required.

The Regulations for the Choir-Training Examinations (Diploma and Certificate) are now ready, and can be obtained on application to the Registrar.

H. A. HARDING, *Hon. Secretary.*

RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from November number, page 768)

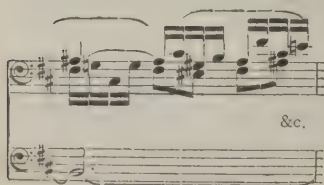
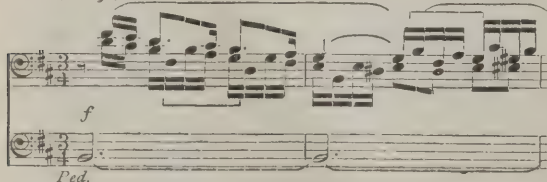
NO. 10, IN B MINOR, OP. 146 (1886)

Prelude and Fugue; Theme and Variations; Fantasy and Finale

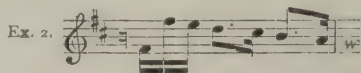
This Sonata, though one of the best, appears to be less well-known than most of the first dozen. Perhaps this comparative neglect is due to the fact that only one of its movements—the *Finale*—possesses much in the way of such immediately attractive qualities as colour and animation. Yet I think it will be found that, in the long run, nothing in the work wears better than the Prelude and Fugue, two first-rate examples of a stock organ form, with capital material resourcefully treated, and notably concise and direct in style.

The Prelude is entirely developed from the matter of the opening bars:

Ex. 1. ♩ = 96.

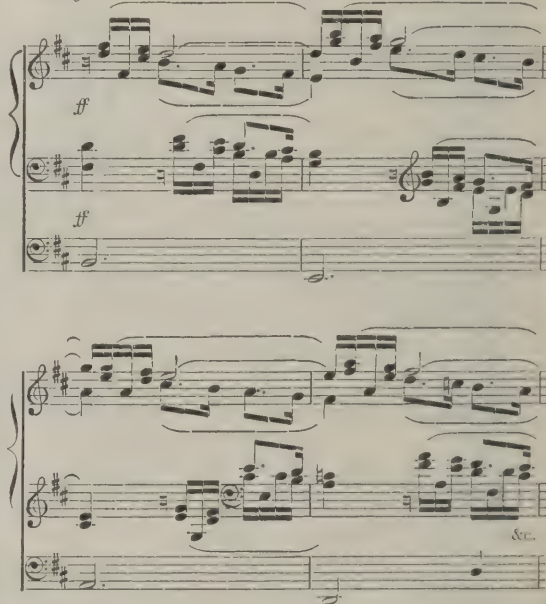


and the semiquaver movement is maintained throughout the four pages. A good example of the possibilities that lie in a single note is shown in the second bar of line 2, where the opening theme is made far more live and significant by the addition of a semiquaver:



This octave leap, especially in its inverted form, is an important constituent throughout the rest of the movement, and makes a capital take-off for imitative work. Both forms of the leap were drawn, perhaps unconsciously, from the opening bars; the probable germs are shown by square brackets in Ex. 1. The Prelude works up a good climax at the end of this third page, over a rising bass, and launches into this fine antiphonal treatment of the subject:

Ex. 3.



(The crotchet E in bar 2 is missing, at all events in the earlier editions.) The greater part of this admirable Prelude has much of the spontaneity of an improvisation. The registration indicated by the composer calls for no elaboration—a mere *forte* from the start down to the passage quoted in Ex. 3, and then *ff* till the close—or rather the half-close, for the movement ends in the dominant and leads straight into the Fugue.

This is easily the shortest of all the Sonata Fugues—about half as long as that in the *Pastoral* Sonata, for example—yet in this small compass it contrives to be a five-voiced double Fugue with both subjects duly exposed and combined in double counterpoint, freely though briefly developed, and with two close *stretti* on No. 1. Here are the subjects shown together:

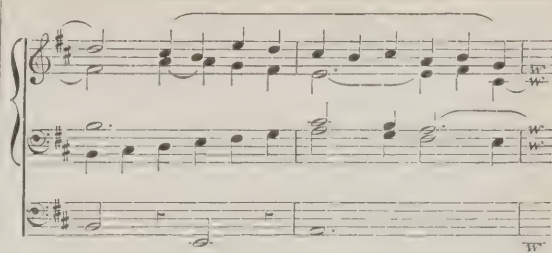
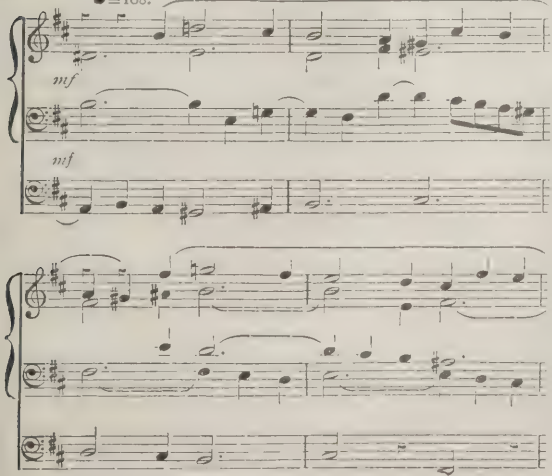
Ex. 4. ♩ = 108.)



We have seen that in some of Rheinberger's Fugues the subject is by no means overworked (*e.g.*, in the E flat Fugue, Sonata No. 6, it is absent from the last three pages save for a *stretto*). In this brief Fugue we are hardly ever out of touch with one or both of the subjects. No. 1 is almost an *ostinato*, appearing no less than ten times in the first page. The player will note how naturally the five-part scheme is lightened midway, the exposition of the second subject being in three-part writing, without pedals, and lying rather high on the manuals, with an increase of power from *mf* to *f*. At the beginning of page 8, where the subjects are first combined, the pedals add a fourth part, the full quota of five voices not being used until a dozen bars later.

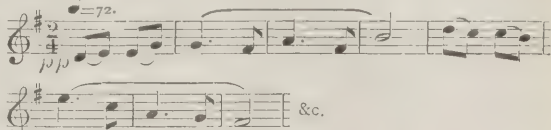
Without this easing of the structure at just the right point, this weighty Fugue would have become a heavy one. It is well that the student should see how short a step it is from gravity to heaviness, and by what simple means the fatal decline can be avoided. Observe, too, that the form itself is relaxed in the exposition of the second subject, the style being that of a fughetta rather than of the strict fugue promised in the opening page. The answer appears to be in the fourth above, thanks to the extra quaver with which it opens. The quaver away, we see that the answer is really in the *third* above, and is clearly in D major—a very free reply to a subject which is in B minor, or at all events opens in that key. The third and fourth entries are clearly in A and D. This irregular use of major tonality provides such contrast with the rest of the fugue that the licence is justified. Nor need the player fresh from examinations look round for a pillorying pencil and shake his head over the fifths on the last beat of bars 2 and 10 on page 8. We may be sure that Rheinberger knew all about them. Such touches (the Sonatas contain plenty of them) show that, despite his contrapuntal skill and serious mind, Rheinberger was anything but a pedant. Apart from John Sebastian, no composer has written so many real live fugues as Josef, so the sticklers for the text-books are faced with the fact that the two outstanding fugue composers are also the most free.

The apparent neglect of this extremely effective Fugue is perhaps due to the absence of anything in the way of brilliance. Yet one gets very fond of it. Played with quiet diapason tone, the opening page with its beautiful flowing five-part writing and reflective style strikes a note that no instrumental medium but the organ can touch:

EX. 5. $\text{♩} = 108$.

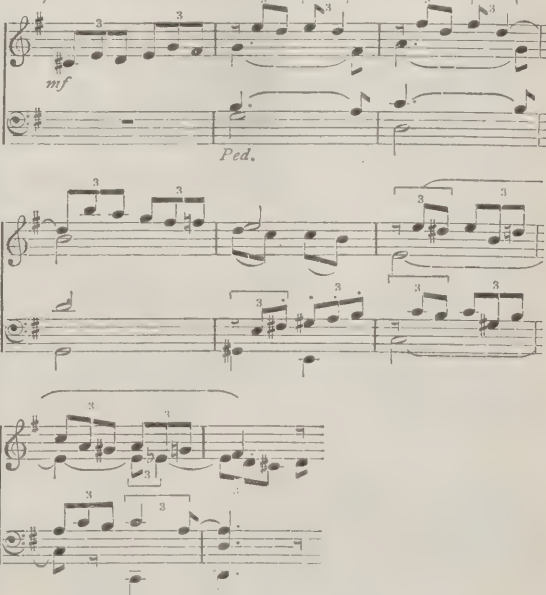
A fine foil to this calm opening is provided by the last page, with its rising sequence leading into the final combination, full organ, of the two subjects, followed by a close *stretto* impressively built up from the bottom to the top of the keyboard. Here is the very essence of organ music—perfect stuff for use after a service.

Rheinberger's excellence as a writer of variations is shown in several works apart from his four examples of ground bass treatment. We shall find a fine set of Variations in Sonata No. 20; there is another in the *Twelve Characteristic Pieces*, and yet another in the set of pieces for violin and organ, and an old *Provençal Song* is varied in Sonata No. 19. The form is one that quickly finds out a weak composer, genuine variation being a matter of development rather than of decoration. The set under notice deals with an attractive little tune of twenty-four bars, opening thus:

EX. 6. $\text{♩} = 72$.

A happy touch is the lengthening of the cadence while treble and alto dally with a little quaver figure. There are seven Variations, the sixth running straight into the seventh. Most of the writing is delightfully simple and slight. Nothing could be happier, for example, than Variations 1, 2, 4, and 6. Here is the opening of the Mozartian No. 2:

EX. 7.



Variation 3 has little to do with the real theme. It takes up the *arpeggio* figure of bars 1, 3, and 4 of the

last line on page 11, changes the rhythm from triplets to duplets, and makes it the first half of a little subject for imitative treatment. Variation 4 must be touched off very neatly, or its charm is missed. It is unexpectedly troublesome to play up to speed. No. 5, with its *ff* and big chords, seems out of place in such a set. I wonder how many organists have played the tenderly simple No. 6 again and again without observing that if we disregard the change of key-signature the melody is note for note as it was in the original:

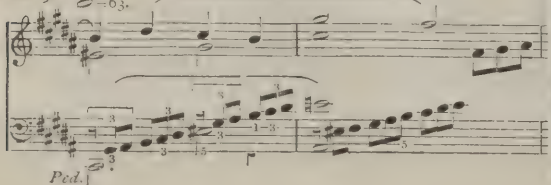
Ex. 9.



—a simple but unusual device. The strenuous passage in the last page is, like Variation 5, out of the picture. The changes from *p* to *ff*, and back to *pp* for the close, are too sudden, and the pedal part is ungratefully difficult. We may well make the *ff* into *f*, and reduce gradually during the second half of line 4. The delightful *Coda* is then led into naturally instead of suggesting a sudden collapse. A small point in registration calls for notice. In Variation 2, Rheinberger marks the manuals *mf*, and the pedal *p*. Literally followed, these directions would lead to a bad balance. We may take it that he means a soft pedal *plus* the manual coupled. Similarly the *pp* pedal in Variation 1 would be a vague hum; it must be defined by the coupling of the accompanying manual. These points seem too obvious to be worth mention, but it is all too common an experience to hear even good organists playing with soft uncoupled 16-ft. pedals low in the scale, the effect, of course, being that of a double-bass growling away without the violoncello. Turn up your orchestral scores and see if you can find many passages in which the foundation of the harmony is given to double-basses alone. But don't start the search unless you have lots of spare time. These Variations make a good recital number, with or without the *Finale*.

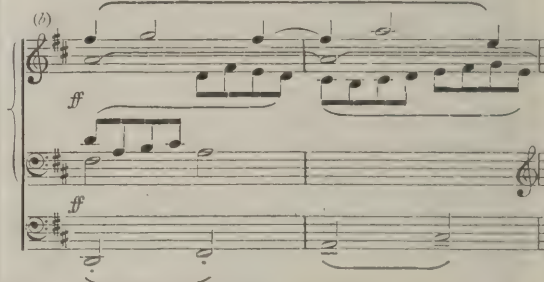
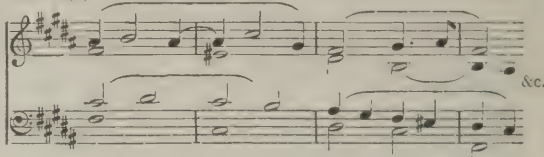
The *Fantasia* is better omitted. It is a great improvement on that in the B flat Sonata, being more coherent and having a good broad theme for its chief constituent. But it holds up the work. With a longish *Finale* ahead, there is no need for four pages of introduction. The *Finale* is one of Rheinberger's most attractive movements. It opens boldly on a chord of the ninth, and delivers a capital swinging tune. (The pace is wrongly given; the minim, not the crotchet, is the unit.) A triplet bridge-passage leads to a theme less taking in itself, but made effective by the triplet accompaniment. As a practical point it may be noted that in bars 1, 2, 3, 4, 9, and 10, on page 21, and in similar cases later, the right hand should play the three upper parts, leaving the left free for the triplets. For the awkward left-hand passage in bars 11 and 12, I suggest this fingering:

Ex. 9.



The second subject is a curiously square little theme, somewhat reminiscent of the 'Faith' motive in Franck's Symphony. But see what good counterpoint will do for the homeliest of material. Rheinberger makes a fine page out of this angular subject. Here are its opening bars, plain, and then decked out with flowing polyphony:

Ex. 10. (a)



This animation is maintained until the *Coda*, save during a pull-up for the recapitulation of the second subject in its plain form.

The decorative scheme on page 24 is very effective, and distinctly out of the conventional organ line. The triplet shakes against the march of the other parts perhaps owe something to the later Beethoven Pianoforte Sonatas. A bold point is made at the top of page 25, where the second strain of the opening subject is taken in A flat, instead of in the expected key of B. The last page gives us a fine, broad *Coda*, in which the first phrase of the homely second subject reappears, this time delivered *Grave*, in octaves, over big detached chords—an emphatic, even pompous, utterance. (By the way, the E in the left hand of bar 4, line 3, is surely a misprint for D sharp. E is possible, but not probable, in view of the plain common-chordal style of the rest of the passage.) This *Finale* may fairly be described as 'jolly,' for player as well as listener.

NO. 11, IN D MINOR, OP. 148 (1887)

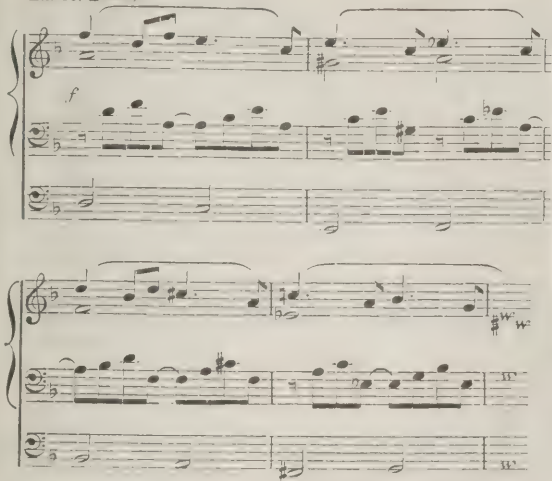
Agitato; Cantilene; Intermezzo; Fugue

Thanks to its fiery, picturesque *Agitato* and tuneful *Cantilene* this Sonata is a general favourite. I hope to be able to persuade some of my readers that the *Fugue* is at least as good as anything else in the work; those who proceed to give it a good trial will perhaps go further and agree with me that it is the finest of the four movements.

In the *Agitato*, as usual in his non-fugal movements, Rheinberger is not sparing of thematic material. The first-subject section gives us two lengthy themes, both

of a passionate character, and both in D minor. The second of these, which begins at the *a tempo* on the second page, is full of possibilities in the way of development—e.g.:

EX. 11.



but the composer does no more than quote its first four bars towards the end. In fact there is little actual development of any kind, its place being taken with an abundance of free matter, plus the usual recapitulations of first and second subjects. The latter makes its appearance on page 6. Looked at alone, it is weak; but themes in a cyclic work must to a considerable extent be judged in relation to their setting. This simple—even obvious—little tune, with its rocking rhythm, is undoubtedly effective by reason of its contrast with the stormy context. That Rheinberger thought it important for such relief purposes is shown by his repeating it in full on page 10, besides making its opening bars the starting-point of a fine passage on pages 9 and 10. The life of the movement is more than maintained towards the end—big, sustained chords, boldly harmonized, being followed by brilliant *arpeggios* over a dominant pedal, the whole leading to a final page in which a descending scale on the pedals is a striking feature. This attractive movement almost plays itself; there are no problems in regard to registration or interpretation. Still, if one has a large organ, a good deal of point may be added here and there. For example, the quaver pedal passages on page 11 come out thrillingly if a powerful 8-ft. reed be added; and the pedal descent on the last page can do with both 8-ft. and 16-ft. reeds. No matter if at times they kill the figuration of the manuals; the effect lies in the stalking bass and the harmonic scheme.

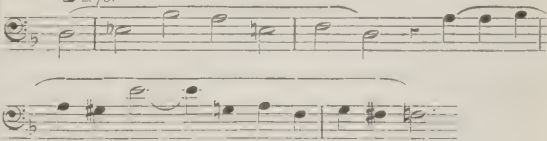
The *Cantilene* calls for little comment. Obviously it was suggested by a familiar Bach model—either the *Adagio* from the C major Toccata or the Air from the D major Suite. The melody is but one more proof that Rheinberger has good claims to be reckoned among the notable tune-writers. Has this movement been arranged for violin or violoncello solo? It calls out for some such treatment. A realisation of this characteristic should prevent organists from changing the solo stop at every few bars. After all, in listening to a violin solo we do not expect the player to drop his fiddle in favour of a flute after a few phrases, or to switch on to the clarinet a page later. Having chosen our most suitable solo stop we need not be afraid to stick to it

throughout this genuine song without words. It will not pall if our phrasing be good and the Swell pedal skilfully managed. (Note that the alto part in the last two bars should be taken over by the left hand, otherwise the solo suddenly becomes a duet.)

The *Intermezzo* opens with three *ff* chords and plunges at once from F into D flat. It is far from being one of Rheinberger's best movements. Some of the material says very little with a good deal of difficulty. The best part is the flowing section that begins in the middle of page 17. When the Sonata is played in full the *Intermezzo* is better omitted—if the Irishism may pass. But it is too good to be entirely neglected, so it may well be bracketed with the next movement as a Prelude and Fugue, especially as there is a thematic connection.

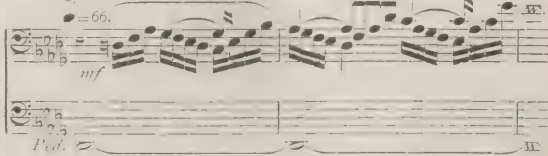
The Fugue is on this vigorous subject:

EX. 12.

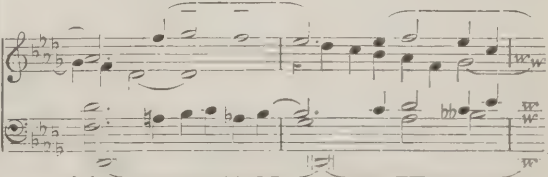


and the treatment—largely for five voices—has all the sturdy emphasis the subject promises. It is a very free specimen; there is no *stretto*, and the minimum of scientific device—just two little snatches of canon at the fifth below (page 24, bars 4-7 and 11-13). It belongs to the group of fugues in which Rheinberger combines fugue and sonata forms. That is to say, in addition to the customary fugal episode, there is an important section of unrelated matter corresponding roughly to the second subject in a sonata. Sometimes Rheinberger introduces entirely new matter for this purpose (e.g., the Fugue in the E flat Sonata, No. 13); usually he makes use of material from a preceding movement. Here he takes a theme foreshadowed in the *Intermezzo*. I say 'foreshadowed,' because the subject is merely indicated in such a way that one might play the work many times without being aware of the connection. Here is the not very striking *arpeggio* passage in the *Intermezzo*, side by side with the stately theme evolved from it in the Fugue:

EX. 13 (a).

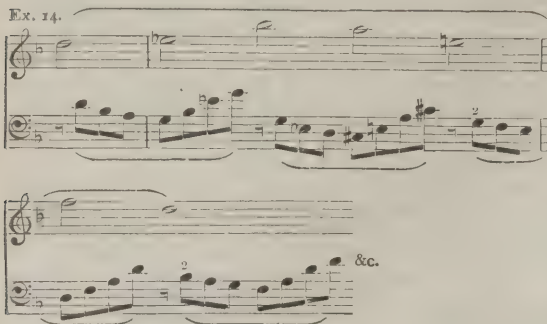


(b)



and so on for eight more bars

The movement falls into well-defined, though linked-up divisions: (a) fugal working in D minor and attendant keys, two pages; (b) second subject, in D flat, A flat, and F sharp, one page; (c) fresh treatment of fugue subject, two-and-a-half pages; (d) second subject, now in D major, leading into brief *Coda* based on the fugue subject. From the middle of page 24, where the quaver figure is introduced:



until the resumption of the second subject on page 26, the fugal writing shows Rheinberger at his very best. The quaver figure is used almost incessantly, giving just the life that the hitherto solid Fugue calls for, and the harmony is bold and rich. (By the way, the young player will save himself a good deal of trouble if he notes that in all but a few cases the quaver figure in all its left-hand appearances can be fingered as in the third and fourth groups in Ex. 14. He should mark the exceptions.)

Only one indication as to power is given by the composer—*ff*, at the first bar. Obviously, we must not play this long Fugue full organ throughout. I suggest the following as a simple but sufficient scheme: diapasons *f*, down to the introduction of the second subject, which seems to call for *ff* without heavy reeds; reduce to *f* at resumption of fugue; add a telling stop or two with the appearance of the quaver figure; pedal reed at entry of subject in bass a few bars later; *ff* without heavy reeds on last beat of bar 5, page 25; add reeds and mixtures at return of second subject on page 26; open Swell (or add octave couplers) at reference to fugue subject in bar 5, page 27; bring on solo reeds for last bar (or two).

How are we to account for the apparent neglect of this Fugue? True, it is difficult, but the chief trouble is confined to a couple of pages in the middle and the difficulty is of a type that yields ample result in effect. Advanced players looking round for fresh fugues to conquer, will be well advised if they make an early start on this splendid specimen.

(To be continued.)

Bach recitals were given at St. Anne's, Soho, on the Saturdays in November by Mr. Albert Orton. We are glad to see the famous Thorne tradition being maintained. It is difficult to over-estimate E. H. Thorne's share in bringing about the present vogue for Bach. The number of organists who owe to his recitals their first acquaintance with the Choral Preludes and Trio-Sonatas is legion.

The annual report of the Nonconformist Choir Union shows progress described officially as 'record.' The officers for the ensuing year are Mr. E. Minshall, president, Mr. Arthur Berridge, general secretary and treasurer, Mr. Frank Idle, Festival conductor, Mr. J. A. Meale, Festival organist, and Mr. John A. Langford, chairman of committee.

ST. MICHAEL'S, CORNHILL.

The third Musical Festival took place on November 5-8, and, like its predecessors, was highly successful. A Parry choral programme was given on the opening day (*The Glories of our Blood and State, Beyond these Voices, Blest Pair of Sirens*, &c.); on the 6th the choral event was a public rehearsal of the *Kyrie and Gloria* from the B minor Mass; on Wednesday a fine miscellaneous choral programme was given (Purcell's *Te Deum* in D, Holst's *This have I done*, Vaughan Williams's *Five Mystical Songs, Toward the Unknown Region*, and the slow movement from the *Sea Symphony*, with motets, &c., by Byrde and Weelkes) and on the 8th were sung Bach's cantata, *O Christ, my All in living*, and the *Kyrie and Gloria* from the Mass. Recitals were given by Dr. Darke, Mr. Thalben Ball, Mr. G. D. Cunningham, and Dr. Macpherson. The St. Michael's Singers showed themselves to be an earnest and alert body. The soloists were Miss Elsie Suddaby, Miss Dorothy Augood, Miss Margaret Champneys, Mr. John Adams, Mr. George Parker, Mr. Stuart Robertson, and Mr. Charles G. Young. Dr. Darke conducted. Readers who wish to support this enterprise, either as singers or as honorary members, should write to Dr. Darke, at St. Michael's Vestry, Cornhill, E.C.

Mr. H. Matthias Turton, who is leaving England for a post in Canada, said good-bye to the Leeds New Choral Society on November 12, when the members presented him with a cheque for £116, and a silver salver for Mrs. Turton. Mr. Turton has conducted the Society for twenty-one years—unless we are mistaken he was its founder—and during that period he has done much fine and unconventional work. Few English conductors have done more for Bach's choral works than Mr. Turton, and his departure has called forth warm tributes from the North of England press. Dr. C. H. Moody succeeds him as conductor of the Leeds New Choral Society.

Under the auspices of the Muswell Hill Presbyterian Literary Society a concert of secular works by Bach was given on October 15. The scheme included the Sonata for violin and pianoforte, No. 3, ten variations from the *Goldberg Suite*, the *Coffee and Peasant Cantatas*, and smaller works. Mr. Archibald Farmer arranged the programme, and acted as pianoforte soloist and accompanist, Miss Effie Armour played the violin, and Miss Eunice Hocking and Messrs. Aleck McGlashan, William Penn, and Norman C. Ross were the singers.

The Rochester, Chatham, Gillingham and District Free Church Choirs' Association held its annual service at Central Hall, Chatham, a few weeks ago. Mr. Leslie B. Mackay conducted, and obtained excellent results from a force of two hundred singers in Prout's *O be joyful*, Tchaikovsky's *Hymn to the Trinity*, Berlioz's *Thou must leave Thy lowly dwellings*, &c.

The new organ at the City Temple was opened on November 3, when Mr. Allan Brown gave a recital, playing Rheinberger's Sonata in F minor, Dubois's Toccata, the 'Great' G minor, Schumann's Canon in B minor, and Wolstenholme's *Finale* in B flat. [In our November issue we slipped in referring to the new organ as being built at the Temple Church.]

During a mission held at Islington recently, Mr. Stanley Lucas gave a notable series of fourteen recitals at Harecourt Congregational Church, Canonbury. He played fifteen works by Bach, in addition to the whole of the *Little Organ Book*, and nearly forty other works by representative composers ancient and modern.

The newly formed Central Hall Choral Society. Westminster, sang *Elijah*, with orchestra, on November 3. The hall was packed with an audience of three thousand, and many were unable to gain admission. The soloists were Miss Ethel Bilsland, Miss Lucy Nuttall, Mr. Lloyd Huws, and Mr. George Parker. Mr. Arthur Meale conducted.

At St. Decuman's Parish Church, Watchet, a new organ, the gift of Mr. W. Wyndham, was dedicated on November 11. The instrument, a two manual of twenty-five stops, was built by Mr. George Osmond, of Taunton. The opening recital was given by Mr. H. T. Gilberthorpe, organist and choirmaster of St. Sidwell's, Exeter.

Bach's *Sing ye to the Lord*, Meyerbeer's ninety-first Psalm, Handel's sixth Chandos Anthem, &c., will be sung by the Westminster Abbey Special Choir on December 10, at 8.0 p.m. Tickets from the secretary, W.A.S.C., The Song School, Westminster Abbey (stamped addressed envelope).

Mr. Herbert Hodge will be glad to hear from volunteer chorus singers (ladies and gentlemen) willing to assist at the monthly oratorio recitals (fourth Wednesday, at 6.15), at St. Nicholas Cole Abbey. His address is 5, Streatham Place, S.W.2.

Cowen's *He giveth His beloved sleep* was sung at High Pavement Chapel, Nottingham, on November 11, under the direction of Mr. C. E. Blyton Dobson. Madame Ethel Parkin was the soloist.

At his recitals during December (Tuesdays, at 1.15), at St. Nicholas Cole Abbey, Mr. Herbert Hodge will play all the test-pieces for the January examination of the Royal College of Organists.

Mr. H. V. Spanner will give a recital at the National Institute for the Blind, 224, Great Portland Street, on December 5, at 3, when he will play the test-pieces set for the January examination for F.R.C.O.

We are glad to hear that the R.C.O. Council has arranged for the provision of a S.A.T.B. choir for the Choir-Training Examinations, instead of a boy-choir as originally proposed.

A series of recitals is being given at Newcastle Cathedral on certain Saturdays at 3. The players in December are Dr. Harold Darke (1st), Mr. Percy Richardson (15th).

Mr. Wilfrid Sanderson has resigned the post of organist and choirmaster of Doncaster Parish Church, a post he has held for nearly twenty years.

Mr. Martin Shaw will talk about Carols at St. Martin-in-the-Fields on December 22, at 3. Illustrations will be sung by the Guildhouse Quartet.

Mr. James D. Wheeler has resigned the post of organist at St. Luke's, Old Street, E.C. He has held office there for thirty-eight years.

Parts I and 4 of Bach's *Christmas Oratorio* will be sung at St. Paul's, Onslow Square, on December 12, at 8 p.m.

The Last Judgment will be sung at St. Nicholas Cole Abbey on December 19, at 6.15.

ORGAN RECITALS

Mr. Herbert Hodge, St. Stephen's Walbrook—Sonata No. 7, *Rheinberger*; Air and Variations in A, *Lyon*; Rhapsody No. 2, *Saint-Saëns*; Prelude on 'I give to thee farewell,' *Bach*.

Dr. P. Elton, West U.F. Church, Greenock—'Pax Dei,' *Elton*; Pastorale, *Franck*; Suite, 'Scenes in Kent,' *F. H. Wood*; Overture, 'Der Freischütz.'

Mr. C. Hylton Stewart, Rochester Cathedral—Prelude and Fugue in A minor, *Bach*; Sonata No. 7, *Rheinberger*; Improvisation No. 1, *Saint-Saëns*; Finale, *Franck*.

Mr. A. N. Bulmer, All Saints', Hertford—Toccata and Fugue in F, *Bach*; Legend No. 2, *Bonnet*; Scherzo from Symphony No. 4, *Widor*.

Mr. W. J. Comley, St. Augustine's, Broxbourne—Overture to 'Tamerlane,' *Handel*; Pastorale (Sonata No. 12), *Rheinberger*; Fantasia in F minor, *Mozart*; Prelude on 'Croft's 136th,' *Parry*.

Mr. Philip Miles, All Saints', Eastbourne—Fantasia and Toccata in D minor, *Stanford*; Fugue, 'The Wanderer,' *Parry*; Psalm-Prelude No. 3, *Howells*.

Mr. Allan Brown, City Temple—Fugue, *Reubke*; March on a Theme of Handel, *Guilmant*; Allegretto, *Wolstenholme*; Pastorale (Symphony No. 1), *Vierne*.

Mr. Eric B. Sutton, St. Mary-le-Bow, E.C.—Sursum Corda and Alla Marcia, *Ireland*; Scherzo in A flat, *Bairstow*; Final, *Franck*.

Miss Lillian Coombes, St. Lawrence Jewry—Sonata No. 1, *Borowski*; Fugue à la Gigue, *Bach*; Fantasia, *Saint-Saëns*.

Mr. W. E. Hopkins, St. Mary's, Donnybrook—Variations on 'Walsingham,' *Byrd*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Finale, *Franck*.

Dr. W. Prendergast, Winchester Cathedral—Fantasia, *Byrd*; Requiem Aeternam, *Harwood*; Cradle Song, *Grace*; 'Finlandia.'

Mr. Archibald Farmer, Kingsway Hall—Allegro (Sonata No. 3), *Bach*; Toccata in E minor, *Reger*; 'The Nymph of the Lake,' *Karg-Elert*.

Mr. T. Keynes, St. Gabriel's, Bounds Green—Toccata and Fugue (Dorian), *Bach*; Overture to 'Occasional,' Oratorio. (Clarinet solos, *Saint-Saëns*, *Cui*, and *Mozart*, by Mr. A. E. Cressall.)

Mr. Richard B. Hamilton, All Saints', Hoole—Sonata No. 6, *Mendelssohn*; Preludes on 'Martyrdom' and 'Hanover,' *Charlton Palmer*; Dithyramb, *Harwood*.

Rev. L. G. Bark, Christ Church, Penrith—Pastorale, *Franck*; Intermezzo on an Irish Air, *Stanford*; Suite in G, *Lyon*.

Mr. J. A. Sowerbutts, All Saints', Southampton—Sonata No. 14, *Rheinberger*; Variations on an Old English Melody, *Stuart Archer*; Voluntary in E flat, *Samuel Wesley*; Grand Chœur in G minor, *Wolstenholme*.

Dr. A. C. Tysoe, Lincoln Cathedral—Prelude and Fugue in A, *Wesley*; Symphony No. 3, *Vierne*; Berceuse and Finale, 'L'Oiseau de Feu,' *Stravinsky*; Fugue on 'Ad Nos,' *Liszt*.

Mr. J. T. Horne, Cork Cathedral—Fantasia in B (Sonata No. 17), *Rheinberger*; Psalm-Prelude No. 1, *Howells*; Suite No. 2, *Boëllmann*.

Mr. Paul Rochard, Kendal Parish Church—Sonata in E flat, *Bach*; Tonus Peregrinus, *Julius Harrison*; Fantasia on two English Melodies, *Guilmant*.

Dr. C. F. Waters, St. Mary's, Guildford—Prelude and Fugue in A minor, *Bach*; Cantabile, *Franck*; Choral Melody and Moto Continuo, *Waters*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in G, *Bach*; Three Preludes on Welsh Hymn-Tunes, *Walford Davies*; Finale, *Bossi*.

Mr. Bertram Hollins, St. Mary-le-Bow, E.C.—Preludio and Intermezzo (Sonata No. 6), *Rheinberger*; Prelude and Fugue in B minor, *Bach*; Toccata, *Boëllmann*.

Dr. Louis A. Hamand, Malvern Priory Church—Introduction and Fugue, *Reubke*; Lament, *Grace*; Pastorale, *Franck*; Finale (Symphony No. 6), *Widor*.

Mr. Harold M. Dawber, St. George's, Stockport—Sonata, *Reubke*; Marche Héroïque, *Brewer*; Caprice and Cradle Song, *Grace*; Summer Sketches, *Lemare*; Finale (Pièce Symphonique), *Franck*.

APPOINTMENT

Mr. R. Alwyn Surplice, Organist and Choirmaster, Parish Church, Easthampstead.

The National Institute for the Blind has recently added to its Braille publications Tallis's Festal Responses (Stainer and Martin), Sandiford Turner's *Réverie* for organ, Wesley's *Larghetto* in F sharp minor for organ, Best's organ arrangement of Mendelssohn's *Military Overture*, Pianoforte works by Bax (*Country Tune*), Chopin (*Impromptu* in C sharp minor), a number of studies and pieces from the Associated Board 1924 Lists, songs by Somervell (*Shepherd's Cradle Song*), Grimshaw (*Songs my Mother sang*), and Cooke (*Love and War*), and some fox-trots.

Letters to the Editor

TUDOR CHURCH MUSIC

SIR,—We shall be very grateful if you will kindly find space in your columns for a request in connection with the edition of *Tudor Church Music* which is in process of publication by Oxford University Press for the Carnegie United Kingdom Trust. This edition has been described as the re-writing of a century of English musical history, and may fitly be considered a work of national importance. We, as the editors, would appeal to owners of private libraries to help us if they can.

It is probably well-known that most of the music of the 16th and 17th centuries exists only in MS., written not in score but in part-books, one voice to a book; and our work is constantly hampered by the want of one or more books in a set of voice-parts, for lack of which the music recorded remains incomplete. Notable examples of imperfect sets are the large folio books in Durham Cathedral Library, originally a set of ten, now only eight, the 1st Contratenor Decani and Bass Decani having disappeared: the Latin set in Peterhouse, Cambridge, lacking the tenor, as also the set in Christ Church, Oxford, MSS. 979-983. Peterhouse possesses two sets of English books, but of one set, originally ten, only four remain, of the other only seven.

In English work, it is true, a missing part can generally be supplied from another collection, but not always; for of Byrd's Great Service, while the *Magnificat* and *Nunc Dimittis* are also found elsewhere, the Morning portions are extant only in the incomplete Durham books, with the result that one of the four contratenor parts had to be supplied almost entirely for our second volume. In music for the Latin Rite it frequently happens that a Mass or Motet exists in only one set of books, and when this is defective we have to choose between publishing it incomplete and surmising the missing part or parts—a choice not always easy to make.

We hoped that the advertisement of the edition and the publication of a Byrd volume in December last might elicit offers of help from those who possess old part-books, but hitherto those brought to our notice have contained music of a later date than the period covered by our edition. That such books exist is proved by the fact that Dr. Fellowes, on a visit to the Bodleian, found out by chance that his neighbour possessed a tenor part of a set of books written for Southwell Minster in 1607. This book we were kindly allowed to photograph.

This incident and the existence of isolated part-books in the British Museum and elsewhere, e.g., Brit. Mus. Add. MS. 29,289 and Bodl. MS. Mus. Sch. e. 423, lead us to hope that more of the missing books may still be in existence in private libraries, and we appeal through you to their possible owners to allow us of their generosity to examine and, if necessary, make use of them. Such action on their part might enable us to carry out in full our intention of producing a complete corpus of Tudor Church Music, and so establishing the claim of our country to a foremost place in musical achievement in the great days of Palestrina and Di Lasso.

Communications should be addressed to the Rev. A. Ramsbotham, Charterhouse, London, E.C.1.—Yours, &c.,

Oxford University Press, P. C. BUCK,
Amen Corner, E. H. FELLOWES,
London, E.C.4. A. RAMSBOTHAM,
SYLVIA TOWNSEND WARNER.

ACOUSTICS OF A CHURCH

SIR,—In answer to your correspondent who writes under this heading in the November *Musical Times*, I may say that there is no recorded case in which the use of 'sound-wires' has had any appreciable effect on the acoustics of a building. Nearly two miles of wire were stretched across the ceiling of a church at San José, California, wholly without avail. If the simple device of changing the position of the pulpit fails, then there are, I think, only two possible cures for the defect. One is the use of a suitably constructed and placed sound-board, and

the other is the introduction of the calculated quantity of absorbent material. The latter method is by far the easier. Details and references will be found in Dr. Buck's article in the *Musical Times* for September, and also in vol. iv., pp. 692-95, of the *Dictionary of Applied Physics* (1923). In addition, a book, *Acoustics of Buildings* (152 pp., 15s.), by F. R. Watson, has just been published by Messrs. Chapman & Hall. The method here recommended was used to cure the defective acoustics of the recital-room in the basement of the Conservatorium at Adelaide. Until two or three strips of serge, 2-ft. wide, were hung across the room pianoforte recitals were almost impossible.—Yours, &c.,

Physics Research Laboratory, W. H. GEORGE
University College, Nottingham. (B.Sc. Lond.).
November 7, 1923.

SIR,—In a recent number there was an inquiry for a remedy for acoustical defects of a church, and this month 'F. P. A.' asks for opinions on the stringing-up of wires.

The subject of acoustics of buildings is one of great importance to architects and even more to those who have to use their creations for public speaking or musical performance. It has been investigated with great thoroughness by the late Prof. W. C. Sabine, of Harvard, one of whose papers deals with remedial measures in buildings of bad acoustical properties. If not trespassing unduly on your space, may I give a summary of the work of the greatest authority on the subject.

With regard to wires, I may quote the Professor's own words:

'The stretching of wires is a method which has long been employed, and its disfiguring relics in many churches and concert-rooms proclaim a difficulty which they are powerless to relieve. Like many other traditions, it has been abandoned but slowly. The device is devoid on the one hand of scientific foundation, and on the other of successful experience.'

If any musician thinks that such wires will absorb the sound, and prevent the distressing reverberations which afflict some buildings, he has only to try what intensity of sound he can get from a plucked string when apart from the body of the violin, and to remember that such a wire cannot absorb more sound-energy than it is capable of giving out. It was found that reverberation could be reduced by adding an absorbent lining to the walls. This can take the form of felt hangings or curtains, round the lower parts of the walls, or where these are aesthetically undesirable light wood panelling, enclosing an air space between the wood and the wall. I believe a specially absorbent plaster is made in America with which the walls may be covered, but it is very expensive. Other defects of construction not so easily remedied are (1) an abnormally high roof, and (2) curved walls of unbroken surface. In a building having the first defect, the sound 'ricochets' from wall to wall up to the roof and down again. In the second type, the curved surface acts as a mirror, concentrating the sound into one line or point to the detriment of audibility elsewhere. Apart from rebuilding the remedy is the same in both cases: the roof or wall is broken up, by making a large number of recesses in it; into these recesses ornamental work of irregular surface is built. This 'spoils' the surface as a reflector, reducing reverberation and echo. I am afraid these remedies will not seem so cheap as wires, but in America they have been proved to be effective. The interested reader may refer to Sabine's *Collected Papers on Acoustics*, which should be in his local Public Library. Or he may find an excellent digest of this work by Mr. G. Sutherland of this College in the *Journal of the Institute of Architects*, June and July, 1923. If a plan of the church were sent, one could perhaps diagnose the cause of its bad acoustics. But if these remedies are beyond the resources of his church, 'F. P. A.' must 'hold on' to the pedal note of every concluding chord to smother the reverberation, and 'grin and bear it.' But let him not waste money on useless wire.—Yours, &c.,

University College, E. G. RICHARDSON
Gower Street, W.C.1. (M.Sc.).
November 10, 1923.

SIR,—This weighty Report is now before us, and all choirmasters and organists ought to feel grateful and encouraged. But is there to be a forward movement, and who is to give the command, 'Quick march'?

- (1.) I still am obliged to teach and play bad hymn-tunes ;
- (2.) *Unison* is 'repulsive to us' ;
- (3.) *Plainsong* 'we will not have' ;
- (4.) My vicar does not 'care a rap' for any Music Committee.

If, with the Report, the clergy would read *Musical Appreciation*, by W. J. Foxell (Novello), the outlook would be considerably brighter.—Yours, &c.,

SIR,—In your admirable journal we are being treated to a series of very learned and able articles on the Beat, and I am therefore encouraged to ask for a little space in order to bring a most important part of this subject before the notice of your readers. I do not hesitate to assert that a good deal of confusion exists in many minds on this subject—a confusion arising in some measure from the unsatisfactory diagrams in some of the text-books showing that the first beat of the bar is the down beat of the baton (*see* Fig. 1).

That this is wrong, experience undoubtedly proves—for beyond question the moment of attack of the first beat of a bar is not reached till the *bottom* of the down beat, as in the old-time style of beating time with the foot, and in quadruple time is carried to the limit of the left-hand stroke, the second beat from the left to the right, the third beat from the right to the top, and the *fourth* beat from the top to the bottom (see Fig. 2).


Fig. 2.

In Fig. 2, the preliminary movement is represented by the dotted line, *a-b*. Thus *b-c* is the first beat, and *c-d*, *d-e*, *e-f*, the second, third, and fourth beats respectively. The baton moves with rectilinear precision or weaves a flowing pattern in response to the mood of the conductor or that of the music. The diagrams purport to show only the direction of movement of the baton, and have nothing to do with interpretation.

We have been taught from childhood that the down stroke represents the first beat of the bar, whereas it is either the last beat, or, when the composition starts on the first beat of the bar, it is simply a preliminary movement to the starting-point, which is at the bottom.

Of course this is perfectly understood by the great majority of conductors, and it is quite impossible to conceive any good conductor, in a vigorous movement—for for that matter in a slow movement—beginning the first beat of a bar at the top. Try it yourself, Mr. Editor, in a vigorous movement, and see what it feels like before a few bars are over.

There are, however, many inexperienced school teachers, choirmasters, and conductors who do not realise this, and

There is another and smaller point to which I should like to draw attention. Why do modern writers at the termination of a composition—say, in quadruple time—give a full bar and a half-beat over, thus: 

Why the half-beat extra? In your September issue there is a part-song ending in this manner, and I should like to ask at what absolute point is the baton to be when the song is finished, and what is the use of the quaver?

No, Sir. This last four-beat bar finishes at the *moment* the baton reaches the bottom, for we must realise that a beat does not end till the following beat begins. If we start the bar at the bottom, and release it the moment we reach the bottom again—thus imparting its full four-beat value—I venture to think that the quaver is a useless adjunct, and if I am not mistaken is one of the results of the misconception about which I have been writing.

I am afraid that I have trespassed on your space, but I am convinced that this matter of the beat needs consideration. Many, I know, are misled by it, and bad conducting and very unfinished performances, as regards time, are the result.—Yours, &c., G. DENHAM.

41, Avondale Road,
South Croydon.

SIR,—With regard to Mr. William Wallace's interesting article in the November number of the *Musical Times*, may I point out that the passage from John of Salisbury of which the original Latin is given in the second foot-note on p. 757, is not only free but also incorrect. From the words *sirenarum concentus* onwards the meaning is: 'You might think that it was the music of *Sirens* and not of *Men*, and you will wonder at their power of using voices with which neither nightingale nor parrot, nor anything more noisy still, can compete.'—Yours &c.,
F. T. ARNOLD.

University College, Cardiff.
November 6, 1923.

SIR,—I notice in your November issue a depreciatory reference to the *American Grove*, which, personally, I think to be unjustified. The main purpose of this volume is to supply as full information as possible regarding American music and musicians. This it does, necessarily including reference to a good many musicians whose names are little known here, and who, from our point of view, may be described, as you have described them, as 'nonentities.' This matter is, however, printed in small type in a certain number of pages at the beginning of the book, with mere cross references from the body of the book, in which the important articles appear. The feature is certainly of value to American readers.

In the brief historical introduction to the different periods of musical life in America, in the many interesting articles on the main part of the work, and in the bringing down to date of the articles of the last editor of the *British Grove*, the editors, Messrs. Pratt & Boyd, have provided most useful help for students and writers.

Personally, I may say that no week passes without my being indebted to the *American Grove*, and I think it to be a masterpiece of competent editing which has failed to receive due appreciation in this country from the fact that amongst its material is necessarily a good deal that does not interest many readers here.

The fair treatment of British music in this work is particularly noticeable.—Yours, &c.,

61, Bedford Court Mansions, W.C.I.
November 13, 1923

THE LATE OLIVER KING

SIR,—I was extremely sorry to see in last month's *Musical Times* an announcement of Oliver King's passing. We were choirboys together under Joseph Barnby of glorious memory, in the brave old days at St. Andrew's Wells Street, in the '60's and '70's. Oliver King was a promising pupil of the future Albert Hall conductor, who helped and encouraged him in many ways. If I am not mistaken, it was he who brought him to the notice of the late Henry Littleton, who sent him to Leipsic to continue his studies. Shortly after returning from Canada he became organist to Novello's Oratorio Concerts (second series), conducted by Alexander Mackenzie. He also did a great deal of work for George Henschel. His compositions are fairly numerous, but he never quite fulfilled the promise of his early years. His song, *Israfil*, set to Edgar Allan Poe's mystery poem, was condemned some years back by a well-known composer-critic as belonging to the 'Sterndale-Bennett-Macfarren-Mackenzie England of music,' whatever that may mean.—Yours, &c.,

The Clergy House, St. Paul's Church, H. K.
Wilton Place, S.W.1.
November 17, 1923.

DELIUS AND FRANCE

SIR,—The reviewer of '*Frederick Delius*, by Philip Heseltine,' in your November issue (page 783), says:

'Hardly less strange, in a way, was the long spell of years he lived in and near Paris, for there he was never affected by French music, and he is still unknown to musical France.'

This paragraph requires some revision. Frederick Delius's compositions are on sale at many of the leading music dealers at Paris, and in French provincial towns, and some of his smaller works are constantly heard at private *soirées musicales* in France. The probable fact that 'the son of a German merchant of Bradford' 'was never affected by French music' has not prevented French musical journalists from recording in their summaries performances of Delius's compositions in Germany, Austria, and England. But if 'Delius stands for all that is best in his art in the England of to-day,' then old England is a mere musical province of Germany. Fortunately, such is not the case. Frederick Delius may be one of the most distinguished of contemporary composers, but he is certainly not British in the same sense as Edward Elgar, Charles Villiers Stanford, Alexander Mackenzie, and the still lamented Charles Hubert Parry.—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W.9.

AN APPEAL AND A PROTEST

SIR,—May I, as another of the antediluvians, add my voice to the powerful and moving appeal of Mr. Algernon Ashton, in the *Telegraph* of October 27, for the revival of certain works of Raff, and assure him that there are others who long for their second childhood to be gladdened and cheered by the strains that rejoiced their first. May I also take the opportunity of protesting against the equally scandalous neglect by the pianists of to-day of Scotson Clark, Sidney Smith, and Brinley Richards, to mention only a few, whose charming music rejoiced the antimacassars, horsehair sofas, red rep curtains, and water-sealed china gasaliers. I dare swear, Sir, that the melodious music of those harmonious composers will remain rooted in the great gizzard of the people long, long after the hideous, nonsensical discords of Wagner and Elgar have passed into their well-deserved oblivion.—Yours, &c.,

BENJAMIN BEETON.

175, Clarence Gate Gardens,
Regent's Park, N.W.1.

We have received the *Concert Calendar, Music and Dramatic Year-Book and Directory*, issued by Messrs. Rushworth & Dreaper—a valuable book of reference for musicians in Liverpool and district. This is the eighteenth year of issue.

Sharps and Flats

Bewailing and crying over the supposed neglect of two certain British symphonies, indeed! How comes it, might I ask, that Joachim Raff's symphonies have not been heard in London for years past? What can be the reason for this shameful and disgraceful neglect?—*Algernon Ashton*.

The Archbishop's blessing was followed by the magnificent chords of Stainer's *Sevenfold Amen*.—*Morning Post*.

The Puritans regarded elaborate music as diabolical—little knowing how soon some of their descendants would find religion in nothing else.—*G. Santayana*.

The lives of important composers are naturally interesting: I have written some myself.—*John F. Porte*.

A twelve-year-old boy who has written an oratorio has been invited to conduct an orchestra. But surely that sort of thing will only encourage him.—*Punch*.

Great choir festival. Peckham Rye Tabernacle. Handel's oratorio *Elijah*.—*Evening News*.

I heard for the first time when I was in London Arnold Bax's *Tintagel*, which struck me as being like an enthusiastic but badly-written letter by somebody who had just arrived at the seaside for his summer holidays.—*Compton Mackenzie*.

Miss — presents her compliments to the editor of the *Memorial Times*.—*Typed letter to Editor of this Journal*.

Sixty Years Ago

From the *Musical Times* of December, 1863:

At Her Majesty's Theatre, the Promenade Concerts of M. Louis Jullien, which commenced on November 2, continue to attract numerous audiences. The orchestra is extremely good, but the programmes—somewhat too much reminding us of 'old times'—appeal to the formed and unformed taste of the public in so unfortunate a manner as to disappoint both. We have no objection to the *British Army Quadrille*, but we do not wish to see it mixed with Mozart's Symphony in E flat, and the slow movement of Beethoven's Symphony in C minor.

WHAT THE VOICE LOOKS LIKE

On November 5, Prof. E. W. Scripture, of the University of Vienna and of King's College, gave a lecture on 'What the Voice looks like,' to the London University Union. He showed how the waves of air in the voice could be made visible and be registered on a moving surface. The voice is the organ of the soul; every thought and emotion betrays itself in the sounds of the voice. The study of the voice registrations gives an analysis of many of the important features of a singer's emotional make-up and character. An adaptive character shows itself in one kind of a record, an obstinate or unadaptive one in another kind. Variations in the ethical and social attitude reveal themselves in measurable form in the voice records. The various emotions give differing curves. The expressiveness of the voice depends largely on certain peculiarities of which the singer is quite unconscious, but which are seen plainly in the records. Some of Caruso's curves reveal quite unexpected secrets of his success. One of the remarkable facts is that singers never sing even the shortest tone on a constant pitch; this is not a fault but a necessary characteristic that gives expressive form to the voice. A singer can never sing on a constant pitch, but he should always sing on the correct note. To correct the tendency of many singers to get off pitch, Prof. Scripture has devised an apparatus that at each instant shows to the eye just what the voice is doing. The singer can then correct his pitch under guidance of his eye, and can train his ear and his throat muscles to more accurate control.

The lecture was illustrated by apparatus demonstrations, and by records made by members of the audience.

[An article describing the above-mentioned apparatus will appear shortly in the *Musical Times*, with photographic illustrations.—EDITOR.]

GRESHAM COLLEGE MUSIC LECTURES

The lectures for this term were delivered by Sir Frederick Bridge early in November. 'The Tercentenary of John Playford, Music Publisher,' was the subject of the first lecture. Playford was born in 1623, and in 1650 had a shop in the Inner Temple, 'neere the church door.' This was his place of business throughout his life, and from it he published the first edition of the *Dancing Master* and a number of other valuable books. Pepys, who was a great friend and customer of Playford's, often mentions him in the Diary. It was a great thing to have an enterprising music publisher at that time, and music and musicians owe much to Playford. Besides his musical publications, he appears to have had a stock of medicines, for he advertised an 'excellent cordial' against certain diseases, and the best 'spirit of amber in small glasses.' He also sold 'dentrifics (*sic*) to clean the teeth' and 'curious prints.' His shop was a book, music, and drug store! His *Select Ayres and Dialogues* give us a splendid collection of music by Lawes and other composers, and he employed Purcell to edit *An Introduction to the Art of Descant*. Altogether he was a remarkable man, and well deserved to have his Tercentenary observed. The illustrations to this lecture included some of Playford's own compositions.

The second and third lectures were devoted to 'Roger North and his Musical Contemporaries.' An interesting part of the first lecture was an account of Roger North's old organ, built by Father Smith. The lecturer had recently paid a visit to the home of Roger North at Rougham, in Norfolk, and to the Church at Dereham. Roger North's organ now forms part of the fine instrument in the Church, and Sir Frederick said that certain of the stops were exactly similar in tone to the stops by Father Smith which are still in the organ at Westminster Abbey.

The last lecture was entitled 'A Cromwellian Concert.' The instrumental examples were played by Mr. Jeffrey Pulver on a fine tenor viol, and Mr. Graham Smart sang some songs by Lawes. The audience was, as usual, very large, and gave every indication of being greatly interested.

ROYAL ACADEMY OF MUSIC

The music heard at a students' chamber concert in Duke's Hall, on November 5, included two works of promise by present students. One was a Phantasy-Trio for pianoforte, violin, and violoncello, by Thomas Marshall, a gifted blind composer and pianist, which gained the Cobbett Prize last term; the other was a set of six Irish tunes for string quartet, by William Alwyn.

Two performances of *Princess Ida* were given by members of the opera class, under the direction of Mr. Henry Beauchamp, on November 19 and 20.

On the afternoons of November 7 and 14, lectures were given by Mr. J. B. McEwen on 'The Influence of the Dance on Musical Development' and 'Harmonic Evolution.'

The Annie M. Child Scholarship (elocution) has been awarded to Peggie Robb-Smith (a native of London); the Sisselle Wray Scholarship (soprano) to Caroline T. Fisher (a native of Merthyr); and the Sinton-Dolby Prize (soprano) to Margaret Wilkinson (a native of Sunderland).

ROYAL COLLEGE OF MUSIC

Of the numerous concerts given at the Royal College during the past month, the two orchestral concerts had a special interest. At the first, three students of the conducting class—Messrs. C. M. Smith-Dodsworth, Michael Wilson, and Guy Warrack—appeared as conductors of Smetana's Overture, *The Bartered Bride*, Elgar's Violin Concerto (played by Miss Desirée Ames), and Mozart's Horn Concerto (played by Mr. Emil Borsdorf, the gifted son of a lamented father). At the second concert the Director and the College Orchestra joined in paying tribute to Sir Charles Stanford, with a brilliant and imaginative performance of that composer's Symphony in D minor. In the ovation by Orchestra and audience at the close of the performance, Sir Charles must have been as happily reminded of his thirty years' devotion to the College Orchestra as he was genuinely moved by this spontaneous esteem of his eminence as a composer.

The students' solo recitals, which were instituted in the spring, have now reached double figures and invite brief mention of the scheme. The idea occurred to the Director, when attending a first public recital of a young artist, that if only the recital-giver could have had the opportunity of a trial run, that is, a chance of testing his presence of mind in the face of an audience, his judgment in making up a well-balanced programme, and keeping the interest of his performance musically and artistically poised from beginning to end, of proving that what tells in the studio may easily fall flat in the concert-hall, and of finding out beforehand at what point the supposed confidence acquired in private practice would turn traitor to memory and accuracy—that if only some provision could have been made in these directions, many 'first recitals' would have seemed less like a total eclipse.

To this end ten recitals have now been given in the Concert Hall of the College, by selected students about to embark on a professional career under (so far as is possible where an audience cannot but be disposed to friendliness) the conditions of a public recital. The artist chooses his programme, and the College provides the audience and pays all the expenses incurred. On more than one occasion an artist has utilised one of these recitals to play the exact programme of a public recital announced for a few days later. No giver of recitals need be reminded of the incalculable benefit of such a 'dress-rehearsal.'

TRINITY COLLEGE OF MUSIC

The second of the two advanced lectures on 'Melody Making,' given on November 5 at the College by Sir Walford Davies, in connection with a scheme inaugurated by London University, proved a great attraction. Sir Frederick Bridge was in the chair.

Several professors' lectures and recitals were given during the month, including a pianoforte and vocal recital by Messrs. Fred J. Gostelow and Ivor Warren; a pianoforte duet recital by Messrs. Henry Geehl and William Lovelock, and a lecture-recital by Mrs. Helen Trust.

At the recent dinner of the Musicians' Company held at Stationers' Hall, the medals of the Company were presented to the foremost students of the principal London Musical Colleges, and this distinction fell to Frank Bilbe in the case of Trinity.

The Bonavia Hunt Prize for an essay on 'The progress of Music, educational and otherwise, during the period 1872-1922,' has been awarded to Eric Wilson, of Sutton-in-Craven, who is only eighteen years of age.

An interesting little function took place at the College recently when the Fellowship Diploma was conferred upon Mr. Cairos de Rego by Sir Frederick Bridge in the presence of the full Board. Mr. Rego, who has been associated with the College work at Sydney, N.S.W., for some twenty years, is paying a brief business visit to this country.

ROYAL MANCHESTER COLLEGE OF MUSIC

In recognition of the completion of the thirtieth year of the College and the grant of a Royal Charter the following old students of the R.M.C.M. have been elected Fellows of the College: Miss Sarah Andrew, Madame Edna Thornton, Madame Lillie Wormald, Mr. Norman Allin, Dr. John C. Bradshaw (organist of Christchurch Cathedral, New Zealand), Mr. Arthur Catterall, Mr. Richard Evans, Mr. R. J. Forbes, Mr. Edward Isaacs, and Dr. Thomas Keighley.

The Hallé Scholarship has been awarded to Stephen Wearing (Liverpool); the Curtis Gold Medal to Joseph Sutcliffe (Rochdale); and the Chappell Gold Medal to Albert Hardie (Delph).

We are asked to remind composers who intend to submit works for the forthcoming adjudication under the (Carnegie) Trustees' Music Publication Scheme, that manuscripts must reach the secretary not later than December 21. Copies of the Regulations may be had on application to the secretary, Carnegie United Kingdom Trust, East Port, Dunfermline.

London Concerts

SCHELLING'S RECITAL

Recitals in which the programme is made up exclusively of concertos are on the increase, which may be taken to mean that concert-givers find that such schemes repay somehow the extraordinary effort they entail. Or perhaps the younger generation is made of sterner stuff, and one or two concertos serve merely as a preliminary canter for the final effort. This, at least, was the conclusion which we arrived at after listening to Schelling's playing of the *Emperor*, the Chopin in F minor, and the second Concerto of Liszt. That Schelling is technically well endowed was evident from the first, but we had to wait for the last Concerto before obtaining positive evidence of his abilities as an interpreter. Beethoven he treated with an aloofness which was not far from coldness, and his conception of Chopin lacked warmth and intimacy until the last movement, when a good swinging rhythm seemed to stimulate the player to greater efforts. Liszt, on the other hand, appears to appeal to Schelling quite in a different way. He had not played many bars before we realised that either Liszt or his previous exertions had aroused him thoroughly. Throughout the work there was not a moment when his playing was not full of vigour and interest—altogether a very brilliant performance, and, to speak quite candidly, unexpected after the conscientious, objective interpretation of Beethoven and Chopin.

B. V.

GIESEKING'S RECITALS

The fame which has preceded Giesecking had not exaggerated—for once in a way—his abilities. The recitals he gave last month at Aeolian Hall proved beyond question or cavil his claim to be considered well in the front rank of modern pianists. His special field is tone-production. His command of every shade of tone of which the instrument is capable surpasses all our previous experience. The first recital pointed on the whole to a wonderful variety of softer shades which gave unusual charm to music of the modern French school. The second recital however showed that this great delicacy is only one aspect of Giesecking's art, for his reading of Beethoven was quite as virile as that of Schubert was lyrical. His aim seems to be to reproduce on the pianoforte effects which are really characteristic of the orchestra. Certainly the efficacy of sharp *sforzandos*, of sudden contrasts of colour, recalled the resources of the orchestra. Giesecking's art is not of the kind which conceals itself, for an occasional groan escapes the player as if to stress still further the emotion of the music. But it is a great art nevertheless.

B. V.

WALTER RUMMEL

The last recitals of Mr. Rummel have fully confirmed the impression which he recently made of an executant of extraordinary tenderness and delicacy. And this is rather odd, because there was a time—not far distant—when Mr. Rummel was considered a pianist 'robusto' *par excellence*. Liszt and Bach provided all the courses of his recent banquets, and in both the exuberance, once his bane, was the rarest of exceptions. The rest was exquisite finish and sympathy. To be sure he has not forsworn all his caprices. The hall was darkened during the performances, and only the platform of Wigmore Hall, with its angelic background, stood out in relief. Evidently the sight of an audience is still distracting to Mr. Rummel. Others may find those silent angels more unnerving still, for the artist has given them an air as if they marked and remembered every slip in the performance. But these are trifles, and if Mr. Rummel were to ask for total eclipse his audience could never say nay—for the performance is the thing, and every performance of his was admirable.

B. V.

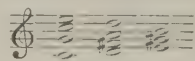
'A WORLD REQUIEM'

A thousand singers from all over London helped in the first performance of *A World Requiem*. The Royal Albert Hall was packed. Royalty was present. The occasion was the most solemn and universal of celebrations—

November 11. Was ever a musical work so grandly launched? It would be great music indeed that could augment such heights of feeling, and if Mr. Foulds's music itself seemed to gain more than it gave, it means only that he is not one of half-a-dozen prime geniuses.

The text is long. It uses the words of Scripture, with expansion and commentary, exhortation and ejaculation, and is more akin to a form of service for the dead than an oration on a nation's sacrifices in the war. It brings 'a tribute to the memory of the Dead—a message of consolation to the bereaved of all countries.' The only reference to stark actualities is a summons to the peoples of the earth—twenty-eight are named—to be at peace. The fiat is trumpeted north, south, west, and east in succession with fanfares from four points of the building, the fourth being in the orchestra, misty and muted. (When the *World Requiem* is performed in churches the direction will be correct.)

There is not a note of the music but does reverence to its subject. In listening to it we can easily imagine that the composer was possessed by the greatness of the function he was filling, so much so that he was ready—too ready—to accept musical ideas that came to him under such auspices. He scarcely arrives at a musical theme, but builds very largely on progressions. The structure is nebulous, and the ear of the listener begins, after a time, to yearn for bold outlines. The most favoured progression is this:



and he has no compunction in filling a page with it. No doubt it had taken on some mystical significance in the composer's mind which hallowed it. But to us it was as if a preacher had taken some simple text such as 'Worship God,' and was unable to enlarge upon it. After a number of repetitions our humility would give place to criticism of the preacher's art. And so we criticised the composer's art as this progression multiplied itself in all shapes and keys. It was one of several that outstayed their welcome. Not that Mr. Foulds failed to produce individual music. The *World Requiem* contains passages that have a distinct beauty of their own. Such, for instance, are the passages which the choir accompanies with its 'Holy, holy, holy,' and the setting of the words 'They are the angels of the Lord that do His commandments.' A number of original effects are made by choral subdivision. The quarter-tones and the new 'sistrum' (of shimmering metal, tambourine-like in sound) played little part.

The composer conducted. Miss Ida Cooper, Miss Olga Haley, Mr. William Heseltine, and Mr. Herbert Heyne were the soloists.

M.

THE 'ALPINE' SYMPHONY

Only about a hundred men took part in the *Alpine* Symphony of Richard Strauss, instead of the hundred and thirty of the composer's requisition, at Mr. Aylmer Buesst's concert on November 13. But, after all, we have been through a European war, and the man-power of the country is not what it was.

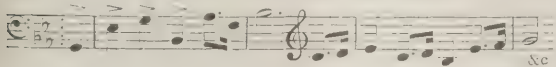
If, however, the Queen's Hall organ were more often used, and to really popular purposes, it might have been remembered in time that just such *Alpine* Symphonies are perfectly manageable by a single pair of hands. Down with Waste! Thousands of simple provincials have all their lives known well what the wise and proud of musical London went that night to hear. People who do not go about with their noses in the air are aware that *Alpine* Symphonies have always been a leading line with a certain prosperous sort of organist. Are there not monstrous organs expressly equipped for *Alpine* effects?

The idea of transferring a typical Storm Fantasia of a provincial organist to the symphonic orchestra might have appeared too simple to a lesser mind than Strauss's, but once again it is shown that it takes a great man to be truly simple. How simple it was within Strauss's capacity to be no one could have guessed before that night. Expensive simplicity—that was the note. Everyone knows by now that Strauss has declared over the *Alpine* Symphony that this time he composed 'as a cow gives milk.' This

interestingly shows that a Queen's Hall presentation may be accorded not only to deliberate works of art, but also to the product of functional needs. Only it took a hundred good men and true to get this particular cow to the platform of Queen's Hall.

The *Alpine* Symphony took us up hill and down again, with an appropriate waterfall, tempest, and evening hymn. There was no lack, either, of yodels and cow-bells. At the back of the stage Mr. Moeran diligently exhibited numbers corresponding to the explanations in the programme, so that no one should mistake the glacier for the thermos flask. This we imagine to have been the *coup de grâce* to programme music. What is programme music? It is that which is designed for the half-musical whose eye or verbal sense is stronger than their ear, and who are imperfectly entertained by a purely musical design and argument. Or it is that which is produced by a composer too hasty and capricious fully to transform into music the unborn thought that is in him. Music that needs the explanation of a programme is like a novel the scenes and personages of which we cannot realise without illustrations. What a nuisance illustrations are in a thoroughly good novel!

It goes without saying that Mr. Moeran's scoring-board would not have concerned anyone if Strauss's stuff in itself had started living its own life. The main theme is:



This seemed a very poor relation of the *Don Juan* and *Hero's* Life tunes. But as it went on the phraseology hardly ceased from stringing together the favourite tags of a bygone Leipsic, often making the effect of out-and-out parody. It must have been heard to be believed. And the waterfall! And the tempest!

Mr. Buesst and his braves of the L.S.O. worked nobly. The programme began with Elgar's *Cockaigne*, which told well for the conductor. There was a new piece, *Hamadryad*, by Herbert Bedford, of irreproachable manner; then John Ireland's vigorous *Symphonic Rhapsody*, and also the *Iberia* of Debussy.

C.

THE LIVERPOOL WELSH CHORAL UNION

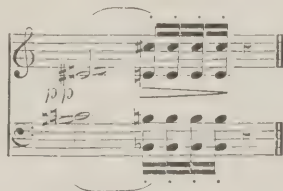
This well-known Choir, under its conductor, Mr. Hopkin Evans, sang at Queen's Hall on November 20, in a programme that included Holbrooke's *Dramatic Choral* Symphony, Brahms's *Song of Destiny*, the 'Polovtsian Dance' from *Prince Igor*, and small works by Hopkin Evans, Holbrooke, &c. Much was expected of these singers, but we can give them only qualified praise. No more musical and appealing lot of voices has been heard in London for many a long day, but the singing was unequal. Perhaps the long journey and the unfamiliar surroundings accounted for much, and the ungrateful nature of their task in the Holbrooke work for even more. (It lasted an hour, and only for a few seconds were we allowed to hear the choir alone.) The singers gave us some fine moments in the third section of the *Song of Destiny*, but their singing in quiet passages generally lacked grip. We felt that they were a first-rate choir on an 'off-night.' Lady Howard de Walden sang with taste and feeling, especially in Hopkin Evans's arrangement of *David of the White Rock*. There were many empty seats. Had London Welshmen done their duty, the audience would have been of a size and character to give the singers the inspiration they seemed to lack.

H. G.

'PIERROT LUNAIRE'

Arnold Schönberg's song-cycle *Pierrot Lunaire* was performed three times on November 19-20, by Madame Marya Freund, and instrumentalists conducted by M. Darius Milhaud. The twenty-one songs last nearly an hour allowing for two longish intervals. Albert Giraud's poems were set by Schönberg in a German version, but Madame Freund sang them re-translated in French. These poems speak excitedly of the moon in a vein not unlike that of a passage in Wilde's *Salome*. They are plainly enough a symptom of neurosis.

The music is peculiar. Its look on paper indicated far more harshness than actually resulted, for the scoring is cunningly light-handed. Here is a typical cadence with a faint suggestion of a sting:



In this music we are probably on a bypath of the art. It is not easy to imagine that music generally will be persuaded to abandon the method of statement in favour of quips, quirks, and all these mysterious little evasive gestures. We have an intuition that if Schönberg ventured on a statement, it would be in a manner not unlike that of Schumann or Hugo Wolf. The beauty of Schönberg, as a minor master, appears largely to lie in his having appreciated how unnecessary his statements would have been. In the instrumental voices of this work he has shown a persistent ingenuity in evading a definite issue, and their effect moreover is to cast doubt and depreciation on the vocal part (a recitation), which otherwise must have become at times conventionally lyrical. Several of these pieces, such as *Madonna* and *Sacred Crosses*, would, with their carefully disarranged harmonies again combed and brushed, be quite nice songs in the traditionally sentimental tone of the Germans. Even in its artful disarrangement, *Pierrot Lunaire* is, all said and done, sentimental music. But its exacerbated chromaticism does sustain it in a series of original attitudes—so elusive, so self-deprecating. It would be ungracious not to be touched by such attitudes, especially remembering the brazen effrontery and assertiveness of so much not very important music. Only at moments there seemed to be something definitely crazy about such laborious fugitiveness—at moments certainly we expected to awake as from a dream.

To have brought this thing to a hearing was a prodigious feat on the part of these admirable musicians—paragons of artistic devotion. Above all, Madame Freund, who sang by heart, was wonderful. Her part, uttered *parlando*, ranged over two octaves and a fourth. She used more of a singing tone than one expected. She maintained pitch in spite of every imaginable provocation. There were some little discrepancies. She and M. Fleury, the flautist, were a couple of bars or so out in *The Ailing Moon* (second performance). But all came home together in the *Gallows Song* and the very tricky *Moonstain*. Madame Freund showed her nearly perfect vocal art in some Schumann. The pianist was M. Jean Wiener, who apparently found Schönberg easier to play than the accompaniment of Schumann's *Spring Night*, which, truth to tell, was rather an eye-opener.

C.

BEECHAM CONCERTS

Sir Thomas Beecham had been long absent from the Queen's Hall platform when, on October 23, he came forth from his tent again to conduct the London Symphony Orchestra. Whatever grumblings there may have been about what he chose to do and not to do, everyone was heartily glad to see him. The hall was full, and we had superlatively good music-making. Sir Thomas inspired playing that was full of wit, fineness, and fire. The programme, on the face of it, could not have been imagined as yielding such good pleasure. But only Strauss's early *Macbeth* failed to justify inclusion. There was a Haydn Symphony—music in its charming youth—and, best of all, a Mozart Concerto, with Kreisler turning the moments to gold. No one there that night but will hoard up the memory of that rare harmony of wills. The concert began humorously to the quaint tune of Méhul's *Blind men of Toledo* Overture, and ended like wildfire with Berlioz's *Roman Carnival*. The second concert was postponed on account of Sir Thomas's indisposition.

On November 11 he conducted an enormously augmented orchestra at the Albert Hall. Even his exceptional resources

failing to find any music that chimed in adequately with the spirit of the day, he contented himself with an average programme, the Symphony being Saint-Saëns's in C minor.

C.

THE PHILHARMONIC SOCIETY'S CONCERT

Apart from Arnold Bax's *Garden of Fand*, the programme of the first Philharmonic concert was strictly classical—a Weber Overture, Schumann's Pianoforte Concerto, and Beethoven's *Pastoral* Symphony. If this choice could be hardly described as stimulating, there was stimulus enough in the performances. Miss Irene Scharrer played the Schumann Concerto most admirably. It was just the kind of playing which reveals each element of the music without obtruding with brilliant displays of technical acrobaticism or of 'new light.' The 'auld lights' may be dull, but the 'new lights' keep us on tenter-hooks—which is not the way to make the classics popular. We had an example of it in Mr. Albert Coates's reading of the *Pastoral* Symphony. We have no preconceived notions as regards *tempi*. Any *tempi* is good provided it does justice to every feature of the composition. Mr. Coates's *tempo* in the first movement of the Symphony was not good because it made the music something which it was never intended to be. Instead of strolling pleasantly in fields bathed and hushed by sunshine, we seemed to be rushing through obstacles in a cross-country run, spurred by the maddening thought of missing at the end an imaginary last train—a perfect nightmare of breathless hurry. Such speeds were not known to Beethoven, and there is nothing to be gained—and much to be lost—by this process of forcible 'modernisation.' The *Euryanthe* Overture and Mr. Bax's delicate tone-poem were played, on the other hand, with all care and finish.

B. V.

SOME SINGERS OF THE MONTH

Most of the singing of the month was by newcomers, and little of it was very stimulating to the listener. We have heard a number of young people who have taken a fair amount of pains over their art, and have learnt enough to amuse themselves and their home circles. But that is not enough to make a concert singer, to whom must have gone something exceptional in the way of physical gifts, of vitality, of personal power or musical insight.

Whatever her faults, Madame Marguerite d'Alvarez, who sang at Queen's Hall, was not among the little singers. She lays herself open to criticism, and on this occasion some critics accepted the invitation with an excess of zeal. But she is certainly no nonentity. In part, the sharp tone of Madame d'Alvarez's censors must be attributed to the reckless publicity that had been waged in American fashion on her behalf. It was of a foolish order, and had nothing to do with music. It naturally prejudiced the musical, for it all tended to show Madame d'Alvarez to be one of the worst sort of prime donne—a singer who exploits her personality blindly at the expense of the true art of music. This she is not. Her programmes always prove her to be unusually enlightened among the possessors of exceptional voices. When has Melba, for instance, ever showed a fraction as much intelligent care in compiling a programme? This time d'Alvarez chose pieces of Dowland and Rosseter among ancient, and Frank Bridge and Granville Bantock among modern English composers; Lia's Aria from Debussy's *Prodigal Son* and songs of Duparc and Fauré; and finally a Spanish group.

Madame d'Alvarez we feel to be very nearly a truly great singer, yet undeniably she generally does not succeed in setting her audience on fire with enthusiasm, in spite of her vigorous personality and admirable vocal gifts. The fact is that she is an operatic singer who has never quite chastened a fine flamboyant stage style to a perfect concert-platform behaviour. At this recital she was often too obviously straining for effect. Through not concentrating on the song in self-forgetfulness she was occasionally out of tune, phrased badly at times, and, whenever the matter was at all sentimental, slurred grossly. Yet on the stage all these faults would have been as nothing compared with the passion and vividness she would have put into an

appropriate part. At Queen's Hall she probably tried to excel in too many different styles. If she had attempted nothing but the things she does best she would have been completely successful. As it was, parts of the concert were magnificent—for instance, the Debussy excerpt and the Spanish songs. Her gradations of tone were admirably managed, and her sustained soft notes perfectly satisfying. Mr. Harold Craxton was her pianist.

Miss Evelyn Arden sang at Aeolian Hall. She has a fine, large voice which we imagine to be still in course of its musical adaptation. We compared her performance, as she sang, to the appearance of an imposing new building, unfinished, and still half hidden beneath scaffolding and tarpaulins. It may not be much to admire now, but it may promise anything. The vocal material is certainly very remarkable. At the moments when she exerted adequate breath control, the heaviness of her mezzo-soprano voice was not oppressive. But there were other moments of physical slackness, and then her singing was ponderous and undisciplined, the *tempo* was dragged, the rhythm fell to pieces. She sang folk-songs, some Brahms, and some Purcell.

Mr. Kingsley Lark, baritone, sang at the same concert. He showed good control of his pleasant voice, and his diction was mostly good. But his higher singing spoiled the effect. He had an unfortunate way of straining towards his high notes, instead of, as it were, pouncing upon them with a yawning throat. The easy nature of his singing, up to about E flat, and his true lyrical quality, shown within his open range, proved that his higher notes ought to be much better. Mr. Lark chose songs of Strauss, Tcherépnin, and Mr. Michael Head (his accompanist).

An exemplary programme was sung by Miss Edith Groat at the same hall. The first group was made up of Pilkington, Campion, Atley, Bartlet, and Dowland, and Purcell's 'From Rosy Bowers' (*Don Quixote*); the second contained songs of George J. Bennett, Mackenzie, and Parry (the latter's *Weep you no more and O World, O Life, O Time*); and she wound up with Boughton, Bantock, and Vaughan Williams. Her singing would have been enjoyed more if all this music had been felt to lie comfortably within her compass. Unfortunately there was too much sense of strain. Many of the songs were too high. It was not that the singer could not reach the notes, but we were not convinced that she was meant by nature for such a *testitura*. It was a pity, because when her voice was at its appropriate level it flowed smoothly, was of good quality, and her breath-control was invariably alert. She knows the secret of releasing her tones on a minimum of air. This repression was even overdone, and led to some too shrill upper notes, particularly in Bantock's *Epilogue*—not her best performance. She sang Boughton's *Standing before Time* truly beautifully.

Miss Edith Gold, at Wigmore Hall, sang with a pretty enough voice, and in Debussy's *Romance* her style was noticeably good. But for too much of the time it was once more an oft-told tale of forced tone and wavering of the tuning—the tale of the pen that tries to be a paint-brush! Miss Gold's tuning sometimes did more than waver—it lost its bearings altogether. Miss Gold should not allow singing to agitate her, but should let an agreeable voice tell its story naturally.

At the concert of Maurice Ravel's chamber music, given at Queen's Hall in October, the least familiar of the pieces were the set of Mallarmé songs, in which the composer has sought to match the extreme elusiveness of the words. Mallarmé's poetry is beyond most of us, and Ravel's setting is beyond most singers at the moment. Singers, however, will, if music demands it of them, encompass this style, the difficulties of which are merely matters of pitch and French diction, nothing very hard compared with the task set by the old masters in such pieces as *Come Raggio di Sol* and *O del mio dolce Ardor*. The peculiarity of this concert was that the composer took part as accompanist and conductor, and that the singer (M. Victor Brault) was almost helplessly amateurish. Presumably M. Ravel did not mind if M. Brault's tone was woolly and his phrases disconnected, if there was no 'line,' and, indeed, if technically the young man was all at sea. The performance would not have been worth noting if it had not thrown

some rather disconcerting light on the singing that is countenanced by so eminent a modern composer.

M. Maxime Valmont, a French baritone who sang at Wigmore Hall, made a very different impression. His voice was freely produced, and he made fine play with some classic Italian songs (Scarlati, Caldara, and so on), all given with Latin full-throatedness and ardour, and nicely elaborated according to the canons of *bel canto*. Fauré was the principal name in his modern group.

Miss Margaret Lewys is an improving singer. She still allows her temperament to run away with her, and would do well at this stage to sacrifice some bigness of tone to fineness of line and a firmer breath control. But her voice is of capital quality, and we foresee the possibility of an operatic future for her when she has disciplined her straggling forces. Insufficient *legato* singing was betrayed in the middle section of Schumann's *Widmung*, and her loud tones were oftener noisy than intense. Miss Lewys's Italian and German are good, but she is inclined to mouth some of the finer English vowels. 'There' became 'Thayre,' 'Heather' became 'Hayther.'

Mr. Hugh Campbell, at Steinway Hall, favourably prejudiced us with a musical programme, and in many ways he kept a hold on our sympathies. In some modern English songs he was pleasantly adequate. If it was a small voice, the hall, too, was small. He is wise enough to know his limitations. But his high notes were none too good, and one song of Brahms's was sung with such acute tension that the pitch was forced up nearly a semitone. The modern names on the programme included Parry, Bantock, Lidgley, Ernest Walker, Heseltine, and Vaughan Williams.

Miss Marie Williams made mixed impressions. She has a very good voice which, however, is not always very well used. And she decorated her platform manner with some not very apt airs and graces. When she forced her voice it became very hard.

A few words of homage are again due to Madame Frieda Hempel, who at the Albert Hall once more ravished the ear, especially with her Mozart and Schubert. She may not at that concert have been at her very best, but she is ever a charmer. She and her accompanists appeared in fancy dress (1851) that afternoon, the concert for no obvious reason being called a 'Jenny Lind concert.' But it was not—it was a Frieda Hempel concert. All such cheap overseas showmanship is becoming extremely tiresome.

H. J. K.

COMEDY AND DRAMA IN FOLK-SONG

The above was the title of a paper read by Mr. Arthur A. Pearson at the Musical Association meeting, at the College of Preceptors, on November 6, being the first meeting of the fiftieth session of this long-established Society. The president, Sir Hugh Allen, took the chair, and after a few prefatory remarks called upon Mr. Pearson.

The lecturer began by saying that the old folk-singers themselves did not always speak of singing; their main thought was the story, and they were often entirely unconscious of the fact that they were making melody. Their singing may often have been out of tune, but nevertheless their songs had a sort of beauty of a permanent kind. Such permanence must argue some hidden virtue which could not entirely be ignored. Folk-song appealed to simple minds. A very learned man might have a simple mind; but the sophisticated mind had no use for peasant songs, and that was why the delicate plant which was the result of centuries of cultivation in quiet country districts shrank and faded away on contact with the life of towns, which were mainly populated by people with a smattering of culture. We were all more or less sophisticated nowadays, and for this reason it was impossible to sing folk-songs with complete simplicity. A pianoforte accompaniment destroyed the character of the songs. They were sung for some hundreds of years without the aid of any instrument, and must still be sung in this way if they were not to lose their individuality. Two features were frequently met with in traditional song: comedy and drama. Although a large number of peasant songs were pastoral, the country singer delighted in a situation which

we called dramatic, and it was largely that which made up the human interest in folk-song. The quality we called humour was a subjective quality which changed with time, with persons, and with race. Sometimes the *naïveté* which appealed so seriously to the singer appeared humorous to our sophisticated minds; but apart from unconscious humour, there was of course plenty of deliberate fun in folk-song. We rarely got pointless buffoonery, and there was often a good deal of subtlety and whimsicality in the old traditional songs. Comedy and tragedy were sometimes inextricably mixed. The barrier between laughter and tears could be very fine, and that was often shown. With Irish song it was not easy to know when you had got hold of a genuine traditional song. The melody was probably right, more or less, but the early collectors seem to have been so ashamed of the words that they would not give them to the world, but confined their activities to noting down the tunes. So the minor poets got to work and gave us their own entirely new and original versions, which unfortunately had nothing to do with the originals. A large part of Irish folk-song had been completely falsified by the work of these versifiers. In all truly vital songs that were kept alive by tradition the words must undergo a change. Though philologists and students of folk-lore were delighted to find archaic words preserved in an astonishing way through the parrot-like repetition of the peasant singers, the words must eventually become modernized. The difficulty of finding the original words more especially referred to Anglo-Irish songs, although to some extent the same applied to Irish Gaelic songs. The Irish singers had a great love for pretentious phraseology that seemed utterly foreign to traditional song as we knew it, and it was a surprising experience to look through the fine collections of Gaelic songs noted down from the lips of Irish peasants in recent years. The quality of grimness was to be found in a very marked degree in the ballads. There were curious subjects in Irish peasant song. Many showed the influence of the hedge-poets, who crowded into their verses allusions to classical, biblical, and Irish historical or legendary characters and events. For the more dramatic elements of folk-song it was better to turn to the ballads. The difference between a song and a ballad was not easy to define, except that a ballad was a narrative song, sometimes of considerable length, and generally so old that it brought with it a sense of an earlier civilization. Most ballads were what we called romantic, something we could feel rather than define. However, the romanticism was invariably tempered—or, rather, vivified by realism. There were ballads of an epic quality, of which the most famous example was *Cherry Chase*. These were fighting songs. There were also fighting songs on a lower plane, and conceived in a vein of humour. The most famous of these were those dealing with the exploits of Robin Hood and his merry men, and were just boisterous, knockabout fun which our ancestors loved, because they were rather more child-like than we are, and were more given to romping and to the games which we associated with childhood. These ballads were enormously popular, and were to be found in the country-side until recent years. The greatest contribution made to folk-song by Scotland was the noble series of ancient narrative songs we called ballads, which were sung all over the country. The collectors of the 18th and 19th centuries were more active in Scotland, which probably accounted for the greater number of Scottish versions; and these appeared, on the whole, to be more romantic. They may have preserved their ancient quality better because the dialect of the Lowlands of Scotland was nearer to the ancient speech of the North of England, from Yorkshire upward, than was modern English. Had folk-song a message to the modern song-writer? Narrative verse had hitherto been very little favoured by our composers, who had unduly accentuated the music, giving the words a secondary place in their scheme. The palmy days of song were those in which the tune was used to give point to the narrative. We differed very little from our ancestors; we still liked a good tale. Novels had taken the place of the ballad writers and the ballad singers of old. Modern novels were a reflection of life. That was precisely what song was in the old days, and would have to be again, if it was to regain its old place

in the affections of the world. The future of song-writing would be more or less on the lines of the *Cante Fablie*, where the sung verse alternated with the spoken word to carry on the story. There was here unlimited scope for the composer of songs who aimed at interesting his hearers and giving them what an old writer called 'the music of the thing that happens,' rather than merely tickling their ears with sweet sounds. He had done this to such effect that they no longer offered their ears to be tickled. Concert-goers were so sceptical of hearing anything worth listening to that they preferred not to run the risk of boredom, and unless a famous singer came from abroad they kept away from the concert-room. A question that was not infrequently ventilated in connection with opera was whether a melodic treatment of drama was ever justified. If, said Mr. Pearson, the examples he had given had not led to the conclusion that melody, when the words can be brought out clearly, intensified the dramatic element, then his demonstration had been in vain. The ancient ballads were all of an intensely dramatic nature, but the melodies that were evolved in association with them gave point to the drama, because they produced an appropriate atmosphere, and that was done without stage trappings and other artificial aids. Such was the power of melody, and such seemed to be its essential function. Our composers were likely to gain both inspiration and guidance from a study of folk-song in the two aspects he had brought forward.

Mr. Pearson's lecture was illustrated by a large number of songs, which he sang unaccompanied with admirable diction and expression. At its conclusion a number of members took part in the discussion, and voiced their appreciation of his points.

Competition Festival Record

BRITISH FEDERATION OF COMPETITIVE FESTIVALS

In the discussions which took place here on November 3, at the annual Conference of the Federation, under the presidency of Sir Henry Hadow, several points emerged which could be made productive of help in the future advancement of the movement.

First, I would place the practical steps proposed to make accessible once more the considerable body of choral music (often by British composers) published in Germany and Austria in pre-war days. Much of Max Reger, Delius, Sibelius, Weingartner, Hausegger—even of Bainton and Bantock—is unobtainable to-day, partly because of the chaotic condition of the exchanges, but also because of the humbug of delay in transit largely due to customs difficulties. This applies equally well to French and Russian music issued with English translations in pre-war days. These barriers should be broken down, and the Federation, with the united weight of numerous festivals behind it, should be able to forge ahead where even the strongest individual festival would be comparatively helpless.

The indulgence of girls in public solo-singing during years of adolescence provoked keen discussion and difference of opinion. Mr. Plunket Greene joined Dr. Somervell in a vigorous denunciation of it. Various speakers, who were also choir-trainers and, in some cases, experienced adjudicators also, were for its continuance, subject always to selection committees exercising rational judgment in the choice of music and selecting adjudicators with discernment for this highly important branch of work—those who combine sympathy with practical knowledge and capacity for wise and helpful advice. Mr. F. H. Bissett, rather arbitrarily as it seemed to some present, pressed for a clean-cut division on Dr. Somervell's proposition to eliminate these particular competitions from future festival programmes. A blunt declaration from (I think) a Leicester representative, that if the Federation did decide to rule out these competitions, there would be an instant withdrawal of at least one festival, probably embodied the general feeling, and the decision to constitute a Council of Inquiry on this important point to report for future guidance smoothed over a situation containing the germs of disunion.

The big festivals always receive much publicity, but during the afternoon we heard something of the struggles

of small meetings in various parts of the land: of their incessant struggle against odds—both material and artistic. One moving statement was from a representative of a village in the South Yorkshire coalfield—total expenses, £65, rent of hall accounting for £30 of this amount; community too small for entirely adequate support, &c., &c. Then an appeal for slight financial help to keep afloat; but in the administration by the Federation of the Carnegie Trust Funds, such assistance was restricted to those festivals which did not offer money prizes. This was a condition of the Carnegie grant, and quite an intelligible position for the Carnegie Trustees to take up; but it is regrettable that there is no other source from which help might be forthcoming to struggling festivals which do offer money prizes.

When Mr. Bissett, in making this clear, proceeded to imply that the granting of money-prizes was a vitiating principle in the competitive movement, he was beside the mark, as there exists no adequate basis for such sweeping strictures. Wisdom in these matters dwells not alone in the counsels of Glasgow or of Birmingham, which places were held up as such righteous exemplars. In their initial stages both these Festivals were modelled broadly on the Lancashire pattern, improvements and extensions in accordance with local needs being introduced in the light of experience.

No greater musical and artistic idealists ever lived than the late Canon C. V. Gorton and the late R. G. W. Howson, who made the Morecambe movement what it is. They carried the Mary Wakefield tradition into a bigger field of operation.

Blackpool, in its turn, found much of its early inspiration at Morecambe. The classes which were confined to local areas provided no problem as to prize-money, as the amounts were purely nominal; but the great 'open' choral events which attracted choirs from all parts of the country did furnish a problem. These great altruists, after weighing all the facts, realised that in fixing prizes on a rationally low basis, and in addition assisting choirs from outside—say, a seventy-mile radius—conditionally on the attainment of a high percentage of marks, they were doing nothing incompatible with the spirit of the highest artistic endeavour and attainment. To Mr. Bissett and others these methods appear positively unclear. When along the lines they advocate either the Clyde or the Midlands can match some of the results of recent years obtained along Lancashire lines, and at the same time pay their way, they may carry more conviction. Until then it were wiser to institute some research work on the ratio of expenses to 'prize-money' gained by choirs to whom frequent first places are by no means uncommon experiences. One Manchester choir (represented at this meeting), numbering sixty voices, gained the first prize of 25 guineas both at Morecambe and at Blackpool this year, yet at excursion rates that amount was swallowed in travelling expenses alone! And this experience can be paralleled many a time by those conversant with these matters. May we be excused for preferring such methods (which, at any rate, in the opinion of the judges, do bear some relation to actual merit) to the alternative system of abolition of prizes, and the substitution of 'grants in aid' to any choir coming from a distance, irrespective of the percentage quality of its performance! Which plan is more stimulating; which provides the greater incentive to attainment, or to the encouragement of a right spirit of independence? The knowledge of the presence of first-rate choirs of proved ability acts as a stimulus even to those choirs who know that they have only a remote prospect of a prize. Under its influence they too reach a higher standard (and may earn a 'grant in aid') than would be the case if the plan obtained of subsidising any choir that cared to enter, based purely on expenses incurred, and quite irrespective of the artistic level attained. This method would render it impossible to conduct the 'open' competitions of the larger festivals, but, more serious than that, the standard of accomplishment would inevitably be debased. HARRY COOPER.

[We hope to discuss in our next issue some other matters dealt with at the Conference.—EDITOR.]

We have received the syllabus of the second Elizabethan Competition Festival (Kingsway Hall, February 28 and following days). Additional classes have been added for male-voice choirs and quartets, and for strings. The

syllabus (which gives a useful list of books for study by those working at Elizabethan music) may be had from the hon. secretary, Mr. Alan May, 31, Bonham Road, S.W.2 (enclose a stamp).

KEIGHLEY.—The 'Summerscales' Musical Competitions were held on October 27 and November 3, and attracted a great number of competitors. Keighley Vocal Union was first in the open classes for mixed-voice choirs (Bantock's *Awake, awake* and Cornelius's *Surrender of the soul*) and female-voice choirs (Fletcher's *Dream, baby, dream* and German's *Beautiful morn*). The winning male-voice choir was Nelson Arion Glee Union (Jenkins's *The Assyrian came down* and Hegar's *The Phantom Host*). Dr. E. C. Bairstow adjudicated. This Festival is now in its twenty-sixth year.

PLYMOUTH.—The British Music Society's Festival of British music was held here in October, Mr. Thomas F. Dunhill and Mr. F. Bonavia adjudicating. Competitions of many kinds were well supported. Five male-voice choirs sang Mr. Dunhill's *Echoes*, Norley (Plymouth) being first, Falmouth second, and Liskeard third.

TEWKESBURY FESTIVAL

As was fitting, music played a prominent part in the celebrations of the eight-hundredth anniversary of Tewkesbury Abbey. At the Commemoration Service on October 23, the combined choirs of the Abbey and Gloucester Cathedral sang Brahms's *How lovely is Thy Dwelling-place*, and Stanford's *Te Deum* in B flat, conducted by Dr. Herbert Brewer, with Capt. Percy Baker at the organ. On October 25 a Choral Festival was held, with a choir of over two hundred (drawn from Tewkesbury and the Gloucester Festival choir) and an orchestra of fifty-eight, led by Mr. W. H. Reed. Excellent performances were given of the *Hymn of Praise* and Brewer's *Song of Eden*. The soloists were Miss Elsie Suddaby, Miss May Roberts, and Mr. John Booth. Capt. Baker conducted the *Hymn of Praise* and Dr. Brewer took charge of his own work. The Abbey was crowded on both occasions. So successful an event ought to lead to the establishment of an annual, or at least biennial, music-making on Festival lines.

A report, by Mr. Alfred Kalisch, of the Welsh Orchestral Festival at Aberystwyth, and a discussion of the Welsh musical situation, will appear in our next issue.

Music in the Provinces

ABERYSTWYTH.—Students and members of the staff of University College were the performers, on November 3, at the hundred-and-eighteenth concert of the Musical Club. Choral numbers from Bach's *Christmas Oratorio* and Elgar's *Lullaby of Life* were sung. Handel's Sonata for two violins and pianoforte and Brahms's *Scherzo* in E minor for pianoforte were played.—At the hundred-and-nineteenth concert at University Hall, on November 9, chamber music played included a Pianoforte Quintet, Phantasy on the Welsh melody, *Hobed o hilion*, by Kenneth Harding, a Suite for string quartet, *Peter Pan*, by Walford Davies, and six part-songs by Walford Davies and Coleridge-Taylor.

BARMOUTH.—At a meeting held on November 3, it was decided to form a local orchestra of professional and amateur players in connection with Harlech Castle Musical Festival, and Dr. J. R. Heath was appointed conductor.

BIRMINGHAM AND DISTRICT.—The City Orchestra's Sunday evening concerts have this season drawn larger attendances than in previous years. Mendelssohn's *Scottish Symphony* and Onslow's Quintet for flute, oboe, clarinet, bassoon, and horn, were the chief features of the concert on October 21. Among his vocal items, Mr. Geoffrey Dams included a setting of *Annabel Lee*, by Martin Shaw.—The following Sunday Mr. Paul Beard played Bach's E major Violin Concerto with admirable technique and sense of style. The programme also included Beethoven's second Symphony and Saint-Saëns's *Danse Macabre*. Prior to her departure to London, Miss Gwen Ffrangcon Davies sang two groups of songs with her usual charm of

manner.—Mr. Appleby Matthews conducted the *Pathetic Symphony* a week later. Mr. Wilfred Ridgway was the pianist, and Miss Eveline Stevenson sang some unusual songs.—The first Saturday evening concert of the season was given on October 27. Mr. Appleby Matthews drew an accompaniment from the orchestra which finely supported M. Arthur de Greef's magnificent playing of the Grieg Pianoforte Concerto. Handel's *Water-Music* and the *Largo* from Dvorák's *New World Symphony* were included in the programme.—Miss Mary Foster is a singer who makes sure progress in her art. At this concert some songs by Elgar and Bantock found her in splendid voice.—At a Max Mossel concert on October 17, Mr. Vladimir Rosing was the most prominent artist. Although his artistic magnetism and skill must be admitted, he sacrifices much in his striving after stage effects. M. Sapelnikov, with an amazing technique, played the *Rhapsodie Espagnole* of Liszt, and other pieces. A new violinist was presented in Mr. William Primrose. His pure tone and refined style at once won the heart of the audience, but his choice of pieces gave him little opportunity for displaying his powers as an interpreter.—At the 'celebrity' concert of the month Mr. Hislop made a great success with the Birmingham public. Madame Ada Sair, Miss Phyllis Lett, Mr. Eric Marshall, and M. Bratza were the other artists.—The first concert of the new Classical series took the form of a pianoforte recital by Cortôt. Exquisite refinement was displayed in everything he did.—At the Mid-day Concerts the McCullagh Quartet played Elgar's Quartet, and the Philharmonic combination, with Mr. Charles Kelly at the pianoforte, gave Arthur Bliss's Quartet in A minor. Miss Sotham also gave a pianoforte recital. Miss Eveline Stevenson, assisted by Mr. Johan Loch, gave a recital late in October. Her beautiful soprano voice was heard to great advantage in a song by Richard Hageman, *At the Well*, and an English group.—Miss Winifred Browne and Mr. Albert Sammons combined in a recital of Sonatas by Handel, Stanley, Bach, and Mozart, on October 26.—At a concert on November 13, the Catterall Quartet gave Elgar's Quartet, Beethoven's No. 5, of Op. 18, and Schubert's Op. 29.—A visit from Josef Holbrooke was a feature of the Annual Police Band Concert on November 8. A selection from this composer's *Dylan*, and several small pieces, were given, the composer conducting.

BRADFORD.—Mr. Albert Sammons played the Mendelssohn Concerto at a concert of the Bradford Permanent Orchestra on November 3, conducted by Mr. Julius Harrison.

BRIDGEND.—On November 4, the Cardiff Catholic Choral Society visited this town and sang choruses from Masses and oratorios.

BRIDGWATER.—Mr. Hugh Foster, one of the beneficiaries of the Gervase Elwes Memorial Fund, gave a song recital on October 30, assisted by Mrs. Sully (pianoforte), who played a Gavotte by Balfour Gardiner and a Toccata by Paradies.

BRIDLINGTON.—An all-British song recital was given on November 8 by Miss Edith Grout, the programme being the same as that she gave in London recently. It included examples from Purcell, Parry, Mackenzie, Vaughan Williams, and Granville Bantock.

BRISTOL.—Before members of the Rotary Club, on October 26, Mr. Gerard Fox lectured on orchestral music, calling it 'The Mosaic of the Air,' and incidentally pleaded for support, municipal and individual, for the Bristol Symphony Orchestra.—The first of three concerts to be given this season by the Bristol Symphony Orchestra took place on October 27. The first part of the programme was taken up with excerpts from Wagner, and the second part by Franck's Symphony. Mr. Albert Coates conducted, and after the concert visited the Musical Club, of which he was elected an honorary member along with Mr. Howard Hanson, the first winner of the American Prix de Rome. The speakers dwelt on the excellence of British music of the present day.

CARDIFF.—The chamber music concert on November 12 comprised a visit from the Catterall Quartet, who were heard in Elgar's String Quartet and Schubert's Op. 29.

CHATHAM.—At the first of the winter concerts on November 6, the band of the Royal Engineers played a

four-movement Suite, *Française*, by John Foulds, and Mendelssohn's *Scotch Symphony*.

EASTBOURNE.—A notable Musical Festival was held by the Municipality at Devonshire Park on November 8-17, with the Municipal Orchestra under Capt. H. G. Amers. The interest and popularity of the Festival were maintained from beginning to end. The British music included Sir Edward Elgar's Violin Concerto, Herbert Howells's new *Pastoral Rhapsody*, Alfred Wall's *Thanel* and *Lucretius*, Mr. David Stephen's *Coronach*, Holst's *Fugal Concerto* and *Fugal Overture*, Dame Ethel Smyth's Prelude to *The Wreckers*, Maurice Besly's new Suite, *Chelsea China*, and works of Holbrooke, Eric Coates, W. H. Reed, Granville Bantock, John Foulds, Roger Quilter, Howard Carr, and A. W. Ketelbey, who all came to conduct their own compositions. Franck's Symphony was conducted by Sir Henry Wood. The choir appeared only once—in *Merric England*. The Municipality is to be congratulated on the excellent management and success of its new venture.

EDINBURGH.—The Max Mossel Subscription Concerts opened on October 27, with a vocal and pianoforte recital by Rosing and Sapellnikov. The artists at the Lumsden concert on October 27 were Miss Ruth Vincent, Mr. Maurice d'Oisly, Mr. Andrew Shanks, Miss Bessie Spence, and Mr. Philip Kiddie. At Freemasons' Hall, on October 29, Mr. Roy Henderson sang, and Miss Theo Hunter played a Sonata by Bach for violin alone. At a concert given on November 4, in aid of the Musicians' Sick Benevolent Fund, an orchestra of seventy-five players, conducted by Mr. Horace Fellowes, played Liszt's first *Hungarian Rhapsody* and two movements from the *New World Symphony*. Miss Ljudmilla Rattner, a young Russian singer, gave her first public recital in this country at Freemasons' Hall, on November 13.

EXETER.—Several touring parties have visited the new Civic Hall, and the concert given by Miss Carrie Tubb, Mr. Roderick Ackroyd, and Miss Chilton-Griffon on November 9, deserves special notice because of the excellence of the programme. Miss Tubb sang Verdi, Purcell, Eccles, Schubert, and Herbert Hughes; Mr. Ackroyd sang Henschel, Bairstow, Colin Taylor, Martin Shaw, Ireland, and Rebecca Clarke; and the pianist played Debussy and Schumann.

HALIFAX.—The Hallé Orchestra, under Mr. Hamilton Harty, gave the *Eroica* Symphony at the 'celebrity' concert on October 19. Mr. Cecil Sherwood was the tenor soloist in the same programme.

HEBDEN BRIDGE.—October 30 was the occasion of a concert by the Hebdon Bridge Male-Voice Choir, at which a programme of part-songs was varied by solos by Miss Rosina Buckman, Miss Adela Verne, and Mr. William Heseltine. The conductor was Mr. Herbert Greenwood.

HUDDERSFIELD.—On October 21, Mr. A. W. Kaye's Orchestra played Strauss's *Don Juan*, and, with Mr. Laurence Turner as soloist, Beethoven's Violin Concerto. The Slaithwaite Philharmonic Orchestra played Beethoven's second Symphony on October 17, Dr. T. E. Pearson conducting. Under Dr. C. H. Moody, the Huddersfield Glee and Madrigal Society sang madrigals by Weelkes and Byrd, on October 23. Rutland Boughton's choral dance *Pan*, and soprano arias sung by Miss Flora Woodman were varied by 'cello solos by Mr. R. Townend. The Bach Concerto for three pianofortes (played by Miss M. F. H. Cocking, Mr. Ernest Cooper, and Mr. Frank Dodson) was a feature of the Philharmonic concert of November 13. Mr. J. Fletcher Sykes conducted performances of Haydn's Symphony in B flat (three movements) and Cyril Jenkins's *Welsh Airs*.

HULL.—Members of the Philharmonic resumed their chamber concerts on October 27 in the Church Institute. Arensky's Quintet, Op. 51; Elgar's Sonata in E minor for pianoforte and violin; Smetana's Trio in G minor; together with vocal items sung by Madame Thelma Barron, made up an enjoyable programme. Sir Henry Wood conducted César Franck's Symphony at the Hull Philharmonic Concert on November 8. Elgar's *Enigma* Variations also figured in the same concert, which opened with Wood's arrangement of Chopin's *Funeral March*, played in memory of the late Mr. Hudson, for long conductor of the Society. The

Hull Vocal Society, under Dr. Coward, with the Leeds Symphony Orchestra, gave *Tannhäuser* in the City Hall on November 14. The principals included Miss Florence Austral, Mr. Frank Mullings, Mr. Harry Brindle, and Miss Gladys Ancrum.

ILKLEY.—On October 19 Madame Anna Hegner played Bach's *Chaconne* and, with Miss Vera Dawson, Beethoven's D minor Sonata. At Ben Rhydding, on November 1, the Yorkshire String Quartet played McEwen's *Seven Bagatelles*.

LEEDS.—Mr. Julius Harrison conducted the Leeds Symphony Orchestra in the Town Hall on October 27. Kalinikov's Symphony in G minor, Liszt's *Les Préludes*, Debussy's *Dances Sacrées et Profanes*, Berlioz's *Carnaval Romain*, Wagner's *Flying Dutchman* Overture, and Beethoven's fourth Pianoforte Concerto (with Mr. William Murdoch at the pianoforte), made the bulk of the programme. Mr. Harrison also conducted Strauss's *Don Juan* and the *Pathetic* Symphony at the Saturday orchestral concert on November 10. A special Stanford concert was given on November 13 by the Leeds Philharmonic Society, the programme including *Phaëdrig Crohoore*, *Stabat Mater*, and, with Mr. Plunket Greene, the *Songs of the Sea*. The new Leeds Male Vocal Union gave its first concert on November 6 (conductor, Mr. W. Williams). Holst's *Two Psalms* were given for the first time at Leeds at the Parish Church on November 2. The Duo-Art Pianola played a useful part on October 17, Cortôt and Bauer being heard in works of Saint-Saëns, while Miss Claire Evelyn was at a second pianoforte. Miss Claire Garnett has twice played Arensky, with Mr. Anderson Tyrer at a second pianoforte. Miss Kathleen Frise-Smith opened her chamber concert series, on November 2, with the Catterall String Quartet. Popper's *Requiem*, Op. 66, for organ and three violoncellos, was heard on October 16, at Holy Trinity Church, Boar Lane. Recitals have been given by Mr. J. C. Hock (violinello) and Miss Rendall (pianoforte); Miss Lilian Emerson (vocalist) and Mr. F. J. Walker (pianoforte); Mr. Leslie Ryder (violin); Mr. Carl Fuchs (violinello) and Mr. Lloyd Hartley (pianoforte); and Miss May Summers (pianoforte). Two parts of *Hiawatha* were given by the Wortley Vocal Union on November 13, under Mr. Tom Morton.

LINCOLN.—The Orchestral Society gave a concert on October 31, at which a band of seventy-five, conducted by the Rev. Canon Scott, gave Beethoven's fourth Symphony, Liszt's second Rhapsody, Weber's *Euryanthe* Overture, and *The entry of the Gods into Valhalla*.

LIVERPOOL.—Liscard Orchestral Society, founded twenty years ago and closed down in 1920, has resumed activities, conducted by Mr. Gordon E. Stutely. Liverpool Amateur Orchestra, also conducted by Mr. Stutely, has also been re-formed, and is rehearsing the *From the New World* Symphony and Holst's *St. Paul's Suite*. At the Bon Marché concert on October 17, Miss Isolda Menges and Mr. Eric Gritten played Elgar's Violin and Pianoforte Sonata. At the Mossel concert on October 20, Mr. William Primrose played the Violin Sonata of Paul Graener with M. Sapellnikov. At the Vickers concert at the Philharmonic Hall, on October 20, a special orchestra played the Grieg Concerto and Franck's Symphonic Variations, with Mr. Stephen Weaving at the pianoforte. Mr. Fred Brown conducted, and Miss Florence Austral sang. Holbrooke's *Dramatic Choral Symphony* was performed on November 16 by the Welsh Choral Union, under Mr. Hopkin Evans. At a pianoforte recital at Crane Hall on November 14, Mr. John Tobin played the first movement of Dale's Sonata, Lord Berners's *Funeral March to a Rich Aunt*, and Goossens's *Kaleidoscope*. At the second of Messrs. Rushworth & Dreaper's orchestral concerts for children, on October 27, Miss G. Allen lectured on 'The Wonderland of Sound,' and extracts from Mozart's G minor Symphony, Beethoven's C minor Symphony, Tchaikovsky's *Pathetic* Symphony, and Berlioz's *Hungarian March* were played. The Tobin Trio played Arensky's Pianoforte Trio and Grainger's *Handel in the Strand*, at the Vickers concert on November 3. At Crane Hall, on November 7, the McCullagh String Quartet played Elgar's Quartet and two movements by Holbrooke and Cyril Scott respectively. At Crane Hall, on October 23, Miss Esther Coleman and Mr. George

Hill, in conjunction with Mr. John Tobin, gave a song recital, including unaccompanied songs (among others, Gerrard Williams's *Indian Cradle Song*), Lord Berners's *Chanties*, and songs by Holst, Hugo Wolf, and French composers.

MANCHESTER.—Two most heartening evidences in the city's musical life recently have been the large and steady support accorded to the British National Opera season—sufficient to justify a season of a month's duration next spring—and the part which Mr. Hamilton Harty was able to take in the practical conducting of opera. It was understood some time ago that he was comparatively indifferent to this aspect of conductorship, and perhaps on that account we at Manchester are particularly glad to note this wholesome change of attitude. The second point is that despite acute industrial depression Harty has chosen this particular moment to carry out the too-long-delayed strengthening of the strings department of the Hallé Orchestra, and if any vindication of the course were necessary it was to be found in the appearance and animation of the audience on October 25, when he played *Heldenleben*—the enthusiasm of the throng recalled the palmiest days of the Richter régime. At length we really seem to be emerging from the gloom of qualified appreciation into the warm sunlight of genuine enthusiasm. Harty's finest qualities of conductorship are invariably revealed to greatest advantage in Brahms and Strauss. *Heldenleben* last March convinced all who heard it that nobody, in England at any rate, reveals such temperamental aptitude for the Strauss poems as does Harty, and the October 25 repetition of this work deepened that conviction, and made us anticipate eagerly the *Alpine* Symphony (played too late for this month's notice) and *Don Quixote* (with Casals as soloist) later this season. In Brahms's F major Symphony (November 8) we saw at work the complementary phase of Harty's art—the vehemence and rhapsodical eloquence of Strauss matched in the more deliberate, closely-reasoned, logical development of the Brahms argument, marching along irresistibly to the nobility of Churchillian peroration.—The first Hallé choral concert, on November 1, found the Walt Whitman coterie in our midst listening to their favourite as expounded by Vaughan Williams and Hamilton Harty. Many of this poet's admirers, possessing musical sensibilities, found Vaughan Williams less satisfying than, say, Delius in *Sea Drift*. In my view, the *Sea* Symphony of Vaughan Williams lacks the intensity and sustained, vivid, imaginative appeal that is so impressive in Delius. Vaughan Williams's choral idiom I found much more graphic and plastic than his purely orchestral writing. The composer was present at this first presentation at Manchester of his work, and heard a performance that at several points came perilously near to disaster. Harty's *Mystic Trumpeter* followed, and in both works Miss Carrie Tubbs and Captain Heyner were the soloists.—The Manchester Vocal Society at its first concert provided a programme from Weelkes, Byrd, and Elgar, and revealed in rather convincing fashion the affinity between our greatest modern choral writer and the Elizabethans. Mr. Harold Dawber conducted.—The chamber music societies in Manchester itself and at Bowdon, Rochdale, and Blackpool have all begun the season well, the Lener, Harty, or Catterall groups, as the case may be, each playing to full and enthusiastic audiences. Much the same may be written of the growing list of mid-day concerts—the Beethoven Pianoforte Sonata recitals by Mr. R. J. Forbes; or Miss Irene Scharer's Tuesday series, now under the control of Mr. Edward Isaacs; or the miscellaneous programmes during lunch-time on other days, such as those given by the Manchester Trio, by Messrs. Chapman and Eadie for two pianofortes, by Messrs. Isidor Cohn and Arenstein (pianoforte and 'cello), and by various vocalists. Such chamber music activity brings this phase of art at once into line with orchestral, choral, and operatic development. Nor must we overlook the growing appreciation of the noon-tide organ recitals at the Cathedral.—Of visiting solo players Cortôt and Hambourg have played frequently of late not only in company with orchestra, but at recitals at Manchester and neighbouring cities.

H. C.

MIDDLESBROUGH.—Cleveland Harmonic Male Choir, under Mr. Gavin Kay's direction, sang on November 3, Dunhill's *The wind and the rain* (which is dedicated to this choir), Arnold Bax's *The Boar's Head*, Gustav Holst's *The Home Coming*, Bantock's *Lucifer in Starlight* and *An Address to the Devil*, Vaughan Williams's *Turtle Dove*, and Elgar's *Britain, ask of thyself*. Miss Elsie Suddaby and Mr. Arthur Broadbent were the soloists.—The Cecilian Glee Society sang Stanford's *Blue-Bird* and *Echoes*, the latter being dedicated to the Society, and Coleridge-Taylor's *Sea-drift*. The combined choirs sang Parry's *Jerusalem*.

NEWCASTLE.—At the opening concert of the Philharmonic Orchestra on October 20, Mr. Edgar Bainton conducting, Balfour Gardiner's *Overture to a Comedy*, Tchaikovsky's fourth Symphony, and a Dance Suite for strings by Dunhill were played.—The thirty-ninth season of the Chamber Music Society opened on October 25 with a visit of the Lener String Quartet, which played Borodin's second Quartet and Schubert's posthumous Quartet in D minor.—On October 31, the Catterall Quartet opened the season of the Bach Choir and played, besides classics, Rimsky-Korsakov's *Allegro Commodo* and a Polka (Sokolov-Glazounov-Liadov)—the last two from *Les Vendredis*.—At the annual concert of the local Constabulary, on October 31, the artists were Miss Agnes Nicholls, Miss Margaret Balfour, Mr. Walter Hyde, Mr. Norman Allin, Mr. Johann Rasch, and Mr. Haydn Sandwell.—The Bach Choir opened its ninth season on November 10, and sang madrigals by Gibbons, Wilbye, and Morley, and a Psalm by Byrd. In the absence on an examination tour of Dr. W. G. Whittaker, Mr. Edgar L. Bainton conducted.

OXFORD.—Miss Irene Scharer gave a Chopin recital in the Masonic Hall on October 19.—On October 21 the Elizabethan Singers performed Dr. Ley's part-song, *The sheep under the snow*, and several ballets and ayres.—At the first of the Subscription Concerts (fourth series), on November 1, the London Chamber Orchestra, conducted by Mr. Anthony Bernard, played a Suite by Purcell, Beethoven's second Symphony, Delius's Phantasy, *On hearing the first cuckoo in spring*, and de Falla's Suite from the ballet, *El Amor Brujo*.—A recital was given by Kreisler on November 2, when he played César Franck's Sonata with Mr. Charlton Keith.—On November 4, the Elizabethan Singers gave a programme divided fairly evenly between ancient and modern.—A song recital was given on November 15 by Miss Ella Ivimey and Miss Dorothea Webb, including settings of several poems by Walter de la Mare, set by Herbert Howells and Armstrong Gibbs. Miss Kathleen Long, the pianist, played the Sonata in G, of Arnold Bax.

PENZANCE.—*Hiawatha* was performed, on November 7, by Penzance and District Choral and Operatic Society, assisted by members of the Orchestral Society. Mr. Hugh Branwell conducted, Mr. Hubert Middleton, organist of Truro Cathedral, was at the organ, the principal singers were Miss Hilda Blake, Mr. Seymour Dossor, and Mr. Frederick Taylor, and choir and orchestra numbered a hundred and forty.

PLYMOUTH.—Dr. Harold Lake's Madrigal Society commemorated the Byrd Tercentenary on October 31 by opening its concert with the Motet *Ave Verum Corpus* and the madrigal *All Hail! thou merry month of May*, and closing it with Festa's *Down in a flow'ry vale*. This well-trained choir sang a long programme of unaccompanied pieces with perfect pitch and fine interpretation, including Coleridge-Taylor's *Dead in the Sierras*, Rimsky-Korsakov's *Peaceful and still*, and Delius's *Midsummer Song*.

PORTSMOUTH.—The Quartet Players have acquired a new 'cellist in Miss Rosalie Kersey, and at the first concert on October 29 they introduced Joseph Jongen's Quartet, Op. 23, and Handel's Violin Sonata in A.—The Philharmonic Society performed *Hiawatha* on November 15, the principal singers being Miss Freda Foster, Mr. Hugh Foster, and Mr. Howard Fry.

SCARBOROUGH.—The local Philharmonic Society staged Cellier's *Dorothy*, under Dr. T. Ely, on October 22.—On November 14, the first of four chamber concerts was given, organized by Mr. A. C. Keeton and Mr. G. F. Mitchell. The Barker Quartet played Mozart's No. 17 and Tchaikovsky's Op. 22.

SHEFFIELD.—At the Sheffield Subscription Concert on October 17, Mr. Harold Samuel played Bach and Miss Beatrice Harrison gave two movements from Elgar's 'Cello Concerto.'—The Foxon concert provided chamber music on the same evening.—Two days later Mrs. J. B. Leather and Mr. O. C. Owrid played Scriabin's orchestral *Réverie* on two pianofortes.—The New Yorkshire String Quartet, led by Mr. Bensley Guest, was heard in Mozart, Brahms, and Beethoven on October 20.—Chamber music has also been given by the London Trio, which paid a visit on November 5.—Recitals have been given by Miss Helen Guest and Mr. Stanley Kaye (pianoforte), Miss Goodacre and Miss Doris Cowan (vocalists).

TONYPANDY.—The Cardiff Pianoforte Trio Party played the Arensky Trio on November 6, when Mr. Tom John gave a lecture on chamber music, and songs were sung by Miss Florence Hughes-Collier.

YORK.—Dame Ethel Smyth's E minor Quartet was heard at York for the first time on October 25, the Edith Robinson Quartet being the players.—On October 30 Miss Sybil Eaton played, and Dr. Bairstow conducted, Sir Charles Stanford's new Rhapsody for violin and orchestra.—Mozart's G minor was the Symphony on November 11, under Mr. H. A. Bennett. The Symphony Orchestra also gave Holst's arrangement of Purcell's *The Gordian Knot*.

IRELAND

The first public appearance of the new Irish Army Band was on October 14, at the Theatre Royal, Dublin, under its musical director, Col. Fritz Brase. From the Dublin papers it appears that the new chief was formerly 'the Kaiser's own bandmaster,' being also 'a celebrated composer.' With tactful policy the opening item was a 'Grand Military March,' in honour of the Irish Minister of Defence, composed expressly by Herr Brase. Other items were old battle-horses, with the exception of a *Fantasia on Irish Airs*—many of the themes being scarcely recognisable—also by Brase. As the 'low' pitch has been adopted, a query has been propounded—Where do the new instruments come from? A spirited letter disapproving of the low pitch appeared in the leading Dublin daily, from the trenchant pen of Prof. Robert O'Dwyer (N.U.I.).

Miss Lily Meagher and Mr. Ivor Foster were the two attractions at the Scala Theatre, Dublin, on October 21.—Mr. Walter Hyde and Miss Elsie Suddaby got a goodly reception on October 28.

The annual meeting of the Feis Ceoil Association, Dublin, was held on October 22, and it was suggested that steps be taken to secure the site of Maple's Hotel, Kildare Street, for conversion into an adequate concert-hall, with offices for the Feis Ceoil. The balance-sheet showed a profit of £173 12s. 11d.

Kreisler was the magnet drawing an enormous gathering at his Belfast recital on October 26. He was generous in his encores. On the following evening he had an equally great success at the Theatre Royal, Dublin, with Mr. Keith as accompanist.

At a recent meeting of the Royal Irish Academy of Music the Governors expressed satisfaction at the receipt of £300 from the Ministry of Finance, being the annual grant from the Irish Free State, hitherto paid by the British Government.

A fine three-manual organ—as a war memorial to the Thirty-sixth Division—costing £3,300, was unveiled by the Right-hon. H. M. Pollock at St. Enoch's Presbyterian Church, Belfast, on October 26. Capt. Brennan gave a short recital, displaying the powers of the instrument built by Messrs. Evans & Barr, of Belfast.

It is gratifying to chronicle that the three weeks' season of the Carl Rosa Opera Company at Dublin was a huge success. By misadventure, *Bubbles* was not produced, but a novelty was the *Mastersingers* on November 2, splendidly mounted and admirably presented, notwithstanding sundry 'cuts.' Mr. Hubert Bath and Mr. Charles Webber were able conductors. The company met with an equally good reception at Cork.

At the annual conferring of degrees at the National University of Ireland, on November 3, the Rev. Maurice Weyms obtained the degree of Mus. Bac., and Miss Annie Brereton, Mus. B., was given the degree of M. B., B. Ch.

Mr. G. A. Beattie has been appointed organist of St. Aidan's Parish Church, Belfast.

The Belfast Philharmonic opened its season on October 19 when Mr. E. Godfrey Brown conducted Boyce's Suite in E, a *Fantasia* for strings by Byrd, and Parry's *Motets*, *There is an Old Belief and Never weather-beaten sail*. Miss Olga Haley made an excellent impression in her varied selections, including some of the Hebridean folk-songs. The orchestra played admirably under Mr. Brown, with Mr. J. H. McBratney as organist and accompanist. The Society is to be congratulated on its half-a-century's labours—a record only exceeded by two other Irish musical societies.—On October 27 the Belfast Symphony Orchestra, also under Mr. Brown, played Elgar's *Imperial March*, the Boyce Suite, and the first movement from the *New World Symphony*.—An 'after-school' concert, on October 22, at the Methodist College (which is attended by over seven hundred children), offered an excellent programme, which was opened with a Mozart Pianoforte Trio.—Alexander Brent-Smith's *In Glorious Freedom*, for chorus and orchestra, was given at the Philharmonic Society's second concert on November 16.

Musical Notes from Abroad

GERMANY

A NEW QUARTET BY PAUL HINDEMITH

While the German section of the I.S.C.M. is making plans for its new season, which is to begin with the performance of some works for small orchestra, the Melos Society has brought to public notice two items—a Suite for wind instruments by Ludwig Weber, and a new Quartet by Hindemith.

Though Ludwig Weber, of Nuremberg—to whom I referred some months ago as the composer of a String Quartet—has won some adherents, Hindemith, of course, has become more popular by the part he played at the Donaueschingen and Salzburg Festivals. The interest of his personality drew a large crowd to the place where his new Quartet was to be performed. Ludwig Weber is much more ascetic than Hindemith. He is the true polyphonist. The technique which is being revived by his works imparts the flavour of ancient times, while the spirit of the composer remains modern. In the new Suite, however, a certain uniformity grows out of this pedantic procedure of the composer. He never fails to draw the attention of the hearer to his skill, but always it is felt that essential inspiration is lacking. It may be that a change of method would allow him to be more imaginative.

Compared with Ludwig Weber, Hindemith may be regarded as an artist being led only by his instincts, which do not exclude some strange moments of intellectual weakness. To such belongs his new Quartet. The wonderful freshness which was considered to be the striking feature of his early works seems now to be lost, and we see him even infected by the 'linearer Contrapunkt,' which, as a system, cannot but weaken inspiration. Is not Hindemith the viola player, and member of the Amar Quartet, all too ready to adopt the methods of the composers performed by himself? Certainly he is, for now he does not appear so distant from Krenck, to whom he had hitherto been antagonistic. I venture to predict that this change of method, which connotes the triumph of intellectualism over instinct, will react detrimentally to his production. Some traces, however, of the true Hindemith may still be found. The rhythmic power of his music is such as to permeate the new style, and is especially revealed in a Fugato and in a Passacaglia. The whole of his Quartet is not, however, of the quality that made him an outstanding figure among German composers.

REZNICEK AND D'ALBERT AS OPERA COMPOSERS

Two first performances of German opera have taken place recently. *Holofernes* was given at Berlin and *Marcke von Nymwegen* at Hamburg. Their composers, Reznicek and d'Albert, have something in common, both avoiding any trace of individual style, or rather replacing this by an individual routine. The libretti suffer from the same

weakness. Reznicek, now more than sixty years old, had become famous by his *Bluebeard*, chiefly through the offices of Michael Bolmen, the greatest actor among German singers. It is Bolmen again who made *Holofernes* appear better than it is. The composer himself had transformed and intensified Hebbel's drama *Judith* into a kind of film-piece, where murder and love scenes are heaped together to such an extent that the music cannot but be an expression of loud materialism.

Reznicek's opera cannot be said to be in the least pleasant; d'Albert's is almost horrifying. The plot of the latter—wherein some Dutch motives are woven—resembles that of *Tiefeland*, an opera which boasts a very happy career in Germany. Between d'Albert the pianist—dominating the keyboard and almost achieving greatness—and d'Albert the composer—ruthless in his outlook on men, women, and things—a close relationship is easily to be perceived.

FURTWÄNGLER AND GIESEKING

The great conductor and the great pianist joined in the performance of Pfitzner's Pianoforte Concerto, which, if not exactly a Concerto *contra* the pianoforte, certainly does its best to put the soloist in the background by opposing to him an orchestra overloaded with thematic work. Giesecking, however, incomparable as he is in his style of interpretation, was heartily applauded. So also was Furtwängler, who continues to grow musically, and has become the great attraction of the Philharmonic concerts. There is no doubt that Nikisch, the great lyrist, has not been nor will ever be replaced by anyone, but Furtwängler's rhythmical power and architectural force, which seem to agree perfectly with the prevalent mentality, have secured for him the favour of the same public which, not very long ago, had been fascinated by Nikisch's romanticism.

ADOLF WEISSMANN.

NEW YORK

The orchestral season here started with a concert by the State Symphony Orchestra, a new organization under the leadership of Mr. Josef Stransky, who was for twelve years conductor of the Philharmonic Society. Mr. Stransky's classical programme avoided the sensationalism which seems to find so much favour in these days.

The Philadelphia Orchestra followed quickly, playing as usual to a capacity house, with the brilliancy that is always expected under Mr. Stokovski. A second concert by this superb combination was given two weeks later, when excerpts from Rimsky-Korsakov's opera *Kitesch* were heard. The full title of the opera is *The Tale of the Invisible City of Kitesch and of the Maiden Fevronia*. It was the composer's last work but one—only *Cog d'Or* following it. It would be idle to pretend that the music of *Kitesch* approaches that of the *Golden Cuckoo*, very possibly because mysticism was not in the composer's line.

Between the two appearances of the Philadelphians came the opening concert of the Philharmonic Society—the afternoon and evening programmes being the same. Mr. van Hoogstraton became so well known during his six weeks at the Stadium this summer, that he did not seem a stranger at the conductor's desk. Mr. van Hoogstraton has well drilled his men. Like his predecessor, he avoids sensationalism, but he continues to reveal the same strange conceptions of *tempi* that characterised his inaugural spring interpretations and which he employed during the summer. He has a tendency to drag—one continually wants to spur him on—and sometimes fine distinctions between such movements as, e.g., a *vivace* and an *allegretto*, seem to elude him. But Mr. van Hoogstraton is a comparatively young conductor, and his audience feels that he has yet his reputation to make. There was no novelty and no soloist at this opening Philharmonic concert.

The first concert of the New York Symphony Society also had no soloist, but Mr. Damrosch played Stravinsky's *Le Chant du Rossignol* for the first time at New York. Violent have been the discussions as to the merits of this composition. It certainly is programme music, and the listener needs to be very alert to follow the story from any printed analysis—except, perhaps, that which appeared in the *Sunday Tribune* in an article written by Lawrence Gilman. We know that in the music we shall be deluged with

dissonances, and yet they are not so bad as we expect them to be, and some of the music is really beautiful. Mr. Colles, of London, who is now writing for the *New York Times*, probably sums it up for most of us when he says, 'The question is how much [of the music] is the real bird and how much the mechanical toy. The latter seems to predominate.' And yet, again, much of the music is strangely fascinating, and quite worth a repetition for our further understanding.

Apart from orchestral concerts the most important musical event of the early season has been the production of Hans Pfitzner's romantic cantata, *Von Deutscher Seele*, by the Society of the Friends of Music, under the leadership of Mr. Artur Bodansky, with soloists, a choir of two hundred, and an orchestra of over a hundred players from the Metropolitan Opera House. The soloists were Mesdames Elizabeth Rethberg and Cahier, Messrs. Orville Harold and Paul Bender. The work had the best possible presentation, but it aroused little enthusiasm. Pfitzner chose his title because, he says, 'I could find no better expression, or one which could better unite the whole, which represents a collective expression of all that breathes from these poems [*Maxims and Poems*, Eichendorff] of the meditative, rollicking, tender, powerful, profound, and heroic qualities of the German soul.' The Cantata is a medley of Wagner, Strauss, &c., lacking coherence as well as originality. It proved dull and tiresome, and a disappointment after what had been anticipated from a composer who so thoroughly understands the technique of his craft.

To attempt to enumerate all the recitals that have been given would be a hopeless task. Among the new pianists, the one who drew most attention was Mitza Nikisch. Josef Hofmann, Osip Gabrilowitsch, and Harold Bauer have all given their first recitals for the season, but what is there new to say of any of them? Each has his own special crowd of admirers, and they never worry about box-office receipts. Few new compositions were heard from any of the trio, but a *Valse Phantastique*, by Edna Woods, found special favour in Mr. Hofmann's repertoire. Miss Myra Hess is again at New York, and her performance of Arnold Bax's Sonata in F sharp minor at her first recital was a marvellous achievement.

The first violinist to appear was Efreim Zimbalist, who stands very high as an interpretative artist, his only failing (if he has one) being a little lack of warmth. A new pupil of Auer's, Miss Cecilia Hansen, has made a great sensation. She is truly a most remarkable player, for whom it is unnecessary to predict a future—she has already arrived.

Miss Eva Gauthier, a disciple of the moderns, who delights to sing songs by Arnold Schönberg, Darius Milhaud, and such like, departed from her usual custom at her annual recital and added to her group of excruciating sounds, songs by Henry Purcell, and 'American Jazz' direct from the Vaudeville stage. She called the latter 'representative American music.' Miss Gauthier knows too little about the good work of some of our American composers in song. From this disciple of the moderns, we turn to the disciple of the classics, and listen to Elena Gerhardt, rejoicing that the days have not entirely departed when we can hear real music performed by real artists.

M. H. FLINT.

PARIS

LYRIC THEATRES

At the Opéra the season has begun well, with the first performance of Alfred Bruneau's *Le Jardin du Paradis*, a lyric legend in four Acts, the libretto by de Flers and Caillavet. This libretto is a curious, conventionally operatic adaptation of one of Andersen's finest tales. A good deal of the music, however, carries us back to the atmosphere of simplicity and genuine poesy which so essentially is Andersen's. The score, in fact, recalls to mind the early works of Bruneau—especially his loveliest, *Le Rêve*, and his delightful, all too little known tone-poem, *The Sleeping Beauty*. It is as remarkable technically as it is attractive. The work necessitates an enormous cast, including six tenors. The principal parts were entrusted to Franz, Rouard, Mlle. Heldy, and Mlle. Yvonne Gall.

At the Opéra-Comique were given two novelties, *Sainte Odile*, by Marcel Bertrand, and *La Griffe*, by Felix Fourdrain, neither of which proved very exciting.

There was plenty of excitement of a certain kind—at least, for the more excitable spectators—at the Théâtre des Champs-Élysées, where the Swedish Ballet Company produced Milhaud's *La Création du Monde* (in which we are shown the Creation as described in traditional stories from Central Africa), and an amusing sketch by Gerald Murphy, entitled *Within the Quota*, set to music by Cole Porter (the scoring by Charles Kœchlin).

SYMPHONY CONCERTS

An atmosphere of sadness prevailed on the reopening day of the Concerts-Lamoureux. One could feel that everybody in the auditorium or on the platform had a thought for Chevillard, so many years the conductor. Chevillard, despite his gruff and outspoken manner, was much liked and respected in the musical world, and the void created by his death is keenly felt. Paul Paray, who of late had frequently replaced him, is now appointed his successor. The first few programmes contained nothing unusual, the only novelties being a *Vision*, by Bertelin, and a tone-poem, *En Provence*, by Achille Philipp, both of average merit.

At the Concerts-Colonne were played a Fantasy for pianoforte and orchestra by Pierre Menu, and a *Prelude, Chorale, et Fugue* for orchestra by Claudio Carneyro. The last-named work is altogether unoriginal and dull. The former contains much that is good. Menu, born in 1895, died of wounds in 1919. He left a number of works which are highly spoken of by the few who know them.

The Concerts-Pasdeloup have migrated to the Trocadéro, worst of Paris concert-halls. The programmes have so far included no new works.

Kussewitsky is giving some interesting concerts at the Opéra. Among the principal items played should be mentioned a Symphony in C major by Boccherini, Strauss's *Till Eulenspiegel*, Debussy's *La Mer*, a new Violin Concerto by Prokofiev, and pieces for eight wind instruments by Stravinsky, which consist of a Sinfonia, a Theme and Variations, and a Fugue by way of *Finale*—a curious and not unattractive work, not to be judged after one hearing. Albert Roussel's fine Symphony received a hearty welcome.

Pierro Coppola has inaugurated a series of orchestral concerts at the Théâtre des Champs-Élysées. There seems to be no limit, despite trying economic conditions, to the capacity of Paris to produce orchestral concerts. The opening programme included the Bach-Elgar Fugue, which was well played and well received.

There has been the usual number of recitals, good and otherwise. I shall notice a few of the former in my next letter.

A. BOLD.

ROME

It is consoling to note that one of the commonest charges levelled against Italian opera—that the scenic preparations are as a rule badly cared for—is every year becoming more unfounded. Not only the large theatres such as the Costanzi, but second-line theatres, such as the Adriano, which run only an occasional opera season, have made marked improvements in this direction of late years, and it is now rare to see an opera with a first-class company and third-rate scenery. Another advantage to the autumn season at the Adriano is the late opening of the Costanzi and Augusteum, which leaves the best orchestral players free. At the Adriano we have had Catalani's *Lorely* and a careful production of *William Tell*, besides the usual *Butterfly* and *Rigoletto*, and Mascagni's *Piccolo Marat*. The last-named bids fair to enter on the stock répertoires of the opera theatres.

In January the Società Corale Varesina, comprising twenty-five madrigalists drawn from the working-classes of Varese, will give a concert of 16th- and 17th-century polyphonic music, and in March the Orfeo Catala of Barcelona will visit Rome for a couple of concerts. The centenary of the first performance of Beethoven's *Mass* is to be observed in April by the Augusteum Choir, and the same body will also give a concert of Italian music.

Among visiting conductors interest is aroused in the announcement that Mascagni and Strauss, and Erich Korngold, will be heard at Rome. It is also stated that Carl Muck will visit Rome during the season, and there are strong hopes that Paderewski may give a concert before sailing for America.

The music announced for performance includes a new work by Victor de Sabata entitled *La Notte di Platon*, which he will himself conduct, and Strauss will conduct his *Alpine Symphony*, which we heard here two years ago. The second part of Stravinsky's *Le Sacre du Printemps* will be given under the conductorship of the usual director of the Augusteum, Molinari, who will also conduct Debussy's *L'Île Joyeuse*, in the orchestral adaptation which he carried out at Debussy's own wish. The classical music promised includes Mozart's Double Concerto for violin and viola, and Beethoven's Triple Concerto for violin, violoncello, pianoforte, and orchestra.

On the whole, if the forthcoming season at Rome seems to promise somewhat less than usual, there is enough to forecast a good deal of interest for the musical Roman public.

By the death of Oscar Browning, the English Colony at Rome lost one of its most characteristic and genial figures. In his later years he was best known as a lover of music, and it was rare to find a concert at which he was not present in the front row. So far as his means allowed, he generously supported every musical venture, and was among the foundation members of the Sala Bach. He organized a string quartet with members drawn from the Augusteum orchestra, and during the last two or three years of his life gave a private concert every Thursday afternoon in his chambers in the Palazzo Simonetti. These concerts were consecrated to the Quartets of Mozart, and formed a pleasant rendezvous for the music-lovers—Italians as well as English—who formed the intimate circle of Browning's friends. On the recent visit of King George, Oscar Browning was received by his Majesty, and decorated with the O.B.E.

LEONARD PEYTON.

TORONTO

The season here is now in full swing, and Massey Hall presents several important attractions each week. The new Symphony Orchestra, under Mr. Luigi von Kunits, is being encouraged by large audiences. At the three fortnightly Twilight Concerts, which start at five o'clock, the programmes have included the *New World* and *Eroica* Symphonies. Mr. Viggo Kihl was heard in the *Emperor* Concerto, and Mr. Ferdinand Fillion was the soloist in the Mendelssohn Violin Concerto.

Two of the finest song recitals ever heard at Toronto were contributed by the two famous Russian artists, Chaliapin and Rosing. Sophie Braslav (vocalist) created a very favourable impression at her first appearance. Dame Nellie Melba, Dame Clara Butt, and their respective complements were received by packed houses, as was the eternal Pachmann. Mischa Elman returned again, only to find that some of the critics are not be overawed by his vast reputation. He is accused of playing down to his audiences, thereby relinquishing an artistry which he once certainly possessed. Tito Schipa, the leading Chicago Opera tenor, gave a splendid illustration of how easily the effect of a beautiful voice may be marred by commonplace methods of interpretation.

Recitals have been given by J. Campbell McInnes (a Purcell evening), Claud Biggs (who recently joined the pianoforte staff of the Canadian Academy), Ethel Peake, M. Murray-Davey (a new member of the Hamburg Conservatory), Elena Gerhardt (at the Women's Musical Club), Pearl Burford (pianoforte), Jocelyn Clarke (vocalist), and Thomas J. Crawford (organ), assisted by Gertrude Ramsden Crawford (violin).

VIENNA

THE MODERN MUSIC WEEK

The management of the Konzerthaus very fittingly celebrated the building's tenth anniversary with a Festival of modern music. The event was doubly gratifying, affording Vienna its first really comprehensive survey of contemporary left-wing music, and breaking as it did

an unwritten law of the Konzerthausgesellschaft which hitherto had barred modern music from the activities of that Society, and had limited its enterprise to the production of oratorio, ranging from Bach or Handel to Brahms and the neo-classics. The new spirit of modernism was welcomed by many clients of the Society, but the professional critics outdid each other in attacks upon the composers and works performed, and the public, on the whole, remained indifferent, save for the three sold-out performances of Schönberg's *Gurrelieder*, which closed the Festival. But Schönberg, too, was ridiculed and hissed at Vienna only ten or twelve years ago; Bartók and Milhaud, who share this distinction to-day, may be the 'classics' of the next generation.

Several of the works performed, although novelties to Vienna, had been made familiar by the Salzburg Festivals, e.g., Bartók's second Violin Sonata, Haba's second Quartet in the quarter-tone system, Ernest Bloch's Violin Sonata, Malipiero's *Rispetti e strambotti*, and Wellesz's String Quartet No. 4. Philipp Jarnach, Spanish by birth and German by affinity, was represented by his String Quartet, Op. 16, in two sections. It is replete with musical ideas, and moderately radical—more so in its harmonic structure than in its melodies. In form it is free (recalling Krenek's String Quartet, which we heard at Salzburg), the traditional scheme being replaced by a series of small, self-supporting movements. The new Quartet, Op. 32, by that prolific composer, Paul Hindemith (the work was especially written for, and played for the first time at, this Festival), goes one step farther in the neglect of common form. Its first movement treats a single, rhythmically pregnant theme fugally. The *Scherzo* (third movement) is a little march which glides by in a spirit of grim humour. The last movement is an extended *Passacaglia*. On the whole, this work is an advance over the Clarinet Quintet played at Salzburg, though its invention seemed less freely flowing than in the Quartet (his third) which founded Hindemith's fame. The String Quartet by Heinrich Kaminsky—and, to an even greater extent, the new Pianoforte Quartet by Franz Salmhofer—are indicative of lyric talent which has not as yet found its individual and ultimate idiom. Kodály's String Quartet No. 2, a work of his earlier period, is strongly fertilized by French impressionist influences. The first movement recalls Ravel, but even here the Magyar flavour is in evidence. There is a climax of tremendous force in the last movement, which is strongly national and written in an exuberant dance rhythm. Gustav Holst's songs with violin accompaniment were the sole British contributions, and, as at Salzburg, were sung by Dorothy Moulton. Agnes Freund sang Spanish and Italian songs, the Amar-Hindemith Quartet and the Waldbauer-Kerpely Quartet (the latter from Budapest) excelled in the ensemble work, and Béla Bartók was present to play his Sonata with Emerich von Waldbauer.

Bartók's *Wooden Prince*, along with Milhaud's *L'homme et son désir*, had been chosen by the Hellerau School as vehicles for the exhibition of its methods of rhythmical, musical, and physical culture. The performers excelled in their presentation, and the two ballets proved a relief from the superficial ballet music cultivated by mediocre composers and—alas!—even by Richard Strauss. In particular the Bartók work contains music which will hold its own even when detached from the stage setting. The Milhaud ballet music, on the other hand, confines itself to emphasising the exotic, elusive qualities of the plot and its symbolic meaning. Paul von Klenau conducted these productions and the performances of the *Gurrelieder*.

MORE MODERN MUSIC

Independently of the Modern Music week, the Vienna group of the International Society for Contemporary Music has embarked on a more ambitious and well-planned concert scheme than was possible last year. This section of the International Society will henceforth give a regular series of chamber music evenings on the first Monday of each month at Mozart Hall. The first of these brought a hitherto unheard Sonata, Op. 15, for violin and pianoforte, by Issaj Doborowen, the young Russian. It is an immensely grateful piece, with abundant figuration for the pianoforte and many 'singing passages' for the violin. Its themes

and harmonies would have satisfied even the most conservative of Vienna critics—but no critics came! Two short pieces for clarinet and pianoforte by Wellesz, and Erik Satie's impressionistic Preludes to Peladan's *Le fils d'étoiles*, completed this promising first programme.

Jacques Jolas, a splendid American pianist resident at Paris, contributed America's share to the month's schedule of modern concerts by introducing at one of his recitals two Preludes by Dwight Fiske which are a composite of French impressionism invigorated by a dose of virile Americanism and Lisztian brilliancy. Most unique of all, perhaps, was a recital given by, and devoted exclusively to works of, Henry Cowell, an American composer-pianist. His pianoforte pieces—doubtless the most radically modern ever heard in a Vienna hall—apparently aim at extending the scope of the keyboard as a medium for tonal expression. He asks for direct contact of the hands (even the fist) with the strings; the alternate application to the strings of the nails or flesh of the fingers, and a manifold treatment of the pedals. Melodically, his compositions are comparatively simple, even conventional; yet some of them reveal supreme contrapuntal craftsmanship and decided rhythmic fancy.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

SIR ASGER HAMERIK, at Frederiksborg, Denmark, on July 13. Born at Copenhagen on April 8, 1843, he displayed musical powers at an early age, and studied under Gade and Haberer, subsequently becoming a pupil of Bülow (1860-63) and of Berlioz (1863-70). In 1871 he was invited to become the Director of the Peabody Conservatory of Music, Baltimore, U.S.A., and held the position from 1872 to 1898, forming there a fine orchestra. In 1890 he was knighted by the King of Denmark. As a composer his works include seven symphonies, two choral trilogies, four operas, and a requiem; also much chamber music, and a pianoforte quartet. His opera *La Vendetta* was performed at Milan in 1870. After his resignation at Baltimore in 1898, he retired to Copenhagen to enjoy the fruits of a strenuous career, in the midst of a host of friends and admirers.

W. H. G. F.

JOHN WILLIAM HUDSON, at Hull, on October 18. He was organist and choirmaster at St. James's, Hull. One of the original members of the Hull Philharmonic Society at its founding in 1882, he took an active part in every concert until his death, playing the violoncello and acting as accompanist until 1891, when he became the Society's conductor and musical director.

HERBERT ARTHUR WHEELDON, at Hereford, on October 28. He was born at Derby, on June 6, 1869. He was a pupil of Turpin, articulated pupil to Crow at Ripon, and held posts in London, at Eastbourne, Ipswich, &c. During recent years he worked at Toronto and New York.

JOYCE MAAS, contralto (sister of the late Joseph Maas), on October 27.

FREDERICK ROBERT GREENISH, on November 11, at Warlingham, Surrey.

OSCAR BROWNING, at Rome. A note on Mr. Browning appears in our Rome Correspondent's letter (page 875).

Miscellaneous

On November 13, at 28, Red Lion Square, a choir drawn from the Ashburton Musical Society and the L.C.C. Philharmonic Society celebrated the Byrd-Weekes Tercentenary by singing eleven works by these two composers in addition to others by Edwardes, Wilbye, and Rosseter. Mr. Claud Sassé played virginal pieces, and Mr. A. W. Cox conducted. The concert was in connection with the London C.H.A. Rambling Club.

Ildebrando Pizzetti has many admirers in this country, so a good deal of interest should be aroused by the concert he is giving at Wigmore Hall on December 11. Arrigo Serat will join him in the Violin Sonata, a new Sonata for violoncello will be played (Arnold Trowell), and Anne Thursfield will sing a group of songs.

The London Shipping Orchestral Society (hon. conductor, Mr. Clive Parsons) will give a concert at Central Hall on December 10, at 7.45. The programme will include the Ballet music from Gounod's *Faust*, Berlioz's *Hungarian* March, and works by Tchaikovsky, Fletcher, Adam, &c. Miss Beatrice Harrison will play solos.

The following works have been chosen for performance by the Westminster Choral Society under Mr. Vincent Thomas: *The Messiah* (December 4 and 23); *Elijah* (February 12); Stanford's *Stabat Mater* (March 25).

Vaughan Williams's *Mass* in G minor was announced to be sung at St. Thomas's, Leipsic, on November 10 and 17, conducted by Karl Straube.

Harold Reeves, 210, Shaftesbury Avenue, W.C.2, sends us an attractive catalogue of old, scarce, and interesting musical books and works.

The Southampton Philharmonic Society will give the first part of Vaughan Williams's *Sea Symphony* on April 30, under Mr. George Leake.

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